



Leitrim Sculpture Centre

WORKSHOP
Resource Manual
2018

WORKSHOP PROGRAMME CONTENTS LSC

(1). STONE

pp.1-2

S1 Stone Carving
S2 Stone Carving: Introduction To Stone
Conservation
S3 Stone Lettercutting

(2). CERAMICS

pp.3-4

C1 Techniques for Ceramic and Pottery Construction
C2 Techniques for Ceramic Sculpture - Advanced
C3a&b Glazing and Firing Techniques for Ceramic Construction and Sculpture
C4 Clay Mode

(3). MOULD-MAKING

pp.5-7

Basic Mouldmaking
Life Casting Plaster
Direct Wax
M1 Reproduction Moulding for Artists & Architects Workshop
M2 Refractory Mouldmaking for Kiln Cast Glass & Bronze Casting Workshop
M3 (from C4) – Mould Making & Plaster Casting Of Head
M4. (From M1+2 Bronze or Glass Pour's)

(4). WOOD CONSTRUCTION

pp. 8-9

W1 Wood Construction basic
W2 Wood construction course advanced
W3 Music Instrument Making
W4 a & b Workshop in vernacular carpentry (basic to intermediary)

(5). METAL

pp. 10-12

MF1 Welding
MF2 Forging/ Blacksmithing
MF3 Tool Making & Tempering For Stone
MF4/5 Silversmithing & Small Scale Metal Sculpture
B. METAL CASTING
MC1 Bronze Pour
MC2 Sand Casting in Bronze or Aluminum
MC3 Metal Finishing and Patinating
MC4 - 3D Printed Patterns for Sandcasting
MC5 - 3D Printed Patterns for Lost Wax Casting
MC6 - 3D Printed Moulds for Bronze or Aluminum

(6). GLASS

pp.13-14

- G1 Glassblowing For Beginners Workshop
- G3 Experiments in Mould-Blown Glass
- G4 Replicate/Repeat Advanced
- G5 Sand Casting with Hot Glass Workshop
- G9 Lampworking Masterclass (TBC)
- G10 Neon glass Masterclass (TBC)
- G6 Hot Glass-casting into Zircar Moulds
- G7 Images on Glass
- G8 Contemporary Interpretations of Traditional Venetian Hot Glass Techniques Advanced

(7). TRADITIONAL PRINT

pp.15-17

- TP1 Traditional Printmaking- Etching
- TP2 Traditional Printmaking- Screen-print
- TP3 Traditional Printmaking- Relief/Block Printing
- TP4 Traditional Printmaking- Letterpress Courses
- TP5 Traditional Printmaking- Japanese Woodblock Printmaking
- TP6 Traditional Print- Photo Etching & Photographic transfer techniques - Master-class
- TP7 Artist Bookbinding

(8). DIGITAL MEDIA

pp.18-19

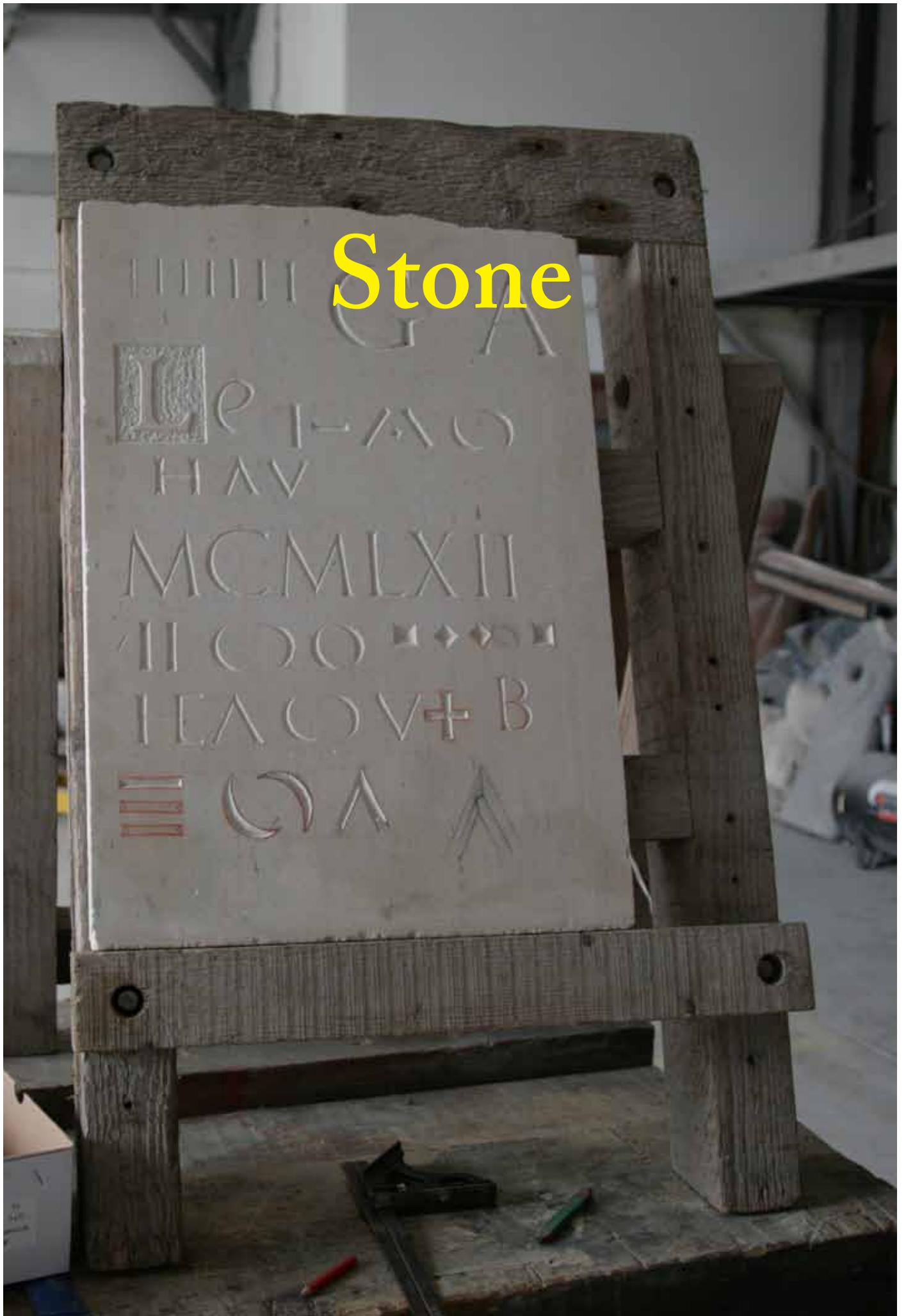
- DM1 Digital Photography
- DM2a & b Photographic Graphics
- DM3 Workshop in Creative Documentary
- DM4 Filmmaking - Editing

(9). SCHEDULE

pp.20-21

Stone

IIIIII GA
LE IAO
HAV
MCMLXII
II OO ◆◆◆◆◆
IAOV+ B
≡ ☾ Λ Λ



STONE

S1 Stone Carving

Students will be introduced to the principles of stone carving and design, the identification and uses of different stone and the use of hand tools. Each student will design and carve a simple form that they can take home with them. Students come with: sturdy boots.

Beginners to intermediate.

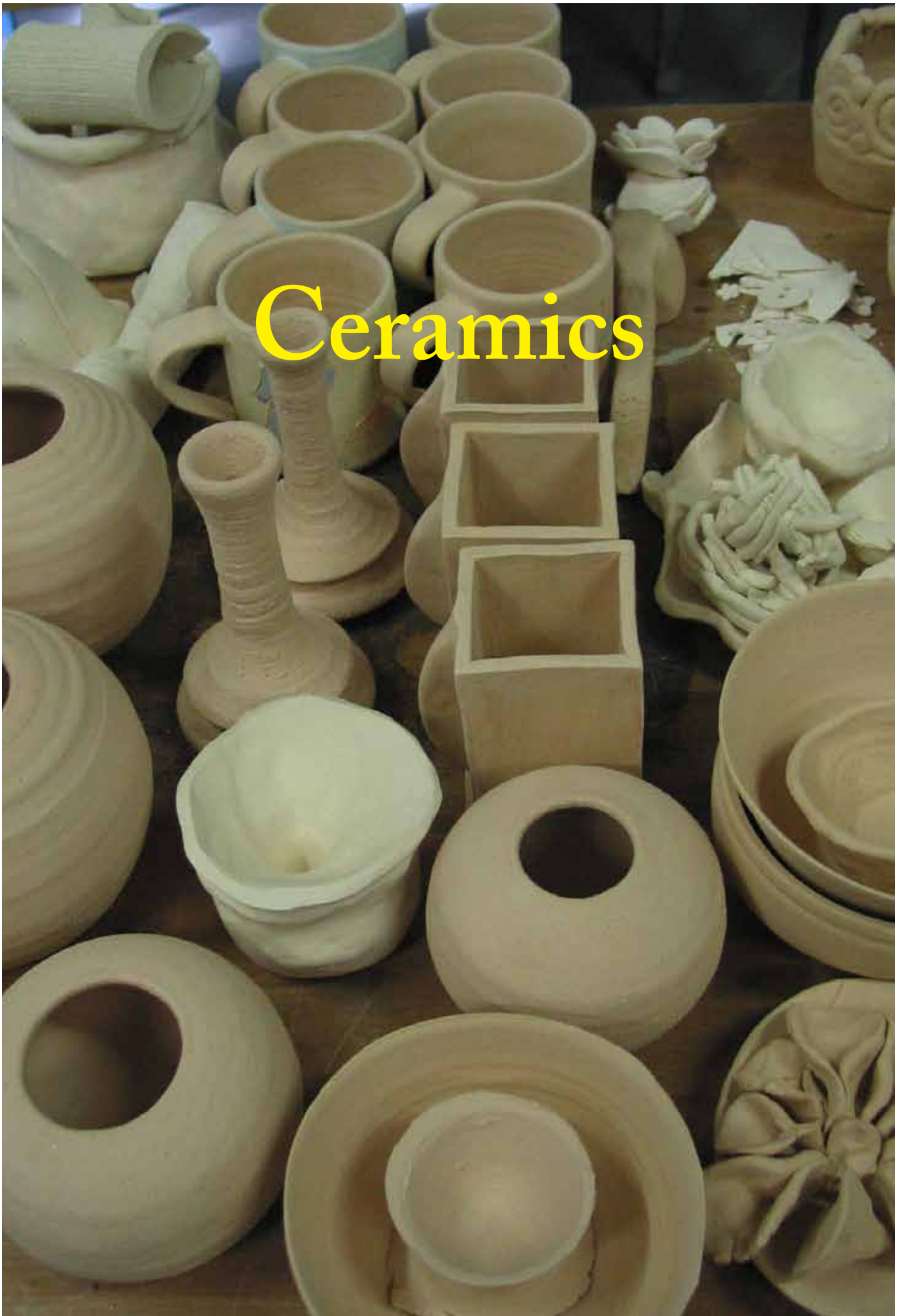
S2 Stone Carving: Introduction To Stone Conservation

This module is open to those with some experience in stone carving and those with a special interest in stone conservation. Students will be introduced to the principles of design for stone and the basic principles of stone conservation. Each student will bring a design in the form of a model and / or drawing that can be free form or an architectural feature to carve. Assistance will be available for specific projects with advance notice. Students come with: sturdy boots.

Beginners to intermediate.

S3 Stone Lettercutting

Cutting inscriptions in stone is an important part of the stone-carvers craft that has been elevated to an art form in its own right. This module teaches calligraphic and typographic design in combination with precise sculptural skills. Participants will learn to identify and understand the tools required for stone cut lettering, gain an appreciation of basic letter proportions and layout and will cut a name or short inscription (12 characters) in stone. Students come with: sketchpad and basic drawing/writing materials. They should think about a monogram, name or (very) short inscription. Bring sturdy boots. Beginners to intermediate.



Ceramics

CERAMICS

C1 Techniques for Ceramic and Pottery Construction

This course will teach a series of hand-building techniques for the construction of sculptural forms in clay, including coil-building, slab-building and solid modeling in clay using removable armatures and techniques for hollowing out work in preparation for ceramic firing. You will have a basic knowledge of the ceramic process through samples and practical demonstrations under the tuition of the artist. Beginners to intermediate.

C2 Techniques for Ceramic Sculpture - Advanced

An in depth exploration of various ceramic /clay hand building techniques for constructing more challenging and larger forms with detailed information on various types of clays, tools, decorating techniques and the ceramic process in general. Previous experience or prior attendance of basic / intermediate course is essential.

C3a&b Glazing and Firing Techniques for Ceramic Construction and Sculpture

In this course participants will learn basic information about the processes of biscuit and glaze firing ceramic pieces and how to use metal oxides and glazes for decoration and surface finishes in ceramic sculpture and more functional ware. Intermediate and Advanced

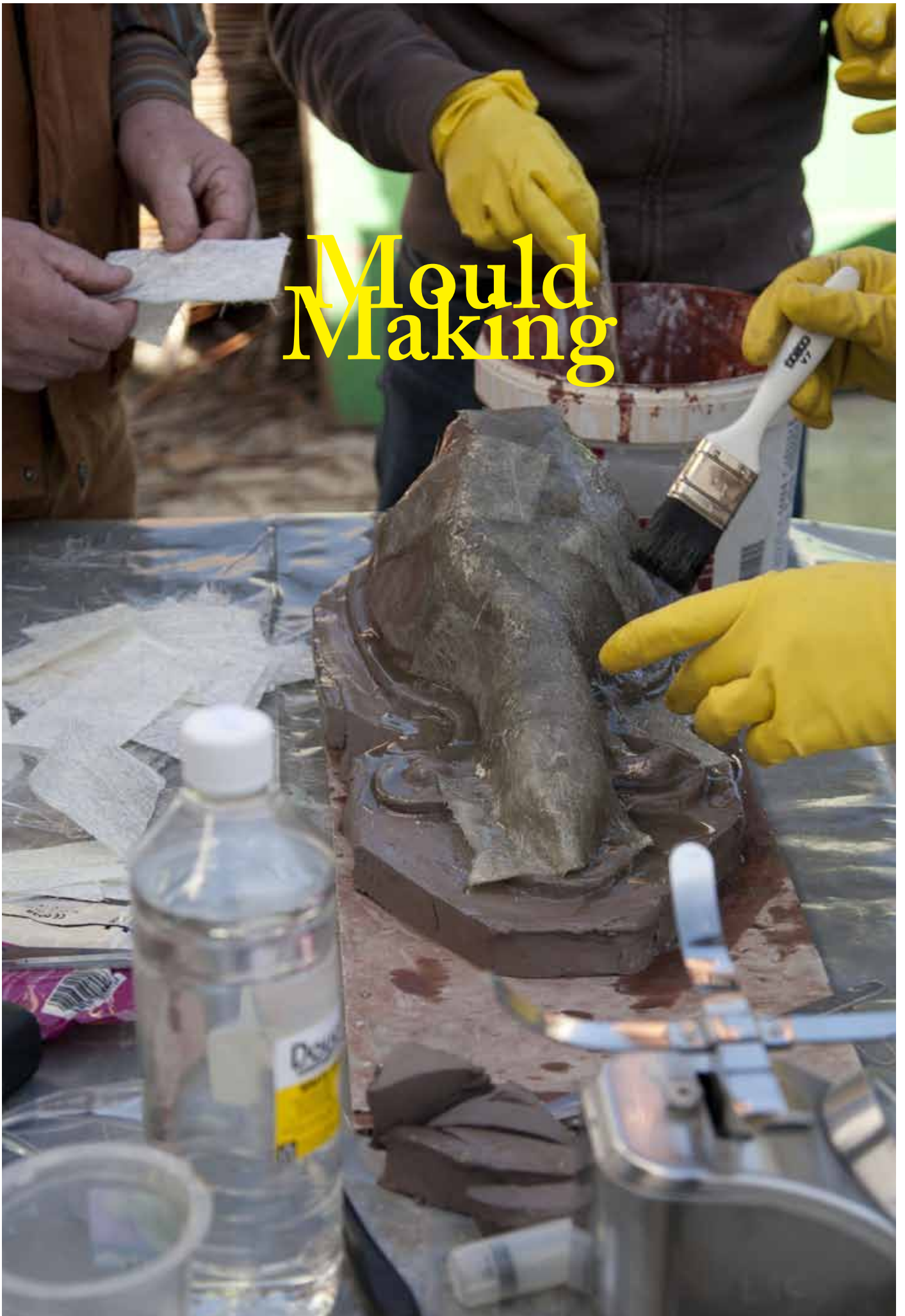
C4 Clay Modeling: Modeling The Head In Clay - From Life

This module is open to beginners and those with some experience in clay modeling. Students will learn to make an armature and model a head in clay from life. Beginners.

C5 Modeling from Life

During this workshop participants will learn how to create a sculpture in clay from a life model. The artist/tutor will explain basic principles of the human anatomy, figurative sculpture, and stylization and how to prepare basic armatures for clay sculptures and portrait busts. Beginners to intermediate.

Mould Making



MOULDMAKING

Basic Mouldmaking

Clay, Plaster and Wax Moulding: An introduction to good mould principles. The simplest of mould materials, clay can take up impressions of objects, surfaces and actions. Plaster will quickly set and remain hard. These in turn allow wax editions to be taken. Each step in a mould process depends on the degree to which the properties of each material interact. For example; plaster/wax (water/oil). Useful techniques, especially for the reproduction of models from one material to the next in the casting process.

Life Casting Plaster

Bandage and/or alginate rubber can be used in taking impressions from fine surfaces and objects, notably the body and parts thereof. Often used by artists to reproduce life detail in wax and then bronze and stainless steel.

Direct Wax

As an alternative to the copying function of the wax in the casting process, the wax can be freely constructed, using various softening, welding and paint-on techniques. Expanded Polystyrene can be usefully combined with wax, tin foil and other fibre and organic materials to build up surfaces and volumes. An experimental and exploratory approach has been successful in the past. This following series of in-depth workshops will take you step-by-step, from the initial model to the finished object. The workshops can be done as a block, for a discounted rate or they can be signed up for individually. Workshops one and two are the same for either metal or glass casting; it is in the third where they diverge according to material. The first workshop, in Reproduction Moulding, will demonstrate a variety of moulding techniques, as well as some handy tips for determining volume thus saving substantially on material costs. These primary reproduction moulds will then be used to make multiple positives including waxes.

The resultant waxes will be used to facilitate the second in this series of four workshops: Refractory Mould Making. This workshop explores investment type refractory mould making materials and techniques that have been proved effective in casting both metal and glass via the “lost wax” process. The moulds made in this workshop will then be “burned out” in preparation for a bronze pour or ‘kiln-firing’; the third workshop.

The third and final workshop will be Casting: the bronze metal pour then finishing & patination or the Kiln-casting and grinding & polishing for glass. Participants can sign-up for these workshops as a package or individually with prerequisites.

M1 Reproduction Moulding for Artists & Architects Workshop

For reproducing objects -first in rubber moulds which may then be used for cold-casting using for example concrete, plaster, resin etc. or for generating a wax ready for refractory investment at later date. This workshop will cover a variety of reproduction mould making techniques, from traditional multi-part plaster Moulds, Dental Alginate, Cheap plumber’s silicone sealant moulds, up to and including fibre glass backed silicone rubber production moulds. These primary reproduction moulds will then be used to make multiple positives including some waxes. The resultant waxes can be used to facilitate an investigation of refractory mould making materials and techniques that have been proved most effective in casting both metal and glass via the “lost wax” process. Students come with: an object from which to make a mould.

Beginner & Intermediate.

M2 Refractory Mouldmaking for Kiln Cast Glass & Bronze Casting Workshop

This in depth workshop covers the theory and techniques used in hot casting either bronze or glass. Tips for wax working, (pour cups, spewing, gating, and venting) investment type refractory mould construction approaches (face-coats {brush on & splash}, Roman or Italian hand built, cores and poured monolithic) will be discussed with an aim towards enabling participants to “customize” their approach to fit their vision.

A range of Primary model materials will be demonstrated, principally wax, working through to the final refractory mould. A one-day pour is then organized for a later date for casting in hot metal or glass. Participants need to come with a wax positive or rubber mould. This can be made in the “Reproduction Moulding for Artists & Architects workshop”. Previous experience of clay, wax, or plasterwork is helpful. Sketchbook and notebook. IntermediateC3a&b Glazing and Firing Techniques for Ceramic Construction and Sculpture.

M3 (from C4) – Mould Making & Plaster Casting Of Head

Students will be shown different ways to make plaster moulds (two/three piece) from which they will take hollow plaster casts. Examples of plaster cast finishes will be demonstrated.

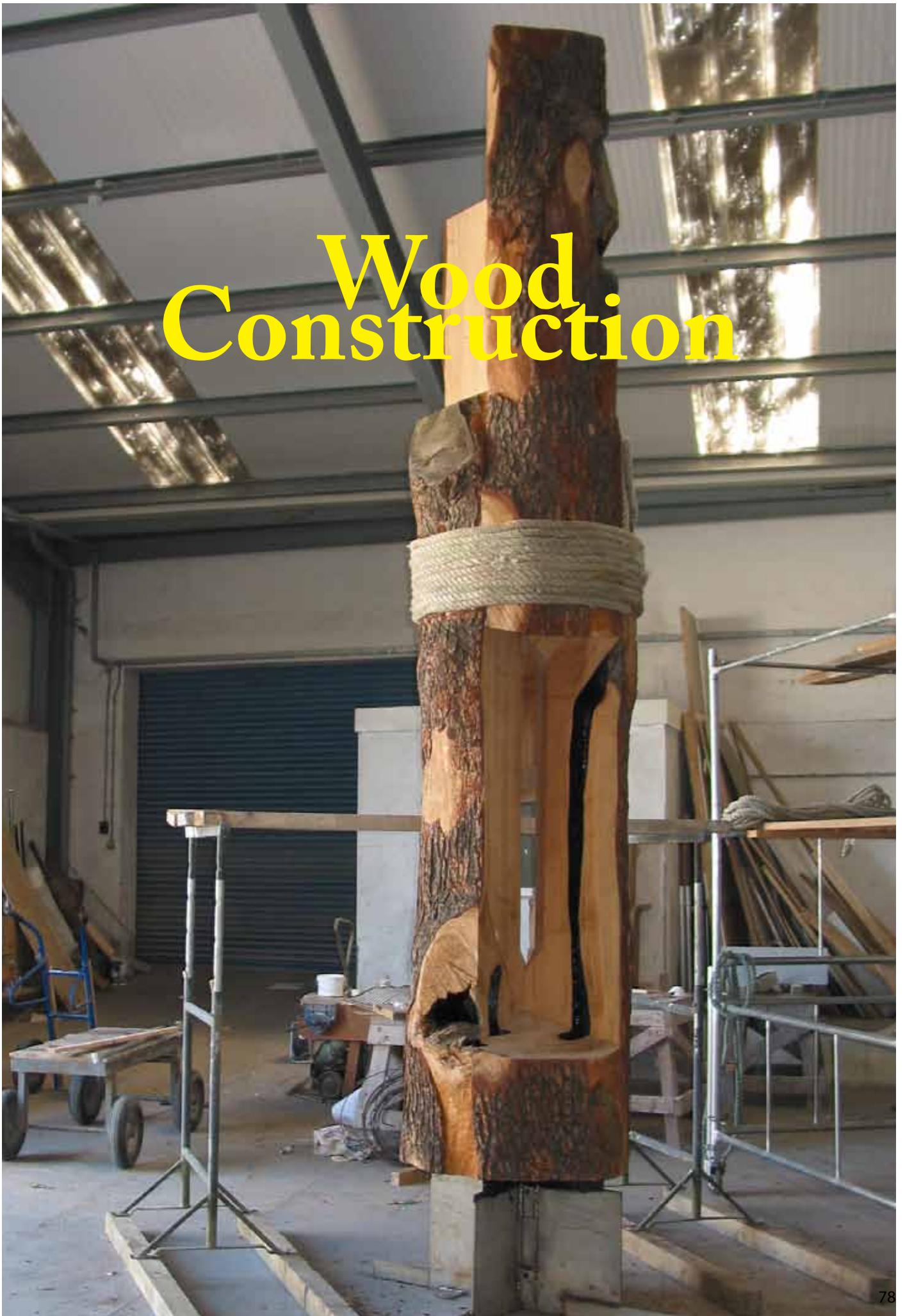
M4. (From M1+2 Bronze or Glass Pour’s)

This in depth workshop covers the theory and techniques used in casting either hot liquid bronze or glass. Tips for wax working, (pour cups, spewing, gating, and venting) investment type refractory mould construction approaches (face-coats {brush on & splash}, Roman or Italian hand built, cores and poured monolithic) will be discussed with an aim towards enabling participants to “customize” their approach to fit their vision. First the wax is Kiln melted out of the plaster moulds which are left to thoroughly dry. Then participants help to prepare molten bronze and learn about safety around the furnace. Then techniques of pouring molten bronze and team work are studied.

Participants are invited to assist experts pour the bronze. After these have cooled participants break out the mould to reveal to cast form which is then cold worked.

Students come with: sturdy shoes, appropriate clothing.

Wood Construction



WOOD CONSTRUCTION

W1 Wood Construction basic

This course covers wood selection and preparation, making joints and cleaning and finishing your wood product with the use of hand and machine methods. Tool maintenance, health and safety and reading construction drawings. It will provide the possibility to work from a drawing to make a jointed softwood product. Students come with: sturdy boots.

W2 Wood construction course advanced

The aim of this workshop is to make either a workbench/banker or a treadle lathe from working drawings. This includes complex jointing, de-constructive jointing with mixed materials, understanding the requirements for exterior wood products and the safe use of hazardous chemicals. Students come with: sturdy boots.

W3 Music Instrument Making

This course facilitates sound box construction with resonant materials and their combinations using steaming techniques. It aims to make basic traditional instruments from various traditions. Students come with: sturdy boots.

W4 a & b Workshop in vernacular carpentry (basic to intermediary)

Participants will use locally sourced hazel and willow to construct simple stools and benches. Walsh will lead the group through the process of locating the raw materials and using hand tools to make furniture in the style of the 'cottage' tradition. This is a workshop in sustainability and will outline how the skill taught can be used to make a range of furniture and forms from the locality. Students come with: sturdy boots for walking in the wood.

Metal



METAL

MF1 Welding

The module was designed to introduce the student to Metal Crafts, which they can apply to their own requirements. Introduction to cutting and grinding techniques and uses of hacksaw; files; drills; hammers; grinders; chop-saw; sanders. Demonstrated competence in MMA/Arc welding including different weld joints – butt weld, lap weld and T-fillet. Students also attempt similar joints through the TIG welding process. They are shown how to measure and cut steel accurately. Focused upon working through projects set and realizing ideas from concept, design and articulation. Students come with: sturdy boots. Beginners to intermediate

MF2 Forging/ Blacksmithing

This course teaches you basic forging techniques to create sculptural forms. Students come with: sturdy boots. Beginners.

MF3 Tool Making & Tempering For Stone

This course combines the crafts of the carver and the smith. Participants will be introduced to the Blacksmith's tools and equipment, basic forging techniques. It will show you how to source and recognize appropriate steel and understand different patterns of stone carving tools and their application. Participants will make their own basic kit of hand tools. Students come with: sturdy boots.

MF4/5 Silversmithing & Small Scale Metal Sculpture

Jewellery and small-scale metal/mixed media fabrication course is an opportunity to work in precious and non-precious metals. Other materials such as acrylic, plastics and re-cycled materials are facilitated in order to explore a wide variety of jewellery making techniques. This course is designed for students who are interested in learning basic jewellery techniques and for those with some prior knowledge who want to improve existing skills. The course covers techniques such as design/metal preparation, piercing, soldering, forming, drilling, cutting and small hollow form construction. Students will work through the design and execution of a piece/s of jewellery and/or small scale metal/mixed media works with technical guidance.

B. METAL CASTING

MC1 Bronze Pour

Students from refractory mouldmaking and those with existing moulds ready to be poured are brought together for different Bronze Pour days. Techniques in preparing moulds and pouring hot bronze are demonstrated and the safe operation of the bronze furnace and cooling and opening casts is covered.

MC2 Sand Casting in Bronze or Aluminum

Discover the ancient technique of sandcasting, see examples of what you can make, learn how to make a master pattern and then cast it in bronze or aluminum and then how to finish it. Advice on suitable patterns (flat-backed or two-part, with no undercuts) will be emailed to you.

MC3 Metal Finishing and Patinating

One-day course after the casting courses have run. Participants will learn safe effective cold-working procedure: cutting, grinding, carving, polishing, hand lapping, and sand blasting. Many helpful “tricks” and time saving “short cuts” will be demonstrated as applicable to this arduous, yet gratifying, process. Some basic patinas will be demonstrated. Please come with wellies and rain gear. If you have one, bring a bronze object for patinating.

MC4 - 3D Printed Patterns for Sandcasting

Course includes interactive online tutorials in 3D design of patterns. Patterns will be printed on a hired 3D printer; the second day is for sandcasting your pattern.

MC5 - 3D Printed Patterns for Lost Wax Casting

Course includes interactive online tutorials in 3D design of patterns followed by investment moulding and casting with bronze tutors. Wax patterns can be 3D printed, starch patterns can be coated in wax; the wax is then melted out whilst the starch is burnt out.

MC6 - 3D Printed Moulds for Bronze or Aluminum

Zee cast is a material that can be printed to form a mould. Students in Carlow IT and other IT colleges make this type of mould. This demonstrates an industrial process, through small sand moulds which will be ordered.

Glass



HOT GLASS

G1 Glassblowing For Beginners Workshop

G2 Improvers Glassblowing Workshop. You will learn how to gather glass out of the furnace, to control and shape the hot glass, to blow a bubble and make a simple vessel. Working in two small teams, the emphasis of this course is hands-on experience, with demos and support from an experienced glassblower.

G3 Experiments in Mould-Blown Glass

In this three-day workshop participants will have the opportunity to test a variety of ways of designing and building moulds for glassblowing. Participants will take a sculptural approach to the materials, process, and possibilities of mouldmaking and attempt to blow glass into the moulds themselves. Discussions will cover traditional and contemporary mouldmaking methods. Experience of mouldmaking and/or glassblowing desirable but not essential.

G4 Replicate/Repeat Advanced

A mould's inherent capacity for replication and repetition offers artists rich conceptual and technical possibilities. The class will explore a possible creative convergence of the uses of mould-blown glass and cast bronze and there will be an opportunity to discuss and exchange ideas about issues arising from the work. This masterclass would suit artists wishing to extend their practice, develop skills in new areas or widen their experience of refractory moulds, glass and bronze.

G5 Sand Casting with Hot Glass Workshop

This course will introduce you to the potential of molten glass as a creative material through the process of "Hot" casting into sand moulds. You will have the opportunity to ladle glass straight from the furnace and pour into prepared "open faced" sand moulds made with found and sculpted objects. This is the most direct method to create your own solid sculptural forms in glass. No previous glass-working experience is required. Students come with: Participants bring in their own objects to press in the sand.

G9 Lampworking Masterclass (TBC)

This course focuses on building a solid foundation of technical skill at the torch. Working with soda-lime and borosilicate glass, students of all levels will learn a wide variety of flameworking techniques using rod and tubing. Demonstrations will range from beadmaking to scientific glassblowing and include unusual twists for creating visual impact. Assignments and individual projects will help participants develop a personal language of color and shape for expressing ideas in art.

G10 Neon glass Masterclass (TBC)

3-Day Neon Master-class with one of the UK's leading neon artists

G6 Hot Glass-casting into Zircar Moulds

This three-day course will introduce you to the potential of Zircar; this 'space-age' mould material exhibits excellent surface reproduction with an optical finish. Molten glass can be poured directly into 'light weight' porous moulds with no need for "gating & venting". You will have the opportunity to ladle glass straight from the furnace and pour into preheated sculptural moulds.

G7 Images on Glass

By combining the silk-screening procedure with multiple print runs (a different run for each color), it is possible to create elaborate and multi-colored works of art. By using glass enamels instead of traditional screen-printing paints, it's possible to use the screen-printing process to print on glass. In this in-depth and informative two-day master-class you will learn how to create images on glass using screen-printing and other image transfer methods. No experience necessary.

G8 Contemporary Interpretations of Traditional Venetian Hot Glass Techniques Advanced

Participants learn the basic vocabulary of traditional Venetian cane techniques- pulling straight and twisted cane and using it to make blown vessels – and begin to apply the technical language in personal and innovative ways. By considering the process of using cane and murrine as akin to collage, students will move beyond historical reproductions to new expressions of form and pattern.

Traditional Print



TRADITIONAL PRINT

TP1 Traditional Printmaking- Etching

This course will provide an introduction to etching and is suitable for beginners and those with some previous experience who would like to refresh their knowledge and improve their basic skills. Basic etching techniques including dry-point, etching using soft and hard ground and aquatint will be covered. Students will experiment with both aluminum and copper. Beginners to intermediate.

TP2 Traditional Printmaking- Screen-print

The weekend introduction to screen-printing for beginners is perfect for those wishing to get a feel for the basic methods in screen-printing. The class will cover photo stenciling; how to produce screen-prints from any black-and-white photographic or hand drawn imagery - created by using various opaque materials which produce different effects on a transparent overlay such as acetate, tracing paper, or oiled paper which is then exposed over the emulsion-coated screen with a light source containing ultraviolet light. Color layering and registration will also be covered. Beginners. Students come with: black and white photographic or hand drawn imagery for screen-printing.

TP3 Traditional Printmaking- Relief/Block Printing

This course will demonstrate the techniques of relief printmaking using the lino block, and MDF. Over a two-day workshop transferring the image to the block, use of tools, blind embossing, chine colle, inking up and printing on the press and by hand will be shown. Individual tuition will follow as students go on to produce their own prints in one and two color. The ability to create a print using hand tools makes this a very flexible technique to pursue without continued access to a print studio.

TP4 Traditional Printmaking- Letterpress Courses

Introduction to letterpress printing in this two-day workshop, and enjoy creating your own personal greeting cards and a group pamphlet. Students will use the popular Adana 8x5 tabletop press. This course could be the beginning of an engaging new pastime! You will learn about typography and how to set type, prepare make-ready, take (and correct) proofs. Students will each set 6-10 lines of type and work together to produce a simple mono chrome pamphlet-stitch book. Beginners. Students come with: are advised to bring a long apron and protective gloves, as they will be using inks and solvents. Notepad and pen/pencil. Handouts and all other materials will be provided. Artist's proof, no bigger than A4.

TP5 Traditional Printmaking- Japanese Woodblock Printmaking

Japanese woodblock printmaking is an ancient art form dating back to the 8th century. This beautiful technique of carving and printing from woodblocks is a non-toxic technique which uses water-colours and water based inks. The fine structure of Japanese papers enables hand burnishing with a baren (bamboo pad) instead of using a printing press.

This two day workshop is suitable for beginners and those with some previous experience who would like to refresh their knowledge and improve their basic skills. Students will learn how to carve and print an edition of colour prints (maximum size: 23 x 15 cm) using the Japanese registration method of 'Kento'. Colours are printed in stages using the reduction block method (the block is carved appropriately for each colour).

TP6 Traditional Print- Photo Etching & Photographic transfer techniques - Master-class

Workshops will explore alternative photographic transfer techniques in the areas of etching, plate litho and silkscreen. Application of both photographic & hand drawn stencils, calligraphic techniques and non-toxic printing processes will be used. The most appropriate processes and techniques will be discussed and developed to create final printed work - evolved creatively. Participants may wish to use their own photographic imagery as starting points and themes. Students come with: please bring photographic imagery as a starting point.

TP7 Artist Bookbinding

These workshops will start with a beginners and move to more advanced classes. The workshop explores the various techniques used in bookbinding with a special emphasis on the production of fine art, limited edition artists' books. Artists involved in printmaking, graphic or 2D formats and illustration may find this rewarding. After the basic skills are examined each artists will develop their own unique style and formats of bookbinding that suits their work.

Digital Media



DIGITAL MEDIA (New Course)

DM1 Digital Photography

This course is aimed at participants looking to get the most out of their SLR and compact cameras. They will understand manual camera functions; file formats and production workflows. Setting the camera for different scenarios (studio + landscape); Lighting (including high and low key set-up); Composition and photographic intent dialogue; Intermediate. Students come with: students own SLR, compact or smart phones.

DM2a & b Photographic Graphics

a) Aimed at students looking to learn the basics of photo-shop: the photo-shop interface; File formats, importing files and Comparable darkroom actions – cropping, sizing, colour correction, contrast, Masking and cloning. Printing and paper selection

b) This course is aimed at students looking to learn more advanced photo manipulation. The participant will learn postproduction workflows, including working with Raw files. How to combine images, sharpen and blur, lens correction, how to add text, copyright and effects. They will learn how to compress and archive files and how to print using advanced photo-shop printing facilities. Students come with: please bring sketchbooks, drawings, or any other source you may feel useful. Beginners to intermediate

DM3 Workshop in Creative Documentary

Weekend course will cover the theory and the practical principles of making a short creative documentary. Participants will take a look at examples of creative documentary and learn the basic skills to conceive, plan and produce their own short documentary sketches. This course is aimed at providing participants with practical experience as a member of a production crew. Students come with: Participants are asked to bring their own notebooks/ sketchbooks and a digital video camera or digital stills camera with video if they have one.

DM4 Filmmaking - Editing

Participants will learn how to use the final cut pro interface, how to import and organize files, basic editing workflows, how to smooth sound and how to format and export their pieces or viewing. This is designed as a follow on from DM3. Students come with: Participants are asked to bring their own notebooks/ sketchbooks and a digital video camera or digital stills camera with video, if they have one. A video camera is not essential to bring, as there will be cameras available to use at the workshop.

PRICE GUIDE TO WORKSHOPS 2018

The following is a guide to workshop programme costs, which may be subject to change due to fluctuations in participant numbers and material expenses. For updated information email: info@leitrimsulpturecentre.ie

W7 Vernacular Carpentry

Duration: 3 Days.
Participants 10. Cost: €170.

C4 Clay Modeling: Modeling The Head In Clay - From Life

Duration: 2 Days.
Participants 8. Cost: €190.

G7 Images On Glass - Print And Glass

Duration: 2 Days.
Participants 6. Cost: €220.

G5 Hot Glass-Casting Into Zircar Moulds Workshop

Duration: 3 Days.
Participants: 6. Cost: €450.

MF2 Forging Course/ Blacksmithing

Duration: 2 Days.
Participants: 8. Cost: TBC

Duration: 2 Days.
Participants: 6. Cost: €210.

MF4/5 Jewelry making and small scale metal/mix media fabrication.

Duration: 2 Days. Participants 8. Cost: €170.

TP3 Traditional Printmaking Relief/Block Printing

Duration: 2 Days.
Participants 10. Cost: €150.

S2 Stone Carving: Intro. Stone Conservation

Duration: 3 Days.
Participants: 8. Cost: TBC.

MF2 Forging Course/ Blacksmithing

Duration: 2 Days.
Participants: 8. Cost: TBC

W7 Vernacular Carpentry

Duration: 3 Days.
Participants 10. Cost: €170.

S3 Stone Lettercutting

Duration: 2 Days.
Participants 8. Cost: €150.

TP5 Traditional Print Japanese Woodblock

Duration: 2 Days.
Participants: 10. Cost: TBC

DM3 Creative Documentary

Duration: 2 days.
Participants 6. Cost: €130.

DLP7 Landscape Painting

Duration: 2 Days.
Participants 6. Cost: €160.

M1 Reproduction Moulding For Artists & Architects

Duration: 2 Days.
Participants: 8. Cost: €260.

M2 Refractory Mouldmaking For Kiln Cast Glass & Bronze Casting

Duration: 3 Days.
Participants: 8. Cost: €260.

MC2& MC3 Sand Casting In Bronze and Aluminium

Duration: 2 Days.
Participants: 6. Cost: €210.

DM1 Digital Photography

Duration: 2 Days.
Participants 6. Cost: €140.

DLP3 Technical Construction Drawing

Duration: 3 Days.
Participants: 8. Cost: €210.

TP7 Artist Bookbinding

Duration: 2 Days.
Participants: 6. Cost: €150.

GB1 Glassblowing For Beginners Workshop

Duration: 2 Days.
Participants 6. Cost: €260.

GB1 Glassblowing For Beginners Workshop

Duration: 2 Days.
Participants 6. Cost: €260.

GB2 Improvers Evening Glassblowing Workshop

Duration: 6 hours.
Participants 6. Cost: €65.

G4 Glass Replicate Mould-Making Master-class

Duration: 5 Days.
Participants 6. Cost: TBC

G6 Hot Glass Casting into Zircar Moulds

Duration: 3 Days.
Participants: 6. Cost: €220.

DM2 Digital Photography Graphics

Advanced

Duration: 2 Days.

Participants: 4. Cost: €120.

MC1 Bronze Pour for participants of Mould-making Workshops

Duration: 1 Day.

Participants: 8. Cost: €310.

MC6 Patination and Finishing of Metal

Duration: 1 Day.

Participants: 8. Cost: €TBC

DM4 Film Making Editing

Duration: 2 Days.

Participants: 4. Cost: €120.

MF4/5 Silversmithing and Small Scale Metal Sculpture

Duration: 2 Days. Participants: 4. Cost: TBC

MF2 Forging Course/ Blacksmithing

Tutor: Michael Budd. Duration: 3 Days.

Participants: 8. Cost: TBC

MF3 Tool Making And Tempering Forge

Duration: 2 Days Participants: 6. Cost: TBC

PD1 Portfolio Content Development

Tutor: Christine Mackey. Duration: 2 Days.

Participants: 5. Cost: TBC

PD2 Portfolio Design and Innovation

2 Days.

Participants: 5. Cost: TBC

DLP8 Speed Painting - Approaches to

Abstract Painting Masterclass

Duration: 2 Days.

Participants: 8. Cost: TBC

New Glass Master-Class (tbc)

G8 Contemporary Interpretations of Traditional Venetian Hot Glass Techniques

Duration: 3 Days.

Participants: 6. Cost: TBC

G9 Lampworking

Master-Class

Duration: 3 Days.

Participants: 6. Cost: TBC

Cost: TBC

G10 Neon Glass Master-Class

Duration: 3 Days.

Participants: 6. Cost: TBC

GB1 Glassblowing For Beginners Workshop

Duration: 2 Days.

Participants 6. Cost: €260.

GB1 Glassblowing For Beginners Workshop

Duration: 2 Days.

Participants 6. Cost: €260.

GB2 Improvers Evening Glass Blowing

Duration: 6 Hours. Participants 6.

Cost: €260.

G4 Glass Replicate Mould-Making Masterclass

Duration: 5 Days.

Participants 6. Cost: TBC

G6 Hot Glass Casting into Zircar Moulds

Duration: 3 Days.

Participants: 6. Cost: €220.

TP3 Traditional Printmaking Relief/Block Printing

Duration: 2 Days.

Participants 10. Cost: €150.

MF1 Welding

Duration: 5 Days.

Participants: 6. Costs: TBC

TP5 Traditional Print Japanese Woodblock

Duration: 2 Days.

Participants: 6. Costs: TBC