WORKSHOPS at Bryn Athyn
Craft-Based Training in the Decorative Building Arts
This summer, immerse yourself in time-honored craft traditions deeply rooted in the picturesque Bryn Athyn Historic District, located just outside the city of Philadelphia. Take advantage of this extraordinary setting where you can study some of the most beautiful decorative artwork and unique architecture in North America.

Working under the direction of master craftsmen, you will gain inspiration from two of Bryn Athyn’s national historic landmarks, Glencairn Museum, a 20th-century medieval-style castle, and the Bryn Athyn Cathedral, a widely renowned Gothic and Romanesque style structure.

Glencairn Museum has over 260 medieval stained glass works of art, such as the twelfth-century *Flight Into Egypt* panel from the Royal Abbey at St. Denis, Paris and a thirteenth-century Grisaille Panel, from the Salisbury Cathedral. Up-close study of works like these will allow you to appreciate the striations in the original blown glass and the tapering brush strokes on its surface. Glencairn’s twelfth- to sixteenth-century medieval manuscripts feature meticulous calligraphy with exquisite border designs. The museum’s expansive entryway, stairwell, chapel,
and great hall are covered (floor to ceiling) with intricate mosaic work. Their subtle coloring and symbolic imagery will help develop and refine your ability to select and combine colors to create meaningful artwork.

At Bryn Athyn Cathedral every surface exemplifies Arts and Crafts handiwork: The contours of carefully chiseled stonework set off amazing color variations, and the juxtaposition of different kinds of stone create striking color combinations. The figurative and decorative capitals are brilliant examples of different stone carving techniques. If you are interested in metal forging, you will appreciate the intricate scroll-work of monel doors, as well as handmade door knobs, keys, and locking mechanisms throughout the cathedral. You can handle the railings, hinges, and bolts made by master craftsmen at the turn of the twentieth century.

### 2017 Workshop Instructor Calendar

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Blacksmithing

When it comes to studying the art of blacksmithing, it is difficult to find a better location than Bryn Athyn. In addition to offering a beautiful and well-equipped shop that would be the envy of any professional smith, we also provide access to an incredible collection of metalwork that challenges the very notion of what blacksmithing is. Working under the direction of professional instructors who are nationally recognized as some of the best in the industry today, you will have the opportunity to experience metalworking in a most exciting and comprehensive way.

WORKSHOPS

Steel Repousse: Painting with an Iron Palette with Warren Holzman
June 12-16 — $675
Students will learn the fundamentals related to chasing and repousse in steel. Repousse is an exciting way to create relief images that exists somewhere between drawing and sculpture. The approach will focus on dynamic image development not unlike composition related to painting. Students will have the opportunity to work on larger scale pieces created over a wood stump. The course will cover design development, tool making and finishing.

Warren Holzman is a Philadelphia based artist working in forged and fabricated metals and the owner of Iron Studio LTD, a growing professional practice executing craft-work in iron for residential and commercial markets around the globe. His focus is on public and private art commissions and his work is also included in several private collections. He has taught blacksmithing and sculpture classes at Peters Valley School of Crafts, Penland School of Crafts, New England School Of Metalwork, University of the Arts and Moore College of Art and Design in Philadelphia as well as a visiting artist and lecurer at Kent State University and Suny New Paltz. Warren is currently the blacksmith professor at Bryn Athyn College in Pennsylvania.

Forged/Fire/Food - Cooking Tool Class with Jorgen Harle
June 19-23 — $675
This class will use all the basic forging techniques, and a few advanced ones to explore the tradition of metal as a material to cook food over an open flame. Forks, Tongs, Spatulas, & Spoons will be demonstrated and all students can expect to leave this workshop with some very functional cook ware that will last for generations. Tradition and utility will drive the forms taught in this specialty tool class but personal expression and design will be enthusiastically pursued. Extensive R&D will be done at the end of each project (that's art speak for BBQ). Knives and cleavers will NOT BE ADDRESSED in this class.

Jorgen Harle has been working Metal for thirty years, twenty of which, he has committed running an architectural blacksmith shop, Icarus Island Forge, off the coast of Washington State. While highly satisfying, architectural commissions have been a huge distraction from Jorgen’s primary focus which is eating. Roasting whole animals and fire cooking has led him to a new career path at American Meat Smith, Jorgen’s current focus combining his love of Fire, Firing, & Food.

Early American Wrought Iron Hardware with Luke DiBerardinis
July 10-14 — $675
Learn the fundamentals of blacksmithing and improve your skills through the forging of historic hardware. Students can expect a daily demonstration of colonial hardware forging and will be able to customize their projects based on skill level. Topics and demonstrations will cover strap hinges and all their various finials, rams horn hinges, rat tail hinges, pintles, rivets, and clinch nails. Pull handles, thumb latches and all their parts, and installation procedures of the hardware will also be covered. While forging functional, yet highly decorative pieces of house hardware, students will learn slitting, punching, drifting, upsetting, drawing, bending, forge welding, and fire management techniques.

Luke DiBerardinis is a restoration contractor specializing in reproduction hardware. He was born in an 18th century mill house and forged his first thumb latch in 7th grade metal shop. Blacksmithing has been his passion ever since. He has forged hardware for numerous different architects, contractors, museums, historic sites and private homeowners across the country. Luke has studied with Michael McCarthy and Paul Spaulding from the Cooperstown Farmers Museum and has worked for years under master smith James Kieffer, house hardware specialist.

Volume and Form with Maegan Crowley
July 17-21 — $675
This course is designed to stimulate your metal vocabulary. We will be forging structural materials; learning the tricks of forging pipe, tubing, and channel. Hot and cold sheet forming techniques will also be demonstrated. Pattern making and layout methods will be discussed as we use sheet metal to achieve volume. Students will then have the opportunity to combine techniques to create their own forms. We will also address fabrication methods and metal finishing. There will be an emphasis on individual expression as the instructor works with each student to develop their own representation of form. Bring a sketchbook and an open mind.

Maegan Crowley owns and operates her own shop in Dolores, Colorado where she produces custom metalwork for residential, public and commercial sites. Her work is in private collections and is exhibited nationally. She received a BFA from University of the Arts in metalsmithing and earned her MFA from Cranbrook Academy of Art. Maegan has taught blacksmithing at Haystack, Penland, Ox-Bow, Peters Valley School of Craft and the New England School of Metalwork. Her work can be seen in books such as “From Fire to Form” and “500 Vessels” and she has demonstrated at numerous regional blacksmithing conferences across the country.

Register at workshopsatbrynathyn.com
Mosaics

Mosaic art is enjoying a resurgence in the United States — and glass, in its many forms, is playing a major role in this new wave of artistic creativity. In this workshop, you will look at several types of glass, focusing on the traditional Italian smalti and comparing it to products from Mexico, China, and the United States. In addition, a sampling of other mosaic materials is available, including marble and stone.

WORKSHOPS

Glass Mosaic with Carol Stirton - Broad
July 10–14 — $675

Mosaic Art is having a resurgence in the United States and glass in many forms is playing a major role in this new wave of artistic creativity. In this workshop we will look at several of these types of glass, focusing on the traditional Italian Smalti and comparing it to the products from Mexico, China, and the United States. In addition, we will have a sampling of other materials available including some marble and stone. Each participant will produce a small sampler using traditional techniques. Next you will design a larger piece, using these materials in your own style. We will cover design transfer and realize the final work of art using the direct method. There are a limited number of hammer and hardies available for you to try as well as a collection of glass nippers for you to experiment with. I hope that you will love this process and the beautiful materials as much as I do.

Carol Stirton-Broad holds a B.F.A. from Temple University’s Tyler School of Art, and has also studied at Glasgow School of Art (Scotland), Orsoni (Venice, Italy), Scuola Arte del Mosaico (Ravenna, Italy), and the Chicago Mosaic School. Carol has taught ceramic and mosaic workshops at the Philadelphia Museum of Art, the Institute of Contemporary Art (Philadelphia), Fleisher Art Memorial (Philadelphia), Main Line Art Center (Haverford, PA), and Abington Art Center (Jenkintown, PA). Carol’s work has been exhibited in many locations, including The Magic Garden, The Clay Studio, Ariana Gallery (Royal Oak, MI), the Bath House Cultural Center (Dallas), Abington Art Center, Fleisher Art Memorial, Main Line Art Center, Philadelphia Art Alliance, and Tyler School of Art.
Stained Glass

Don’t miss this unique opportunity to study glass painting in a breathtaking historical setting: Glencairn Museum. Familiarize yourself with Old World techniques by observing Glencairn’s collection of stained glass panels from the Middle Ages. After studying the fluid brush strokes found on actual 12th century windows, you will be inspired to create your own masterpiece.

WORKSHOPS

Traditional Glass Painting in the Munich Style with J. Kenneth Leap
June 19-23 — $675

Learn the art of mixing, applying and firing glass-based paints, enamels and stains. This class will start with the core skills of traditional glass painting – tracing & matting. We will then concentrate on 19th century figurative techniques as exemplified by the Munich Style. Students can choose to practice replicating brocade patterned drapery, foliage, ornamental architectural borders and of course painting the figure. This course will introduce a variety of processes for mixing and layering pigments and base coats. Glass selection and enamel work with exotic mediums. Glass selection and enamel work for flesh will be explored in depth. This class is designed to complement the workshop "Stained Glass Repair & Conservation” with Steve Hartley offered July 10-14, 2017. Jim teaches these skills in multiple stained glass studios since 1984.

J Kenneth Leap, Director of Summer Workshops in Building Arts at Bryn Athyn College, began his career in 1987 when he opened his studio, The Painted Window, a year after earning a BFA from the Rhode Island School of Design. He is primarily known for his public art installations throughout New Jersey. He is an ambassador artist for Wheaton Arts in Millville, NJ where he has maintained his primary studio since 1994. He’s also an artist in residence at Glencairn Museum in Bryn Athyn, PA and teaches stained glass at Bryn Athyn College.

Repair and Conservation of Historic Stained Glass with Steve Hartley
July 10-14 — $675

This hands-on course will introduce proper evaluation and documentation techniques for stained glass conservation. Students will participate in repairing a 19th Century stained glass window while practicing conservation techniques including cleaning, copper foil repairs and chemical edge bonding. Restoration painting including glass selection and color matching historic pigments will be discussed and practiced.

A current PhD candidate at the University of York, England, Stephen Hartley earned his M.F.A. in historic preservation from Savannah College of Art and Design. He has participated in the restoration of more than thirty historic sites, winning awards from the Historic Savannah Foundation for his work. Hartley has taught at SCAD and Armstrong Atlantic State University and lead the Historic Preservation and Restoration program at Savannah Technical College. He is internationally recognized for his work in the field and has served as a peer reviewer for the Association for Preservation Technology.

The Art of Glass Painting - Keeping it Simple with Jim M. Berberich
July 17-21 — $675

In the thousand years that glass painting has been in existence, a multitude of techniques have been created. The different approaches have added some confusion to this medium, and we will focus on some traditional methods with a twist, going into detail on how and why these methods work. There will be demonstrations, open discussion, and one-on-one guidance from the instructor. The objective is for the student to leave with the confidence, understanding, and knowledge needed to create beautiful glass painting. The class projects will include portraits and life subjects, using vitreous paints, enamels, and stains.

Jim M. Berberich is mostly known for his glass painting skills in figure painting and the use of enamels. Jim’s artistic representation of the female figure is easily recognized throughout the world. The methods he uses have been intentionally chosen and simplified after years of practice and experimentation yielding the same end result. His self-taught experiences in restoration and painting on glass have allowed him to achieve a soft, realistic face, with graduated tone and depth. Jim teaches these skills in multiple stained glass studios in the U.S. and abroad. He is also an accredited instructor at the SGAA (Stained Glass Association of America). His stained glass artworks can be found in museums, private collections, hospitals, and churches around the country and abroad.
Stone Carving

The art of stone carving is an integral part of our architectural history. Both Bryn Athyn Cathedral and Glencairn evolved gradually, relying on creative input from carefully selected European stonemasons and artisans. This collaboration was exceptional: the various components of the buildings, such as the doors, windows, pillars and capitals were designed and built on-site and by hand. Before picking up your own hammer and chisel, you will have the opportunity to examine the intricate stonework on both the interior and exterior of Bryn Athyn Cathedral and Glencairn Museum.

WORKSHOP

Cathedral Stone Carving with Jens Langlotz
June 19–23 and July 10-14 — $675

Participants will have a rare opportunity to work in the shadow of a working cathedral. Join master mason Jens Langlotz in the historic Bryn Athyn stone shops. Brief demonstrations of techniques will prepare you for shaping your own piece. The workshop covers stone types and properties, the use of different kinds of chisels for texturing, the fundamentals of letter design, both low and high relief carving, and rosette design. You may choose to copy an architectural detail from Bryn Athyn Cathedral, such as one of the rosettes on the side of the building, or make an original piece of your own. No experience is necessary, and more advanced students are always welcome.

As a master sculptor and carver with more than 20 years of experience, Jens Langlotz has worked with and mastered the major design building styles — from Romanesque, Gothic, and Renaissance, to American Colonial and American Victorian stone carving. He graduated from Fachschule Fur Steintechnik in Munich. He apprenticed under master sculptor Hans Kupe, one of Germany’s leading stone restorers, and under Al Walters, master craftsman in stone, metal, and wood. He serves as head stone mason for both Bryn Athyn Cathedral and Glencairn Museum, and he has also done work for many other buildings including the Philadelphia Museum of Art, Villanova University, Princeton University, Reading Terminal, and Philadelphia City Hall.
About Bryn Athyn College

Bryn Athyn is a private, coeducational, liberal arts college dedicated to student success and a New Church approach to education and life. The academic program emphasizes critical thinking, quantitative reasoning, public presentation, and experiential education. Bryn Athyn College provides small class sizes, and academic programs tailored to meet student needs.

Bryn Athyn believes in students’ potential to become successful, contributing members of society. To that end, Bryn Athyn is focused on developing each student’s ability to think independently and communicate clearly. Students are challenged to define their goals, discover their passions, and live their lives with conviction.

Additional Information

REGISTRATION
Register at http://www.workshopsatbrynathyn.com or call the college office at 267-502-2401

WORKSHOP CLASSES
Each workshop includes 5 days of classes, for a total of 35 hours of instructional time. Small class sizes allow for individualized instruction with projects tailored to all skill levels. Workshops are suitable for life-long learners, craft professionals, college students, and high school upper-classmen.

TOOLS AND MATERIALS
There are no additional fees for tools and materials. All tools and materials are provided.

HOUSING /MEALS

CREDIT
Each course qualifies for Act 48 Professional Development Credit. For an additional $90, Bryn Athyn College will offer one academic credit per workshop.

REFUND/ CANCELLATION POLICY
Bryn Athyn College makes a substantial investment when planning a workshop, and vacancies can be hard to fill even if there is a waiting list, so we must charge cancellation fees to offset the cost of these vacancies. If you cancel any time up to 30 days before the beginning of a workshop, you will receive a full refund minus a $100 cancellation fee. If you cancel later than 30 days before the beginning of the workshop, there is no refund. This policy also applies to scholarship students.

If it is necessary for Bryn Athyn College to cancel a class for any reason, students will be notified and offered another workshop or a full refund. We cannot be responsible for nonrefundable airline tickets.
WORKSHOPS
at Bryn Athyn

College Drive & Cathedral Road
Bryn Athyn, PA 19009

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