



O·A·T·K·A  
glass studio  
and school of glass

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## **Small Is Beautiful: Miniature Lost Wax Casting & Thin Freeze N' Fuse**

**Rachael Elliott**

**\$975.00 US**

*50% Deposit due upon registering with remainder due May 8, 2013.*

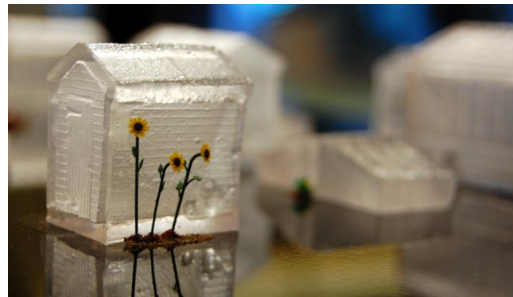
**June 8-12, 2013**

**5 Day workshop – 10:00 am to 5pm each day**

**All glass, materials, AND Lunch included**

Student Skill Requirements: Working knowledge and experience in glass fusing.

### **Course Description**



This class focuses on making small and detailed glass forms in the kiln, either as finished pieces or components for further work. Students will work with silicone rubber to produce molds from their own objects which will then be used to create waxes for investing and/or directly with the glass. All experience levels are welcome as this will be a technically driven and dynamic class from start to finish.

We will be direct casting from existing objects, which can either be found or sculpted from most materials. Mold-making will be covered for the initial silicone molds as well as refractory investment molds for the glass casting. Students will also be creating thin glass castings made using the “Freeze N’ Fuse” method (adding water to glass powder, packing in molds, freezing, removing from molds, and then fusing in a kiln) to be used as components for further work. We will also cover firing schedules, cold working and other student led trouble shooting.

## Instructor Biography



Rachel has been working with glass since 2000, when she first dabbled with a leaded stained glass evening class at a local adult education centre. Since then she has undertaken formal study at Edinburgh College of Art, graduating in 2007 with a degree in Applied Arts: Architectural Glass. She took the plunge and opened her own studio in Edinburgh in 2009, where she produces her work and teach classes.

“I started my artistic career at an early age with the sometimes difficult medium of mud on self, decades later and I’m still unable to keep any cleaner during the creative process.”

“Having expanded my palette of materials over that time, there is very little that doesn’t appear with the glass I have been trained to sculpt including textile, metal, wood and those quirky found objects that you just can’t bear to part with.”

“Consequently, the resulting sculpture always attempts to retain elements of the familiar as well as presenting various themes with a new twist and a little of the ridiculous.”