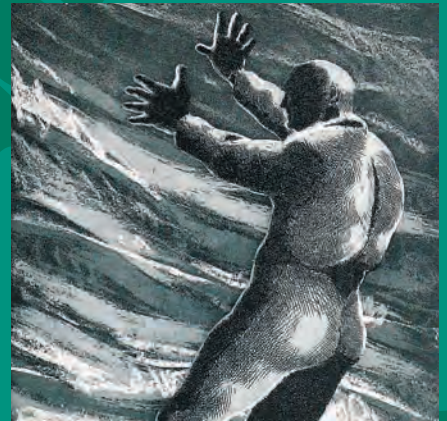




arts  
crafts  
gardening  
music  
creative writing

# Short Courses

NOVEMBER 2008—MAY 2009

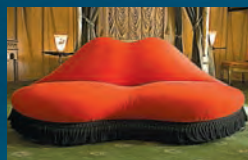


# Wonderful West Dean

West Dean College is at the heart of the 6,400 acre West Dean Estate in the slopes of the South Downs. Designated as an Area of Outstanding Natural Beauty, it offers a sensational setting for you to spend a day or a week.



Formerly the home of Edward James, patron of many surrealist artists including Dalí and Magritte, the 19<sup>th</sup> century flint-faced mansion has, for over 35 years, been home to West Dean College – a centre to study traditional and contemporary arts, crafts, writing, gardening and music.



With its creative educational environment, and the relaxed atmosphere and style of a large country house, West Dean runs short courses throughout the year offering you the chance to escape from the hustle and bustle of your daily life and take advantage of our magnificent setting.

The award-winning West Dean Gardens with its beautifully restored kitchen garden, ornamental gardens and landscaped parkland ensure that you are surrounded by a remarkable setting and range of artefacts, which many of the tutors use as inspiration for your project work.



# Welcome to West Dean

Welcome to our new brochure for November 2008 to May 2009.

The short course department here at West Dean have been busy programming an astonishing array of courses for you, whilst the communications team have overseen this new look brochure.

Edward James, founder of West Dean College, was driven by a passion for creating new works and reinforcing traditional techniques. This passion still drives all the study at West Dean, with over 300 tutors and an average staff to student ratio of one to eight, West Dean is the ideal environment to explore and nurture creativity.

This season sees 26 new tutors joining our roster of practicing professionals teaching across the programmes, including Mike Podmanisky and Pat Taylor – two of College's full-time tutors; Julie Arkell and Magie Hollingworth who both work with papier mache, the

renowned woodcarver Chris Pye and Katherine Coleman, glass engraver.

Overall, there are 130 new courses by both new and established tutors including autocad for jewellers and silversmiths; film/video editing; icon painting; a range of experimental drawing courses; narrative painting and self portraits; fused glass jewellery and pate de verre; millinery using felt, sculpting in plaster and machine embroidered clothes.

I hope you have as much enjoyment reading this brochure as we had putting it together, and I look forward to seeing you at West Dean in the near future.

**Robert Pulley**  
Principal



**“West Dean provides the perfect relaxing environment to completely immerse yourself in your chosen activity.”**

With over 700 short courses running each year, there are plenty of opportunities to explore new subjects and ideas, develop skills and make practical and beautiful things.

There are courses for all levels of experience covering a vast range of subjects including screenprinting, chair making, Chinese painting, making leather bags, embroidery, silversmithing, creating a kitchen garden, landscape photography, singing, creative writing – with such a wide choice there is bound to be something on offer to entice you.

You can either choose the non-residential option or stay as a resident and take full advantage of all West Dean has to offer.

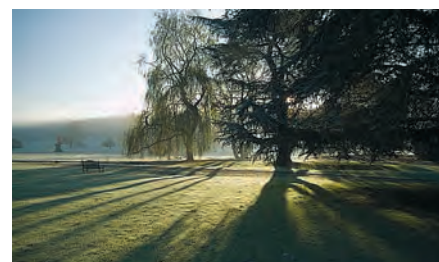
**“Faultless – I only wish hotel staff would be asked to observe here – everyone deserves a medal. Thank you all so much.”**

For those who are staying with us, we have 52 comfortably furnished bedrooms in the main house. Many of these rooms feature antique furniture, private bathrooms and/or views over the surrounding Gardens. A further ten bedrooms are located in The Vicarage, a short walk away from the main house, each with en-suite bathroom. At Easter and in the summer, additional accommodation is provided in the College annexes, also reached by a short walk through the Gardens.

Partners who are not attending courses are welcome to stay at the College, sharing your room on a resident only basis.

**“Fantastic tuition, inspiring and informative – but fun!”**

All West Dean courses are taught by practising professionals, many of whom are world renowned in their field. Numbers of students on each course is kept deliberately low to ensure that you have the space and time you need in which to develop your skills and knowledge.



# Contents



Edward James



## Special events 6-7

## Art 8-18

Botanical art and illustration	8
Drawing	8-9
Painting	10-15
Printmaking	16-17

## Basketmaking, chair seating and willow work 19

## Books, paper and lettering 20-22

Bookbinding, papermaking and paper marbling	20
Calligraphy and lettercutting	21



## Creative writing 22-23

## Gardening and garden design 24-26

Garden lectures	24
Garden courses	25

## Glass and mosaics 27-29

Glass	27-28
Mosaics	28

## Metalworking 30-37

Blacksmithing and metalworking	30-31
Enamelling	31-32
Jewellery	32-34
Silversmithing	35-36



Daphne Krinos

**“My overall experience of West Dean has been one of amazement at the facilities, efficiency and genuine friendliness of everyone.”**

The specialist workshops and studios at West Dean are amongst the best equipped in the UK. We are especially fortunate to count a pottery, forge, fine metals workshop, a darkroom, two first-floor art studios with overhead natural light, the brightly-lit Orangery and the newly completed sculpture courtyard, purpose built facility for stone carving and related materials, among our long list of facilities. There is also a computer suite and a specialist arts-based library for you to use.

Lectures, art and music appreciation courses often take place in the grand State Rooms which retain the Edwardian decorations commissioned by the family of our founder, Edward James.

**“Staff VERY friendly and helpful... absolutely brilliant. This time was the first and I have already booked the next time – a learning holiday, wonderful. THANK YOU”**

Comfortable armchairs and sofas can be found in the Oak Hall and Steward's Bar – a wonderful place to relax and unwind at the end of the day.

Health and well-being are essential elements in life, and to this end, you can participate in a free yoga class on a Tuesday evening and book a massage with our on-site masseuse.

For the more energetic, from May to September, there is a small outdoor swimming pool within the grounds and croquet and boules sets.

Whatever the season or the time of day, a stroll through the historic and listed 90 acre-West Dean Gardens including a circular 2¼ mile walk through the 49-acre St Roche's arboretum, offers breathtaking views.

**“You have an excellent team of chefs. All the food was very well cooked and tasty. I enjoyed all my meals.”**

When you attend any course at West Dean, you enjoy lunch in the 120 seat dining room and, in the fine weather, our outside courtyard. For residential students breakfast and dinner are included in the accommodation fee.

The catering team at West Dean pride themselves on creating innovative and constantly changing menus of good home-cooked meals, reflecting the season. Drawing from thousands of recipes they offer hot meals (there's always a vegetarian option) and puddings, a wide range of salads, fresh fruit and yoghurts.

All of our ingredients are fully traceable, and wherever possible, locally sourced. All bakery products come from a local bakery which often uses flour from the neighbouring Weald and Downland Museum's organic mill. The West Dean Gardens also provides seasonal fruit and vegetables when available.





### Music and music appreciation 38–40

Music	38
Music appreciation	39

### Photography and digital media 41–43

Picture making	41
Digital image manipulation	42–43

### Continuing professional development courses 43

### Pottery and ceramics 44–46

### Sculpture 46–49

Automata making	46
Carving in stone and wood	46–47
Modelling, casting and other techniques	47–48

### Textiles 50–55

Embroidery and stitch	50–51
Painting, printing and dyeing	51–52
Constructed textile techniques	52–54

### Woodworking and furniture making 56–61

Furniture making	56–57
Woodcarving and turning	57–58
Picture framing, gilding, furniture repair and upholstery	58–59
Musical instrument making	60

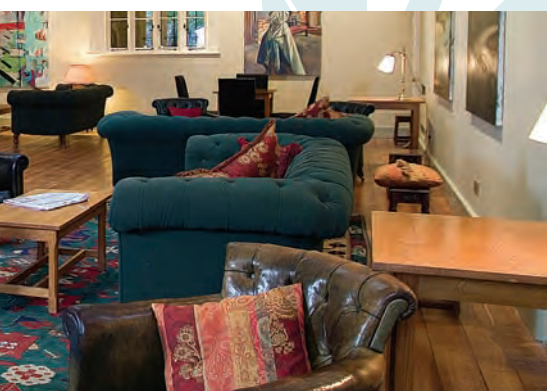
### Chronological list of courses 62–63

### Booking information and fees 64–67

### Application form 66



Mike Savage



### What else is happening at West Dean College?

With over 700 short courses a year, you'd think that was enough, but not at all.

West Dean College also runs a series of full-time diploma courses, many of which lead to MAs, validated by the University of Sussex. Students from around the world come here to study the conservation of books, ceramics, clocks, furniture and metals, complemented by a long established programme in making stringed musical instruments. The MA in Visual Arts, where you can specialise in Tapestry and Textile Art, Sculpture or Painting and Drawing, is aimed at those who wish to develop a deeper philosophical and critical understanding of their practice. All the College's full-time students attend short courses to enhance their learning. The diploma studios and workshops are open every Thursday from 1.30 to 2pm – tutors and students welcome the opportunity to discuss their work and course.

The Tapestry Studio at West Dean is one of only a very small number of such studios in the world. It is currently half-way through a 12 year project for Historic Scotland, for the refurbishment of the Palace Apartments at Stirling Castle, which involves recreating seven 16<sup>th</sup> century tapestries entitled Hunt of the Unicorn. The original set hangs in the Metropolitan Museum of Art in New York. West Dean weavers work in two studios, one at Stirling Castle and one at West Dean. The West Dean studio is open to the public on Wednesdays between 1.30pm–2pm. Many of the full-time weavers teach on the short course tapestry programme.

### “Loved it all!”

We hope you find the brochure as interesting to read as it was for us to programme, with more than 100 new courses on offer this winter, there is plenty to read about. So pour yourself a drink, put your feet up and immerse yourself in the delights of West Dean.



# Events at West Dean

## GARDEN EVENTS

West Dean Gardens features a beautiful parkland walk and arboretum with views over the surrounding Sussex Downs and a carefully restored walled kitchen garden with row upon row of perfect produce and some of the finest Victorian glasshouses in the country.

Events planned this year to celebrate its produce and passion:

**CHILLI FIESTA** 9 and 10 August 2008

**TOTALLY TOMATO SHOW**  
6 and 7 September 2008

**APPLE AFFAIR** 11 and 12 October 2008  
10.30am–5pm

As part of the Apple Affair weekend, the State Rooms at West Dean College are thrown open to the public, these rooms are dressed and art works usually under lock and key are brought out for show.

**EVENT TICKETS £7.25 (PLUS CONC.)**

## SUSSEX BARN GALLERY

Each year the Sussex Barn Gallery programmes a variety of exhibitions of work by established and emerging artists as well as work inspired by the Foundation's College and its students and tutors.

**VISUAL ARTS END OF YEAR SHOW**  
28 June–5 July

West Dean's postgraduate Visual Arts students present their work in this end of year show.

**MADE TO THINK – WORK BY WEST DEAN TUTORS** 24 July–31 August

Anyone who has attended a short course at West Dean College will know of the level of teaching expertise demanded of its course tutors. This summer, twelve individual tutors have been selected to exhibit their work at the Sussex Barn



Gallery: Merlyn Chesterman, Rod Nelson, Maxine Relton, Sarah van Niekerk, Kate Dicker, Peter Clothier, Susan Cross, Daphne Krinos, Hiroshi Suzuki, Shozo Michikawa, Mary Butcher and Julie Hedges.

**LEE MILLER – MUSE** Autumn

More than just a beautiful woman. This exhibition will look at how Lee Miller's photography and life affected her and her family. 'Her' journey continues through the work of her son and granddaughter – both of whose work will be exhibited.

**EFFERVESCENCE III** Winter

A selling exhibition featuring the work from new and established artists and craftsmen.

Sussex Barn Gallery, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ 01243 818316

Access to the Gallery is through the West Dean Gardens' car park.

**FREE ADMISSION.**

## CONCERTS

**THE CHILINGIRIAN STRING QUARTET**

Sunday 20 July, 8pm, St Andrew's Church, West Dean, £20

Performing Haydn's String Quartet Op.50 No. 4, Peter Fribbins String Quartet No 2 and Mozart's String Quartet K464

**THE CHILINGIRIAN STRING QUARTET**

Tuesday 22 July, 8pm, Sussex Barn Auditorium, £20

Performing Haydn's String Quartet Op 50 No 5; Mozart's String Quartet K 465 and Bartok's String Quartet No.4

**PUBLIC MASTERCLASS WITH THE CHILINGIRIAN STRING QUARTET**

Monday 21 July, 2pm, The Old Library, West Dean College, £8

**STUDENTS' 'SHOWCASE' CONCERT**

Wednesday 23 July, 8pm, The Old Library, West Dean College, £6

**STUDENTS' INFORMAL CONCERT**

Thursday 24 July, 2pm, The Old Library, West Dean College, £6

**PATHS TO ROMANTICISM**

Sunday 21 September, 2.30pm, Sussex Barn Auditorium, £10

Paul Simmonds will be playing romantic clavichord music by Kuhnau, Froberger, Reichardt, Hüssler, Wolf and W F Bach.

**WEST FOREST WIND 'OFF THE LEASH'**

Sunday 5 October, 2.30pm, Sussex Barn Auditorium, £10

The woodwind section of the West Forest Sinfonia will present a colourful and unusual programme of two well-known works for piano and wind, with the pianist Andy Spicely as soloist, and a selection of short pieces for wind dectet conducted by Gwyn Parry-Jones.

**A MUSICAL JOURNEY FOR RECORDER AND PIANO**

Sunday 15 March, 2.30pm, Sussex Barn Auditorium, £10

Including music by Van Eyck, Telemann and Lennox Berkeley. Helen Hooker (recorders) and Karen Kingsley (piano).

**PIANO MUSIC OF FRANCE AND SPAIN**

Sunday 19 April, 2.30pm, Sussex Barn Auditorium, £10

Including music by Albeniz, Granados, Mompou, Debussy and Ravel. John Clegg (piano).



**INTERNATIONAL GUITAR FESTIVAL**

Celebrity Concert Series

Sponsored by Classical Guitar Magazine and D'addario.

**DAVID STAROBIN** Saturday 16 August, 8pm

**MARCIN DYLLA** Sunday 17 August, 8pm

**PAVEL STEIDL** Monday 18 August, 8pm

**THE EDEN STELL DUO** Wednesday

20 August, 8pm

**TICKETS £12. SEASON TICKETS**  
(all 4 concerts) £40

**GUITAR OPEN DAY** Sunday 17 August,  
11.30am–6pm, West Dean College, £10

Exhibition – lecture – recitals – masterclasses

**MASTERCLASS WITH MARCIN DYLLA**

Monday 18 August, 2pm, The Old Library,  
West Dean College, £5

**MASTERCLASS WITH PAVEL STEIDL**

Tuesday 19 August, 2pm, The Old Library,  
West Dean College, £5



## SATURDAY GARDEN LECTURES

**FORGET THE FLOWERS – FORM AND FOLIAGE IN THE GARDEN** 12 July 2008  
With Noel Kingsbury

**DESIGNING WITH PLANTS THE DIXTER WAY** 6 September 2008  
With Fergus Garrett

**A DOUBLE-BILL OF GARDEN LECTURES: MAKING A MODERN GARDEN AND PLANTING FOR LATE SUMMER**  
20 September 2008  
With Andy Sturgeon and Marina Christopher

**GOLDEN AND DELICIOUS – EDWARDIAN GARDENS** 27 September 2008  
With Caroline Holmes

**THE ADVENTUROUS GARDENER – PLANTS WORTH KNOWING AND GROWING**  
17 January 2009  
With Roy Lancaster

**BE CREATIVE WITH CLEMATIS AND OTHER CLIMBERS** 28 March 2009  
With Marcus Dancer

**MAKING WINDCLIFF – THE STORY OF A GARDEN** 25 April 2009  
With Dan Hinkley

**DAY LECTURE TICKETS £50 EACH** (2008) **OR £52** (2009) to include tea and coffee and lunch. 10.30am–3.30pm

## MUSIC, ART AND WORDS

**HOW TO LISTEN TO MUSIC WITH GREATER PERCEPTION** Saturday 1 November  
2.30–5pm, West Dean College, £10

Musical examples abound, as well as humour, discussion and thought-provoking analysis and comment with conductor, John Gibbons. Perfect for anyone intimidated by classical music!

**SULLIVAN (. . . AND GILBERT!)** Sunday 1 March 2.30–5pm, West Dean College, £10  
Ian Gledhill will spend the afternoon looking at the life of Arthur Sullivan and music composed outside of his impressive partnership with W.S. Gilbert.

**CONNECTIONS – ART AND THE ENVIRONMENT** Sunday 23 November  
2.00–4.30pm, Sussex Barn Auditorium, £10  
A talk by land artist Chris Drury and public art consultant Frances Lord.

**CHRIS DRURY** talks about two projects: *Antarctica, A Heartbeat of the Earth*: his experience of going South and the work which emerged from it. The second project is *Mushrooms Clouds*, a site specific show in Reno, Nevada, about place, which emerged from a residency in the Sierras and collaborations with the Desert Research Institute.

Chris Drury has an international reputation as a land artist: In 2006 both a grass and permanent maze were commissioned by Brighton and Hove City Council.

**FRANCES LORD'S** illustrated talk focuses on case studies of internationally sourced art and environment projects, highlighting common issues and strands. Examples range from Andy Goldsworthy's *Moonlit Path* and *Chalk Stones* in West Sussex to *Four Shores* – artworks for the Isle of Sheppey, to Naoshima Island Artist Installations in Japan and *Snow Show* in Finland. The talk will cover cross disciplinary work and collaborations between artists, architects, writers and filmmakers.

Frances Lord is a consultant and curator based in Sussex specialising in public art and commissioning.

**A POETRY EVENING WITH WILLS, DAVIES AND THORPE** Saturday 7 March 8–10pm, Sussex Barn Auditorium, £10

An evening of poetry bringing together three of Britain's most diverse voices. Jackie Wills, John Davies and Lorna Thorpe create a dynamic line-up in reading, and talking about their work.

**JACKIE WILLS'S** first book, *Powder Tower*, was short listed for the 1995 TS Eliot prize. In 2004, *Mslxia* magazine selected her as one of the top 10 new women poets of the decade. Her most recent poetry collection, *Commandments*, was published in 2007.

**JOHN DAVIES** writes of the sea changes that shape our lives. His alter ego 'Shedman' is never far away haunting the urban periphery, exploring the treacherous life of the suburbs. John published his full collection *Shedman* in January 2008.

**LORNA THORPE'S** debut poetry collection *Dancing to Motown* was the Poetry Book Society's pamphlet choice for autumn 2005. Also a published short story and features writer, her first full collection, *A Ghost in my House*, was published by Arc in 2008.

**These events are in association with 'THE SOUTH' – Bringing live literature to you. [www.thesouth.org.uk](http://www.thesouth.org.uk)**

Please see page 23 for details of the poetry workshop run by Jackie Wills before the evening event.



Chris Drury

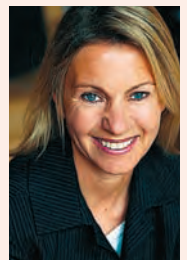
## CHICHESTER WRITING FESTIVAL

As part of the Chichester Writing Festival at the end of March 2009, there will be three 'in discussion' sessions with well-known writers hosted by Kate Mosse. Further details will be announced nearer the time.

**SEE PAGE 22 FOR MORE DETAILS**



Greg Mosse



Kate Mosse

# ART

**BOTANICAL ART AND ILLUSTRATION 8**  
DRAWING 8–9  
PAINTING 10–15  
PRINTMAKING 16–17



Sandrine Mavey

## BOTANICAL ART AND ILLUSTRATION

### Fabulous fungi and the forest floor – botanical painting

October 31–November 2  
WE0002 | £170 | **NEW**

Suitable for all

Develop your observational and drawing techniques, then practise mixing watercolours and applying them, before embarking on a final painting of this intriguing autumnal subject. You also produce a comprehensive study sheet to allow you to continue on your own after the course.

MARIELLA BALDWIN

### The winter garden – botanical painting

February 8–12  
4D0143 | £321 | **NEW**

Suitable for all

Gain confidence in botanical painting and improve your skills in essential watercolour techniques as you learn about papers and brushes, study colour and colour mixing and explore the use of light and dark for three-dimensional effect. You should complete at least one finished painting reproducing the spectrum of colours in the winter garden.

SANDRINE MAUGY

### Illuminating alpine – botanical painting

March 20–23  
LW0231 | £248 | **NEW**

Suitable for all

Learn to paint the diminutive and jewel-like alpine flowers found in spring and early summer. You begin by developing observational and drawing techniques, then move on to watercolour exercises in mixing and applying colour. Composition is explored as you paint a page of several different flowers.

MARIELLA BALDWIN

### Exploring and sketching ‘cones and catkins’ for botanical artists

March 27–29  
WE0240 | £167 | **NEW**

Suitable for all

Study, sketch and annotate a wide variety of male and female cones and catkins – some less well understood aspects of plants – and gain knowledge and confidence to tackle the botanical painting of trees.

LIZ LEECH

### Painting parrot tulips in watercolours

April 24–26  
WE0296 | £172 | **NEW**

Intermediate/Advanced

Study the anatomy of these magnificent tulips and learn how to reproduce their vivid colours and typical shapes while you develop your skills in the essential watercolour techniques which are covered in the course.

SANDRINE MAUGY

## DRAWING

### Drawing for beginners

October 31–November 2  
WE0001 | £167

Beginners

Learn to draw in a weekend! This course covers the basics, including measuring for perspective, scale, tone and composition and you create several pencil sketches in the inspiring grounds of West Dean.

JOHN FREEMAN

### The moving figure – a dynamic drawing course

November 28–30  
WE0046 | £190 | **NEW**

Intermediate/Advanced

Explore inventive methods of drawing using dry and wet media. Learn to select information collected from the moving model, extend your visual vocabulary with new marks and take risks with your work.

EMILY BALL

### The elements of caricature and cartooning

December 19–21  
WE0082 | £167

Suitable for all

The illustrious history of cartooning is the starting point and you are taught to draw, distort anatomy, capture facial expressions and express ideas using pencil, ink, felt pens and watercolour.

JOHN FREEMAN

### A drawing workshop

January 15–18  
LW0108 | £245

Beginners

Gain confidence as you learn to draw with pencil and charcoal. This course covers drawing and composition, measuring and creating perspective, proportion, scale and tone. Working outside in the inspiring grounds of West Dean, you create several sketches leading to developed studies.

JOHN FREEMAN

### Life drawing for beginners

January 30–February 1  
WE0126 | £190

Beginners

Learn the basics of life drawing – how to measure, observe mass and use line, tone and colour, exploring a full range of drawing techniques – and gain confidence as skills depicting the nude develop.

KATHY BARKER

### Portrait drawing

February 6–8  
WE0137 | £183

Suitable for all

Develop your essential drawing skills as the tutor guides achieving a likeness and improving techniques in ways tailored to your own experience. A talk on the history of portraiture is included.

JOHN FREEMAN

### Key to course codes

**WE** Weekend Fri eve to Sun pm  
**LW** long weekend (Thu/Fri eve to Sun/Mon pm)  
**2D** 2 day course      **5D** 5 day course  
**3D** 3 day course      **6D** 6 day course  
**4D** 4 day course      **7D** 7 day course  
Specialist courses eg. **PW**, **WF** as described

### To help you choose the right course, please use the categories below:

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience  
**BEGINNERS** anyone new to the subject or those who have not practised for a while  
**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course  
**ADVANCED** established practitioners in the subject – amateur and professional



For more information on full-time graduate and postgraduate programmes in the Visual Arts including Sculpture, Tapestry & Textile Art and Painting & Drawing at West Dean contact the Diploma Office on 01243 811 301 or email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk)

### Free drawing using rollers and alternative materials

February 16–19

3D0163 | £245 | **NEW**

Suitable for all

Draw and paint freely with printing rollers, card and scrapers using mixed media, acrylics and oils on this experimental course. Based on studio and outdoor projects, you learn techniques to free up your work and increase its impact. Working with various approaches, you create several finished pieces.

HOWARD COLES

### Life drawing – an intensive course

February 20–22

WE0165 | £186

Intermediate/Advanced

Progress your drawing skills on this course with sound technical advice from the tutor, capturing a range of different pose lengths in an individual style, working in a variety of drawing media.

VALERIE WIFFEN

### The nature of seeing – a drawing course

February 27–March 1

WE0185 | £167

Beginners/Intermediate

Explore the creative process as you draw natural forms and the landscape, working through exercises in a range of media. You are encouraged to unearth your own creative potential using your full range of senses.

CLIFF WRIGHT

### From plane to form – taking your sketches into 3D

March 5–8

LW0192 | £251 | **NEW**

Suitable for all

On this multi-media course learn to interpret, express and develop your drawings and ideas in three dimensions. You start by making model sculptural forms (maquettes) in wire, card and paper and then record the effects of light, shadow and movements on these models using drawing and photography.

ELEANOR GLOVER

### Life drawing in charcoal – observing and responding to volume

March 20–23

LW0230 | £280 | **NEW**

Intermediate/Advanced

Draw the life model with a dynamic, three-dimensional approach. Using charcoal drawing techniques in short and long poses, you work on form from the inside out so that the masses dictate the boundary lines. Inspired by the ideas and practice of David Bomberg, you produce a portfolio of drawings.

JOHN MEAKER

### Advanced life drawing

March 27–30

LW0245 | £269

Intermediate/Advanced

Develop and hone your drawing skills on a course designed for those with life drawing experience who wish to enjoy the ideal conditions at West Dean for productive study of this essential discipline.

VALERIE WIFFEN

### Creating a visual essay – an exploratory art workshop

April 10–12

WE0267 | £167 | **NEW**

Suitable for all

This experimental course offers you new ways of developing your creativity. Gathering source material by drawing at West Dean and with tutor support, you explore and extend this into a personal project in two and three dimensions, as appropriate.

SARAH BLAIR AND BILL PROSSER

### Monoprinting from life drawing

April 17–19

WE0280 | £183

Suitable for all

Improve your life-drawing skills as you work with speed and gesture and learn to combine simplified monoprinting techniques with your drawings, exploring in black and white and colour.

KATHY BARKER

### The nature of seeing – an innovative drawing course

May 11–15

4D0327 | £318 | **NEW**

Beginners/Intermediate

Explore the creative process as you draw natural forms and the landscape unearthing your own creative potential using the full range of your senses. Using a range of drawing media, you work through exercises whilst being encouraged to look more deeply at what is really there rather than what you think you see.

CLIFF WRIGHT

### An introduction to observational drawing

May 29–31

WE0369 | £167 | **NEW**

Beginners

This step-by-step course guides you through the key techniques used to create accurate drawings from observation. Working with pencils on paper, you investigate composition, measurement, tone and line.

ANDREW FITCHETT



# ART

**BOTANICAL ART AND ILLUSTRATION 8**  
**DRAWING 8-9**  
**PAINTING 10-15**  
**PRINTMAKING 16-17**



## PAINTING

### A beginner's guide to painting in watercolours

November 7-9  
WE0015 | £167

**Beginners**

Experience some of the basic techniques of watercolour painting, including the laying of washes, wet-in-wet and colour mixing and learn composition as you produce still-life studies or a small painting.

**LESLEY HOLLANDS**

### Build your confidence with acrylics

November 14-16  
WE0024 | £169 | **NEW**

**Intermediate**

Develop your skills by exploring techniques for information gathering, the use of wet and impasto brushwork and colour mixing. Create painted sketches for future development and a finished piece.

**CHRISTINE FORBES**

### Oil painting for beginners and improvers

November 14-17  
LW0031 | £245

**Beginners/Intermediate**

Work on projects based on observation and explore a range of ways of creating images while learning the craft aspects of oil painting. This course is designed for those new to painting in oils, whether or not they have experience in other media.

**VALERIE WIFFEN**

### Abstract picture making – developing a dynamic vision

November 28-December 1  
LW0048 | £245 | **NEW**

**Intermediate/Advanced**

Learn to deconstruct a favourite painting by analysing its essential components – such as composition, rhythm and scale in mark making. Then with enhanced understanding of the dynamics of picture making, recreate your own imaginative, abstract interpretation of it, using the medium of your choice.

**JOHN MEAKER**

### A responsive approach to watercolours

December 5-7  
WE0054 | £167

**Intermediate/Advanced**

Loosen up in watercolours using simple still-lives and West Dean Gardens as inspiration and learn to handle the paintbrush freely through exploratory sketches and exercises looking at colour and tone.

**FELICITY HOUSE**

### Painting free-form with the Chinese brush – birds and flowers

December 5-8  
LW0059 | £245

**Suitable for all**

Master the basic skills of freehand Chinese painting as you learn about the cultural background to this art. You learn to select appropriate materials and practise painting birds and flowers using the Chinese brush. Guidance will also be provided on mounting your work.

**KAILI FU**

### Still-life painting in oils

December 12-14  
WE0069 | £172

**Suitable for all**

Learn how to develop oil painting techniques suitable for your approach to still-life as the tutor guides you on choice of subjects, and study composition, structure and ways of depicting light and texture.

**TOM BENJAMIN**

### Oil painting techniques – from drawing to final work

December 14-19  
5D0077 | £390 | **NEW**

**Suitable for all**

Study each stage in the development of an oil painting, from your initial ideas to the practicalities involved in its construction. You consider types of working surfaces and their preparation, the use of brushes and brush strokes, to build an oil painting, and a great variety of ways of using the oils themselves, including colour mixing, under painting and glazing. You should achieve a still-life in oils and have a firmer understanding of your own working processes by the end of the course.

**CHRISTOPHER BAKER**

#### Key to course codes

**WE** Weekend Fri eve to Sun pm  
**LW** Long weekend (Thu/Fri eve to Sun/Mon pm)

**2D** 2 day course      **5D** 5 day course  
**3D** 3 day course      **6D** 6 day course  
**4D** 4 day course      **7D** 7 day course

Specialist courses eg. **PW, WF** as described





## The Loyal Lobster

Sign up for West Dean's  
new Lobster Loyalty Card.

For every full £100 spent on a short course at West Dean you'll get a stamp, once you've collected ten stamps, you're entitled to £75 off your next course. Full details on the scheme including terms and conditions will be sent to you with your enrolment pack.

### Dynamic life painting in watercolours

December 15–18  
3D0080 | £273

Intermediate/Advanced

For artists with a basic knowledge of drawing and watercolours, this course encourages individuality through the use of various techniques. You learn to work in transparent watercolours, to develop the speed required for painting dynamic poses and to express the qualities of light.

BRIDGET WOODS

### Portraits in watercolours

December 18–21  
LW0081 | £273

Suitable for all

This course investigates the transparency and relative speed of handling watercolours for painting a portrait. Using a model, you start by modelling the head broadly in tone, then identify skin colours and paint finer details.

BRIDGET WOODS

### Watercolours, Part 1. Getting started

January 2–4  
WE0087 | £174

Beginners

Gain a thorough grounding as you begin with brushstroke techniques, then learn to lay washes, identify and mix any colour with confidence, and explore textures. (Must be booked with Part 2, Feb 22–27.)

BRIDGET WOODS

### Painting the head

January 2–4  
WE0089 | £186 | **NEW**

Intermediate/Advanced

Learn to paint in a physical way so as to capture the gaze, form and character of the model on this experimental course. You explore the possibilities of oils, acrylics and mixed media and extend your visual vocabulary. You gain confidence as you work on two or three paintings and several studies.

EMILY BALL

### Oil painting for beginners

January 9–12  
LW0103 | £249

Beginners

Learn the basics of oil painting on this three day course. While making paintings from direct observation, you learn how to structure works and develop light effects, mix colours, build layers, create tone, develop impasto and finish with glazing.

TOM BENJAMIN

### Portraiture in the manner of the Impressionists

January 11–15  
4D0105 | £355 | **NEW**

Intermediate/Advanced

This course is for painters wishing to explore the theory and practice of the true Impressionists such as Monet, using portraiture as their subject matter. For greater clarity, the working methods of other artists of the period – for example Manet, Van Gogh and Matisse – are also studied. You should achieve several completed portraits and numerous complementary studies.

JOHN FREEMAN

### Still-life into collage

January 16–19  
LW0112 | £245

Suitable for all

Inspired by a still-life subject, you create collages using papers of all types. You tear, stick down and draw, first making small samples, then working on a larger scale. The resulting collages can be used as the basis for textile, clay, print or mosaic designs or as finished work.

JOHN FLEMONS

#### To help you choose the right course, please use the categories below:

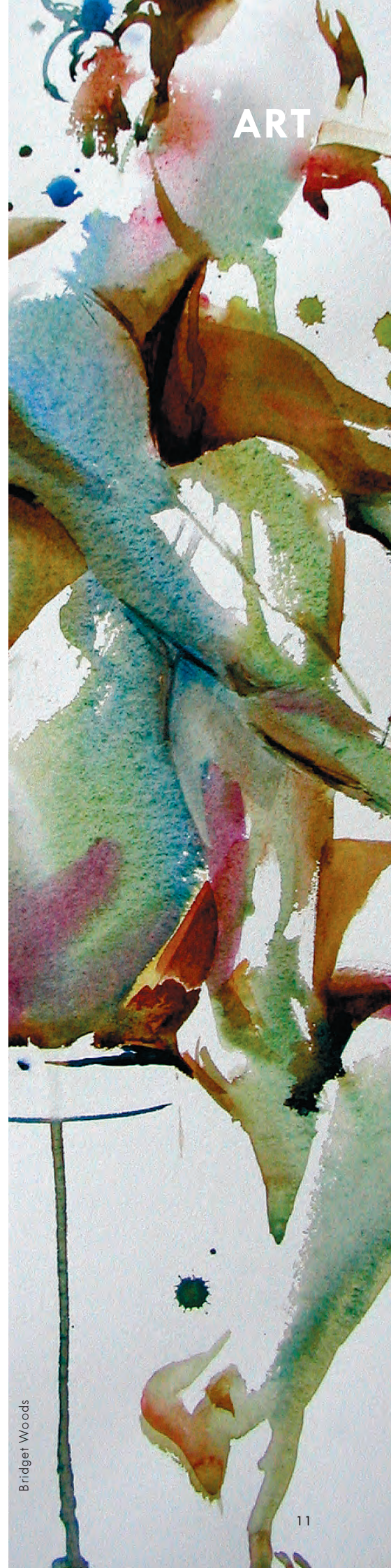
**SUITABLE FOR ALL** courses that are delivered to suit any level of experience

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

ART



Bridget Woods

# ART

**BOTANICAL ART AND ILLUSTRATION 8**  
**DRAWING 8–9**  
**PAINTING 10–15**  
**PRINTMAKING 16–17**



Jason Bowyer

## Painting a contemporary triptych in egg tempera

January 18–23

5D0117 | £455 | **NEW**

Intermediate/Advanced

Explore a painting tradition and technique dating back to prehistory while producing your own individual work that is relevant to today! Through a mixture of demonstrations and hands-on experience you learn how to prepare the three oak panels, to develop a composition, to grind pigments, to prepare egg tempera emulsions and to apply them in various ways to achieve specific painted effects. The aim is to paint a triptych in your own personal style by the end of the course.

**MAZ JACKSON**

## Creative acrylic techniques

January 25–29

4D0119 | £318

Beginners/Intermediate

Develop your painting practice with this versatile medium and gain confidence as you produce exciting work. Learn how to mix and handle acrylics in various ways, and experiment with several additives to create interesting textures and effects. A number of subjects are used including photographs as you work on specific projects.

**WENDY JELBERT**

## Icon painting in egg tempera

January 25–30

5D0120 | £420 | **NEW**

Intermediate/Advanced

This course offers a rare insight into the processes and techniques of icon painting in egg tempera as you work through every stage with an acknowledged master of the art. The theme is an icon of the face of Christ, with the image supplied and you are asked to bring your own drawing of it with you. At the start of the course the spiritual background to this tradition is introduced and design advice given. Demonstrations and technical instruction accompany each step and everyone should complete their own unique icon.

**AIDAN HART**

## Self portraits in mixed media – seeking character

January 30–February 2

LW0127 | £246 | **NEW**

Intermediate/Advanced

Develop observational skills, drawing and painting techniques as you focus on self-portraiture. You investigate through sketchbook and large-scale (A1, A2) drawings, then complete a finished painting. Drawing – in ink, pencil, charcoal and pastel – is demonstrated, as is painting in oils.

**JASON BOWYER**

## Painting winter landscapes in miniature

February 1–4

3D0129 | £245

Suitable for all

Fine-tune your painting techniques for the detail required in miniature painting. Either working on your own idea or on a reference provided, you work with watercolours and then add white gouache for over-painting, completing at least one piece of work.

**JEAN CANTER**

## Exciting surfaces and textures for painters

February 6–9

LW0140 | £253

Suitable for all

Surface and texture can give a painting an intense physical presence. On this course you explore ways of creating exciting grounds on which to paint and experiment with inventive ways of applying acrylics.

A range of samples is produced which serve for a handy reference in future.

**JANE ARKWRIGHT**

## Mixed media images – painting, printmaking and collage

February 13–15

WE0148 | £177

Beginners/Intermediate

Study the colours, patterns and textures around you as a starting point for your work and learn techniques for applying paints, dyes and inks as you develop your ideas into samples or a finished piece.

**JO DIXON**

## Painting birds of prey with the Chinese brush

February 13–16

LW0156 | £245 | **NEW**

Suitable for all

Learn to handle Chinese brushes on Chinese paper and create a freestyle painting of a bird of prey in its natural surroundings. In preparation, you study and make sketches of eagles, owls and other birds from slides or photographs and learn about the birds' symbolic meanings.

**MAGGIE CROSS**

## Developing your own work – for advanced painters

February 16–22

6D0164 | £453

Advanced

All artists need the occasional opportunity to develop their ideas in an environment that is stimulating and structured without being prescriptive. This masterclass offers individual tutorials, discussions, talks and the experience of working together. You give a short presentation on your work, attend a formal lecture on painting by the tutor and take part in the final working exhibition. You may bring work in progress or ideas to develop, or use the West Dean environment as subject matter. Please note you are required to supply details of your previous experience as part of a selection process.

**CHRISTOPHER BAKER**

## Watercolours, Part 2. Developing technique

February 22–27

5D0174 | £390

Intermediate

If you have learnt the basic watercolour painting techniques with Bridget Woods and wish to develop your skills, this course is for you. Continuing with landscape as your subject, you learn how to paint skies, trees, water and backgrounds (negative painting), concentrating particularly on light and atmosphere. You work outside (weather permitting) and are encouraged to develop your own style in your painting. Demonstrations and an evening slide show are included. (Must be booked with Part 1, Jan 2–4.)

**BRIDGET WOODS**

## Key to course codes

**WE** Weekend Fri eve to Sun pm  
**LW** long weekend (Thu/Fri eve to Sun/Mon pm)  
**2D** 2 day course      **5D** 5 day course  
**3D** 3 day course      **6D** 6 day course  
**4D** 4 day course      **7D** 7 day course  
 Specialist courses eg. **PW, WF** as described

**Portrait painting and drawing – all media**

February 22–27  
 5D0175 | £424

Suitable for all

Develop a personal response to portrait painting and learn skills in the painting or drawing media of your choice. You explore various methods for creating a likeness, choosing a conventional or adventurous approach. Practical and technical advice is given in all media, to enable you to develop a basis of sound practice, whatever your level of experience. A model is provided throughout and you may produce sustained pieces of work or make drawings and paintings to varied time spans.

VALERIE WIFFEN

**Watercolour workshop for beginners**

March 6–8  
 WE0194 | £167

Beginners

Develop confidence in handling watercolour paints as you work through exercises in the studio and learn to apply paint, stretch papers, mix colours, make washes and produce useful reference sheets.

FELICITY HOUSE

**Table top journeys – painting still-life**

March 8–13  
 5D0205 | £393 | **NEW**

Suitable for all

Gain confidence with new ways of working with paint – oils, acrylics and mixed media – and explore new approaches to creating images of still-lives and interiors on this exciting course. Learn how to add various media to paint to achieve specific effects such as increasing or reducing shine and to use the media expressively as you respond to the light, space and form of the subjects.

EMILY BALL

**Life painting in oils – the sustained pose**

March 8–13  
 5D0206 | £438

Intermediate/Advanced

A unique opportunity to study the model in the same pose over several days is offered on this intensive course. You begin each day with warm-up poses, developing your drawing skills and creating studies in a variety of media. You then work on the long pose, learning techniques applied when painting in oils over a longer period of time as you work towards your finished piece. Individual guidance is also given on composition, proportion, tonal relationships, colour and colour mixing.

ADELE WAGSTAFF

**Landscape painting through a window**

March 13–15  
 WE0214 | £167

Beginners/Intermediate

Learn ways of developing composition and demonstrating distance as you paint landscapes from inside, in oils or acrylics, exploring the 'inside/outside' concept and looking at the works of Matisse and David Jones.

JENNY TYSON

**Watercolours in response to the landscape**

March 27–29  
 WE0242 | £167

Intermediate/Advanced

Work directly in the landscape, enabling a response to the season, light quality and weather. You start by considering water control, paper surface and tonal range – be prepared to work at dusk and in all weathers!

FRANCES HATCH

**A narrative painting workshop**

March 29–April 3  
 5D0251 | £390 | **NEW**

Intermediate/Advanced

Aimed at painters with some experience, this course brings together all the key elements of narrative painting through the development and completion of a single piece of work. You explore your subject through pencil sketches and studies in oils or acrylics before beginning to paint a final piece. You also extend your knowledge of the theory and practice of painting studying materials, composition, scale, perspective, light and shadow.

ANDREW FITCHETT

**Pastels**

March 30–April 3  
 4D0252 | £318

Beginners/Intermediate

Explore the potential of hard and soft pastels as attractive painting media in their own right and as portable alternatives to paints for location work. Learn to apply the various pastels on suitable papers, to mix colour on the picture surface and to fix your work to take home. Working with landscape and still-life subjects you exploit the brilliance of pastels to achieve painterly effects.

VALERIE WIFFEN

**Exploring colour**

April 3–6  
 LW0258 | £250

Suitable for all

If you are a painter or practitioner in other media and wish to develop your colour awareness and mixing skills, this course is for you. Through creative play and a series of technical projects, you explore the application of colour and its significance – historical, symbolic, emotional and cultural.

MAXINE RELTON

# ART

**BOTANICAL ART AND ILLUSTRATION 8**  
**DRAWING 8-9**  
**PAINTING 10-15**  
**PRINTMAKING 16-17**



Felicity House

## Painting free-form with the Chinese brush – landscapes

April 6-9  
3D0263 | £245

Suitable for all

Master the basic skills of freehand Chinese landscape painting as you discover the cultural background to this art. You learn how to choose appropriate materials and practise painting mountains, waterfalls and clouds using the Chinese brush, with guidance on mounting work.

**KAILI FU**

## Watercolours for beginners

April 9-12  
LW0266 | £245

Beginners

Gain a sound understanding of watercolour painting techniques and confidence in using the appropriate materials. You investigate composition, form, colour, tone and atmospheric perspective, exploring techniques such as layering paint on wet and dry surfaces.

**VALERIE WIFFEN**

## Developing self-expression in painting watercolour landscapes

April 12-17  
5D0271 | £390

Intermediate/Advanced

Watercolour is an ideal medium for capturing the mood and feel of a landscape. As an experienced artist, you extend your own watercolour painting 'language' while working on personal projects reflecting your individual response to this subject. You make in-depth studies – of brush stroke techniques, colour, mood and personal expression, and composition and rhythm – to enable you to select your preferred methods and comfortably express your responses in a unique way.

**BRIDGET WOODS**



## Strength and adventure in water-based media

April 19-26  
7D0289 | £525

Suitable for all

Explore the creative dimensions of transparent and opaque water-based paint – including watercolours, gouaches, acrylic paints and dyes – on this stimulating and productive course. You work on projects with figurative and abstract subject matter, using various media and are encouraged to be adventurous and take risks with your ideas – spontaneous as well as more considered responses are welcome. This broad experience also enables you to develop your painting skills. A clothed model is available for two sessions and the course includes informal, optional evening sessions. You should create a substantial body of work which is displayed and reviewed as part of the course.

**MARGARET MERRITT**

## Flowers and still-life in watercolour – a fresh approach

April 26-May 1  
5D0303 | £390 | **NEW**

Suitable for all

Explore various approaches to painting still-lives and flowers as you study ways of handling paint, including wet into wet plus looser and more controlled approaches. Composition of a painting, backgrounds, fabrics, colour mixing are also covered and you should complete several finished paintings.

**LESLEY HOLLANDS**

## Painting tree peonies with the Chinese brush

May 4-8  
4D0314 | £318 | **NEW**

Suitable for all

Study tree peonies growing in their natural surroundings in Highdown Gardens and then develop your preparatory sketches into a brush painting in the Chinese style on Chinese paper or silk. You are introduced to the history and symbolism of this amazing flower and are taught brush loading and brush strokes using freestyle techniques. You also learn to mount your completed painting for display.

**MAGGIE CROSS**

## The spring landscape – painting outdoors in oils

May 4-8  
4D0315 | £318 | **NEW**

Suitable for all

Develop techniques specific to the demands of outdoor landscape painting in oils and create work which expresses your own response to the subject. This course includes focused exercises and practical support. Come prepared for all weathers!

**TOM BENJAMIN**

## Watercolour – loosen up without losing control

May 8-10  
WE0316 | £167

Intermediate/Advanced

Explore techniques that produce a more relaxed artistic style as you complete small studies and one or two larger watercolour studies without compromising on quality of colour or composition.

**LESLEY HOLLANDS**

## Images of West Dean

May 8-11  
LW0318 | £245

Beginners/Intermediate

Painting and sketching in the extensive grounds of West Dean is an opportunity and a challenge. Aided by the tutor's demonstrations and one-to-one guidance, you learn how to capture the moods of the gardens, including large trees and architectural features, working in a variety of media.

**WENDY JELBERT**

TO HELP YOU CHOOSE THE RIGHT COURSE, PLEASE USE THE CATEGORIES BELOW:

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience



### Landscape painting using watercolours with gouache

May 11–15

4D0329 | £318 | **NEW**

Beginners/Intermediate

Experience each important stage in the development of a satisfying landscape painting in watercolours and gouache. You begin by exploring the qualities of the paints themselves and of various papers. Subject matter is discussed and West Dean Gardens are used to draw and paint several small preparatory studies. Weather permitting, you work outside as you complete a painting, with guidance from the tutor. Group reviews and discussions also take place, in the studio.

WENDY JACOB

### Build your confidence with watercolours

May 15–17

WE0332 | £169 | **NEW**

Intermediate

Learn to gather information through drawing and then develop your painting skills, including brush usage and wet and dry techniques, as you gain confidence in your own watercolour painting practice.

CHRISTINE FORBES

### Capturing a sense of place – painting West Dean

May 17–22

5D0342 | £390 | **NEW**

Suitable for all

This structured course examines artists' many approaches to the depiction of a location or place – whether mythic, topographical, romantic or surreal. Working with the landscape at West Dean, you too explore ways of capturing a specific place in time and what it means to you. A sequence of linked projects on topics such as space, perspective, light and tonality, take place, producing one work each session. Technical advice and individual instruction are offered. Enthusiasts are welcome!

MARK CAZALET

### Creating and developing a sketchbook

May 17–22

5D0343 | £395

Suitable for all

Open up your artistic vision by exploring ways of using your sketchbook creatively. Learn to work with a wide variety of techniques and mark-making tools to enable you to capture your immediate visual experiences – from easily portable drawing and painting kits to equipment for more sustained approaches. You work from observation, memory and imagination and should develop new confidence, tap into your expressive strengths and take away 'springboards' for future creative practice.

MAXINE RELTON

### A West Dean sketchbook in pen and wash

May 22–25

LW0351 | £245

Beginners

Capture the essence of the West Dean environment in pen, ink, wash and watercolour. Through a series of quick studies and sustained drawings, vistas and close-ups are used to develop techniques for depicting the buildings and landscape with light, shadow and texture.

VALERIE WIFFEN

### The attraction of abstraction – a painting course

May 22–25

LW0356 | £245 | **NEW**

Suitable for all

Understand the ideas and processes involved in making abstract art and learn to express your own ideas and feelings in visual terms including line, tone, colour, texture and choice of materials. Following preliminary studies, you produce a final abstract art work in any medium or technique.

MARTIN WARD

### Intimate images of West Dean – small oil paintings from observation

May 25–29

4D0361 | £320 | **NEW**

Suitable for all

Develop a series of small, intimate oil paintings of the interiors and landscape of West Dean. On this course you learn to make sketchbook studies in oils, from observation, as the basis of a series of finished studies. Techniques for drawing for design and painting in oils are demonstrated and paintings by Bonnard, Monet and other artists are introduced for inspiration.

JASON BOWYER

### Landscape painting – an abstract approach through photography

May 25–29

4D0364 | £318 | **NEW**

Intermediate/Advanced

Explore new and approachable ways of using photography to develop your ideas for landscape painting. You first take pictures in the College grounds, print them, then cut them up and design your own collage. You go on to develop this into a finished painting in any medium.

JENNY TYSON

### Beginners' pastels

May 29–31

WE0371 | £167 | **NEW**

Beginners

Gain confidence in working with the full range of dry pastels, and competence in colour-mixing techniques. You produce reference sheets of sample techniques and several small pastel paintings.

FELICITY HOUSE

# ART

**BOTANICAL ART AND ILLUSTRATION 8**  
**DRAWING 8-9**  
**PAINTING 10-15**  
**PRINTMAKING 16-17**



Dale Devereux Barker

## PRINTMAKING

### The art of the miniature linocut

November 27–30

LW0042 | £260 | **NEW**

Suitable for all

Enter the exciting world of the 8 cm square printed image! You learn about designing your print using wide-ranging source materials, as well as acquiring skills with cutting tools and printing processes. The course encourages you to develop richly coloured, condensed works of printed art.

DALE DEVEREUX BARKER

### Relief printmaking – a workshop for all levels

December 14–19

5D0078 | £410 | **NEW**

Suitable for all

Get to grips with the technical processes of cutting a lino or wood block, inking up using various methods and printing images to a high standard. Develop your own designs or use other source material available and explore a variety of papers and methods, both planned and experimental. You should create a unique body of prints with at least three finished images and some test prints, each one with differing qualities.

JANE STOBART

### Woodcut prints – exploring the process

December 19–21

WE0083 | £179

Suitable for all

Experiment with this ancient art form as you learn first principles or use your existing skills to explore the full potential of the technique, drawing on the nature of wood itself to create prints.

MERLYN CHESTERMAN

### Monoprinting, including working from life

January 9–11

WE0097 | £175 | **NEW**

Suitable for all

Expand your knowledge of the craftsmanship of monoprinting and working from a life model. Explore the simplicity and directness of the medium, and its expressive potential, as you create single direct prints.

CHRISTOPHER BAKER

### Woodcut printing – after Munakata

February 8–13

5D0145 | £410

Suitable for all

Work with energy and fluency as you explore the adventurous work of Japanese printmaker Shiko Munakata, sometimes termed the Picasso of Japan. You learn to work on different types of wood, with a range of papers, and to hand print using traditional black ink. The course opens with a presentation on Munakata's vivid and daring compositions and on his experimental method of working. You cut and print several blocks of different sizes and may also hand colour your print.

MERLYN CHESTERMAN AND

ROD NELSON

### Relief printmaking – an introduction

February 13–15

WE0150 | £177 | **NEW**

Beginners

Using linocut with oil-based inks as your main printmaking method, learn the technical practices and skills to enable you to create well-executed and exciting colour prints on this course.

JANE STOBART

### Creative use of Photoshop for makers and artists

February 16–19

3D0162 | £270

Beginners/Intermediate

Please see page 42 for further information.

ALISON MILNER

### Printed landscapes in lino and monotype

February 27–March 2

LW0187 | £255 | **NEW**

Suitable for all

Draw inspiration from the rich English tradition of landscape prints as you learn the techniques of two contrasting printmaking methods. Using West Dean Gardens as source material you should produce at least two unique monotypes and one finished, reproducible linocut on this structured and fast-moving course.

MARK CAZALET

### Living wood to woodcut print – the trees of West Dean

March 16–19

3D0224 | £260 | **NEW**

Suitable for all

Develop your imaginative responses to the landscape of West Dean, in particular the great trees, and explore ways of depicting it in woodcut, taking account of scale, form and pattern in nature. Having learnt to cut blocks, you produce a series of prints in black and white, and in colour if you wish.

MERLYN CHESTERMAN AND

ROD NELSON

### Monoprinting from life drawing

April 17–19

WE0280 | £183

Suitable for all

Please see page 9 for further information.

KATHY BARKER





For more information on full-time graduate and postgraduate programmes in the Visual Arts including Sculpture, Tapestry & Textile Art and Painting & Drawing at West Dean contact the Diploma Office on 01243 811 301 or email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk)

## Wood engraving

April 24–26

WE0294 | £167

Suitable for all

Experience the art of wood engraving which is executed on the end grain of a closely-grained hardwood. You practise engraving, then learn how to transfer a design to a block, print and correct proofs.

SARAH VAN NIEKERK

## Creative use of Photoshop for surface decoration and designs

May 8–11

LW0102 | £255 | **NEW**

Intermediate

Please see page 42 for further information.

ALISON MILNER

## Combining collage and print

May 11–15

4D0328 | £338 | **NEW**

Suitable for all

This course offers discovery and excitement as you experiment with ways of combining the under-used medium of collage with the printed image. Working from source material including ephemera, found images, photographs and stencils, you learn various linocutting and printing techniques. The course encourages risk taking and offers the potential for creating a large body of work in a short time.

DALE DEVEREUX BARKER

## Wood engraving for all abilities

May 11–15

4D0330 £318

Suitable for all

Experiment with wood engraving and learn the process of transferring your chosen images in reverse, proofing and printing whilst developing individual confidence. This relief printmaking technique is executed on the end-grain wood of blocks of lemonwood or boxwood. Practise handling the tools while exploring composition, contrast, and creative tonal effects.

KATE DICKER

JANE ARKWRIGHT trained in textiles at Loughborough before becoming a full-time artist. She recently completed a commission for a Mayfair law firm, and has shown at Hove Museum.

CHRISTOPHER BAKER is an artist and author who lectures in drawing and painting. He exhibits widely in the UK and Canada, including the Summer Exhibitions at the Royal Academy.

MARIELLA BALDWIN is a botanical illustrator who teaches at the English Gardening School. She has work in the Chelsea Physic Garden Archive.

EMILY BALL trained at Exeter and gained an MA at Surrey. She is director and tutor of Emily Ball @ Seawhite Studio and won second prize in the Chichester Open Competition in 2005.

KATHY BARKER is an artist and teacher and trained at Wimbledon. She gained an MA in printmaking in 1998, and her book on the clothed figure was published in October 2005.

TOM BENJAMIN trained at Norwich School of Art. He has had many portrait commissions and exhibits widely, including Gallery 10, London and Charleston Farmhouse, Lewes.

SARAH BLAIR, an artist and illustrator, teaches at university level. A key theme in her practice is small collaged boxes made from old books and hand drawn elements.

JASON BOWYER studied at Camberwell and the RA winning many awards. He has had three one man shows at the New Grafton Gallery, Barnes and is currently working in oils with mixed media.

JEAN CANTER is a freelance artist and teacher known for her exquisite draughtsmanship. She has featured in many publications and exhibits widely in this country including London.

MARK CAZALET studied at Falmouth School of Art. Recent commissions include lino and wood cuts for Old Stile Press, copes for the Bishops of Essex and a chancel ceiling mural.

MERLYN CHESTERMAN, a printmaker and painter, graduated from Bath Academy of Art, Corsham. She worked in Asia for 20 years before setting up a studio in Britain.

HOWARD COLES is a photographer and painter and has taught at West Dean for 30 years. His work is widely exhibited and found in many collections.

MAGGIE CROSS grew up in Hong Kong and is an expert in Chinese painting and calligraphy. She has written *A Beginner's Guide to Chinese Painting* and lectures regularly on the subject.

DALE DEVEREUX BARKER studied printmaking at the Slade School of Fine Art. His colourful work is exhibited internationally and he has undertaken large scale public art commissions.

KATE DICKER trained in graphic arts at Camberwell and printmaking at Winchester. A versatile artist, she specialises in wood engraving and exhibits widely.

JO DIXON is a textile artist who studied at Winchester School of Art. She works in mixed media, drawing inspiration from travels in India and Africa, and the natural world.

ANDREW FITCHETT is a freelance illustrator, painter and portraitist. His work explores contemporary relationships with nature, drawing on location, then in oils.

JOHN FLEMONS studied painting at Chelsea School of Art and won major prizes. Formerly head of art at Morley College, London, he now specialises in teaching abstract painting.

CHRISTINE FORBES is a painter and teacher who trained at Northbrook College Sussex. She has recently exhibited at the Royal Academy Summer Exhibition.

JOHN FREEMAN, artist and etcher, studied at Bath Academy of Art, Corsham, and Chelsea, and exhibits widely. In 2006 his book *Portrait Drawing* was published by Crowood Press.

KAILI FU is an art graduate from Anhui Teachers University, China. She has taught in China, winning many prizes, and continues to teach traditional skills all over England.

ELEANOR GLOVER, an award-winning designer-maker, has taught widely, focusing on making artists' books and on lettering. She had a national solo touring exhibition in 2006.

# TUTORS

ART

**AIDAN HART** has been a professional icon painter for 25 years, with works in over 15 countries and in collections of seven cathedrals and HRH The Prince of Wales.

**FRANCES HATCH** studied painting and printmaking at Wimbledon School of Art. She works in response to time spent on location, using water-based media and found materials.

**LESLEY HOLLANDS** is an experienced art teacher and watercolour painter. She holds regular exhibitions and has published articles in *Leisure Painter*.

**FELICITY HOUSE** enjoys making instinctive and spontaneous paintings from the subject in watercolours and pastels. She is a member of the Pastel Society and exhibits widely.

**MAZ JACKSON** is Chair of the British and European branch of the Society of Tempera Painters and a prize winning member of the Society of Graphic Fine Art, exhibiting around the world.

**WENDY JACOB** was elected an associate of the Royal Watercolour Society in 2005. After a career in illustration, she now paints to obtain the spirit of a place.

**WENDY JELBERT** is a member of the Society of Women Artists, Floral Painters and St Ives Society of Artists. She is author of 18 instructional books and 7 art videos.

**LIZ LEECH** has a degree in botany and trained in botanical art at the Chelsea Physic Garden. She has always revelled in the intricacies and beauty of plants and in sharing this passion.

**SANDRINE MAUGY** is a member of the Society of Floral Painters and the Society of Botanical Artists. She writes for *Artists & Illustrators* and paints to commission.

**JOHN MEAKER** studied at Goldsmiths and the Royal Academy schools. He works in different mediums with figures, abstraction and landscape and is an experienced teacher.

**MARGARET MERRITT** is a freelance painter and teacher of long experience. She has a special interest in individual creativity and seeks to foster artistic expression in others.

**ALISON MILNER** trained at Middlesex and the RCA in furniture design. She now works in two design partnerships combining digital photography and ceramics.

**ROD NELSON** read architecture at Kings College, Cambridge and has been involved in design and woodcut printmaking for many years.

**BILL PROSSER** is an artist and Senior Research Fellow at Reading University. In 2008 his drawings will be shown in Paris, Rome, Dublin and the USA.

**MAXINE RELTON** is a painter and printmaker who trained at Camberwell and the Slade. She now runs her own gallery and was recently appointed an Academician of the RWA.

**JANE STOBART** is an artist-printmaker with work in many museum collections. She is an Honorary Fellow of the Royal Society of Painter-Printmakers and the author of two books.

**JENNY TYSON** is a working artist influenced by her native Scottish landscape and its light play, colour and texture. She trained in Italy and at Byam Shaw in London.

**SARAH VAN NIEKERK** is a wood engraver of renown, producing prints and book illustrations. She studied at the Slade and recently illustrated poems by George Herbert.

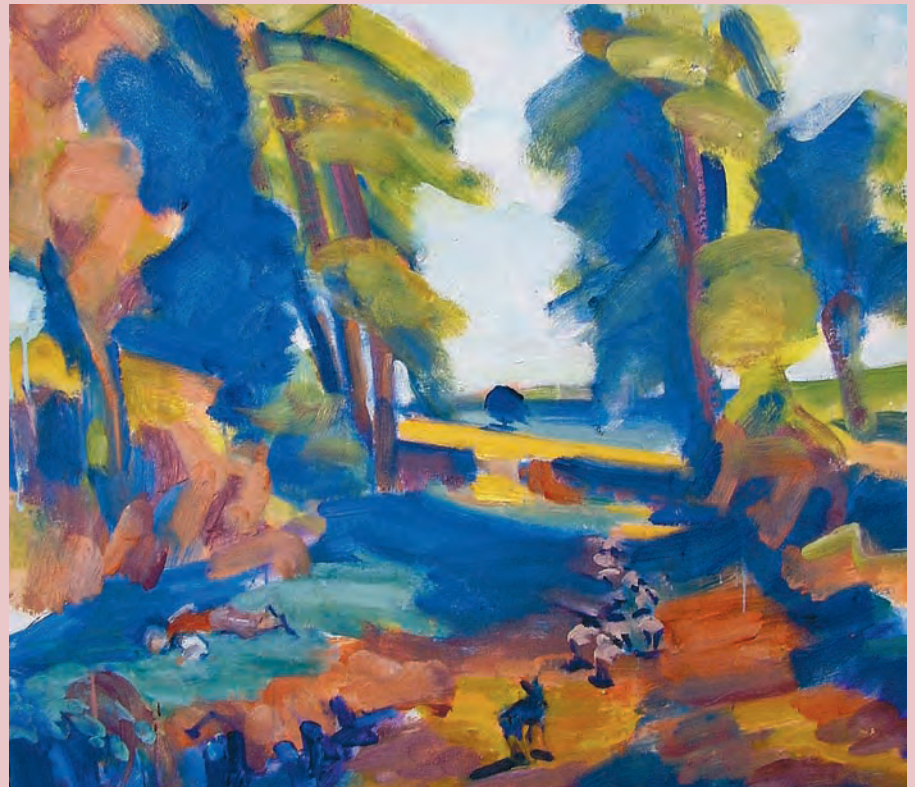
**ADELE WAGSTAFF** studied painting at Newcastle and the Slade. She specialises in portraiture, the figure and still-life. She works in oils and has recently exhibited in the National Portrait Gallery.

**MARTIN WARD** studied painting at the Slade, then taught a variety of subjects in two major London art schools for 20 years. He lives in France exhibiting in the UK, USA and Europe.

**VALERIE WIFFEN** is a graduate of the Royal College of Art Painting School where she won the drawing prize. She has a portrait in the collection of the National Portrait Gallery.

**BRIDGET WOODS** specialises in watercolour painting. She exhibits and lectures internationally. Her book, *Life Drawing – a Journey to Self-Expression*, was published in 2003.

**CLIFF WRIGHT** trained at Brighton University and has illustrated children's books over the past 18 years. His work is best known through two of the Harry Potter book covers.



John Meaker

# BASKETMAKING, CHAIR SEATING AND WILLOW WORK

## TUTORS

BASKETMAKING, CHAIR SEATING AND WILLOW WORK

### The sustainable container – baskets from willow

November 14–17  
LW0028 | £255

Suitable for all

Construct baskets for today's lifestyles from sustainable willow. You complete two or three projects of your choice – from shopping and laundry baskets to storage boxes and letter racks, while learning about willow harvesting, construction techniques and handle making.

MARY BUTCHER

### Sculptural willow work

November 23–26  
3D0039 | £273

Beginners/Intermediate

Students on this course make a decorative sculpture for indoors or out. They are taught to use willow for making simple non-functional objects such as spheres or pods, which can be interwoven with additional man-made or natural materials.

JACKIE BINNS

### Rush weaving for accessories and furnishings

January 18–21  
3D0115 | £245 | **NEW**

Suitable for all

Learn to construct hats, bags, baskets, tablemats or floor matting in English bulrush as you explore the versatility of this material with techniques such as plaiting, knotting, stringing, pairing and stitching. The course includes a talk on the historical use of rush and on the tutor's own workshop.

FELICITY IRONS

### Animal and bird forms in coloured willow

February 22–27  
5D0173 | £435 | **NEW**

Beginners/Intermediate

The course opens with a discussion on suitable woven willow bird and animal forms before you make work on two items of your choice, working from photographs or drawings and the tutors examples. Subjects can include game or wading birds; deer, sheep, pigs or foxes; the tutor gives plenty of guidance on preparation and technique.

JACKIE BINNS

### Willow basketmaking; chair seating in cane and rush

March 8–11  
3D0202 | £255

Suitable for all

Experience three classic materials on this wide-ranging course and learn a variety of basketmaking and chair seating techniques as you work on projects of your choice. Beginners are shown the basic skills while the more experienced are helped to build on their existing knowledge.

MARY BUTCHER

### Willow work for the garden

March 20–22  
WE0228 | £167 | **NEW**

Beginners/Intermediate

Introduce structure into your garden by learning to make a spiral plant support, willow hurdle, large sphere, fan trellis or domed plant support. The course covers weaving techniques and preparation of materials.

DOMINIC PARRETTE

### Woven willow and bark containers

April 24–27  
LW0299 | £255 | **NEW**

Suitable for all

Peel richly coloured barks from willow rods and incorporate this material into your willow containers in new and non-traditional ways of working with willow. Each technique is taught, starting with bark peeling and preparation, then moving on to the basics of a small willow basket – from weaving the base to adding a handle.

MARY BUTCHER

JACKIE BINNS trained at the RCA and is a practitioner and teacher of basketmaking and willow sculpture. Her willow animals were exhibited at Uppark House in spring 2006.

MARY BUTCHER is a basketmaker, exhibition curator, writer and teacher. Recent solo exhibitions include 'Encircled by Lines', and in 2007 she was the curator of 'East Weaves West'.

FELICITY IRONS hand crafts with traditional rush, working from harvest to finished product. Her contemporary work sells internationally and commissions include The National Trust.

DOMINIC PARRETTE is a coppice craftsman and basket maker, working with the Truggery, Hestmonceux. He trained in Countryside Recreation and teaches many rural crafts.

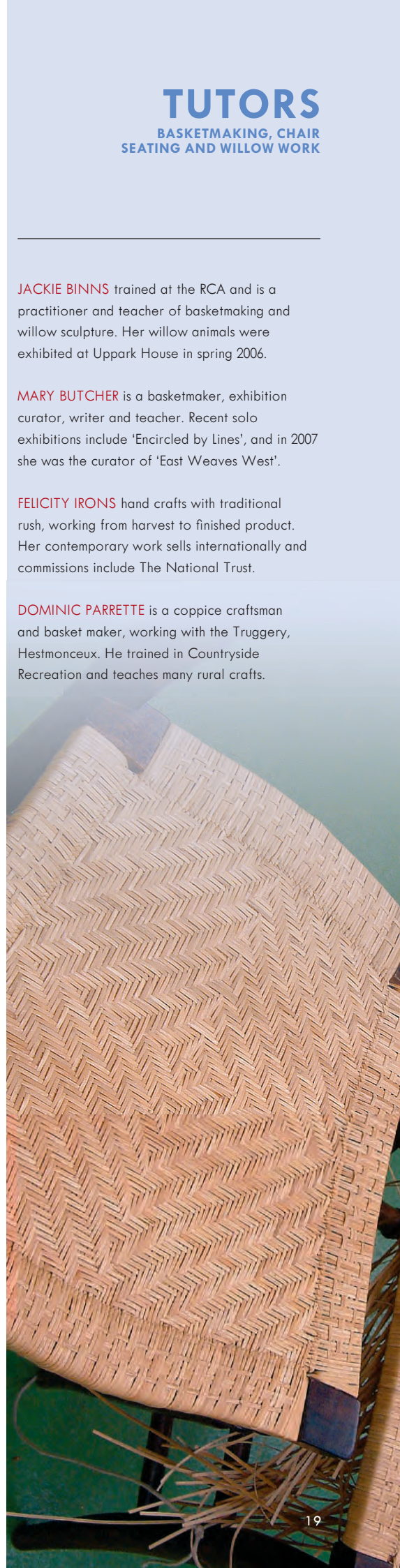
TO HELP YOU CHOOSE THE RIGHT COURSE, PLEASE USE THE CATEGORIES BELOW:

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience



# BOOKS, PAPER AND LETTERING

BOOKBINDING, PAPERMAKING AND MARBLING 20  
CALLIGRAPHY AND LETTERCUTTING 21

## BOOKBINDING, PAPERMAKING AND PAPER MARBLING

### An introduction to gold tooling on leather and paper

December 1–4  
3D0373 | £245

Beginners

Gain an insight into the bookbinder's art and learn to work with gold leaf on this course. Following a demonstration by the tutor, you work on paper and leather sample boards to practise tooling skills and experiment with images in gold leaf. Advice is given on finishing tools and their effects.

TRACEY ROWLEDGE

### Bookbinding for beginners

December 8–11  
3D0066 | £250

Beginners

You are introduced to the spectrum of bookbinding skills and styles before you learn to make two blank books: one bound in buckram, the other in marbled paper and buckram. Following this, you then work on simple repairs to your own books brought with you to the course.

JOHN ROBINSON

### Bookbinding – traditional and contemporary techniques

January 8–12  
4D0096 | £328

Beginners/Intermediate

Make several personal books as you experience traditional and contemporary bookbinding methods. You can create your own sketch or calligraphic books, albums, multi-section bindings and containers, as you learn about paper handling, glueing, sewing, attaching covers and finishing.

SUSAN HUFTON

### Hand marbling on paper and fabric

February 27–March 1  
WE0182 | £167

Beginners/Intermediate

Every stage – from making size and preparing acrylic inks to creating prints from original ideas – is covered on this structured course. Beginners initially make five traditional samplers of standard patterns, then develop work alongside others with access to numerous pigment dye recipes.

CHRISTOPHER ROWLATT

### Limp leather and paper long-stitch bindings

March 6–8  
WE0197 | £170

Suitable for all

Make a soft (limp), decorative leather binding on this course, using handmade paper pages which you learn to fold and split, cover in goatskin leather and use coloured linen thread for creating sewing patterns.

KATHY ABBOTT

### Bookbinding for beginners and those with experience

April 19–24  
5D0286 | £395

Suitable for all

Experience the fascination of the bookbinder's craft on this course. As a beginner, you start by learning every stage of making a complete notebook, from folding the white paper into sections to glueing up and case making. You then progress to a project such as the repair of one of the books you have brought with you. If you are a more experienced binder, you may renovate your own cloth or leather-bound books.

JOHN ROBINSON



### Paper embellishment for jewellery and other creative uses

April 24–27  
LW0301 | £257

Suitable for all

Please see page 34 for further information.

HELYNE JENNINGS

### Hand marbled papers

April 23–27  
4D0293 | £318

Suitable for all

Explore the ancient ink marbling technique of 'Suminagashi' as you learn the practical skills to produce marbled papers made in the traditional manner. You work with water-based colours floated on a thickened 'size' as you learn to create a number of traditional patterns as used, for example, in bookbinding. The course includes slide lectures on the fascinating history of paper marbling.

VICTORIA HALL

### Recycled papermaking for artwork and decorative objects

May 22–25  
LW0353 | £245

Suitable for all

Learn about the structure of paper and how it is formed as you experiment with paper pulps made from re-used paper ephemera to create cards, books, containers and artworks. The selection of papers and techniques for forming, casting, laminating, embossing, embedding, sizing and colouring are covered.

CAROL FARROW

### Informing paper – recycled paper pulp vessels and vintage paper casting

May 28–31  
LW0366 | £245 | **NEW**

Suitable for all

Learn from the working practices of an artist who is pushing out the boundaries of this under-rated medium. Explore ways of forming organic vessels with recycled paper pulp and casting with handmade and vintage papers. Take away an information booklet to support the detailed instruction on the course.

MAGIE HOLLINGWORTH



Megie Hollingworth

For more information on full-time graduate and postgraduate programmes in the Conservation of Books and Library Materials at West Dean contact the Diploma Office on 01243 811 301 or email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk)

# BOOKS, PAPER AND LETTERING

## CALLIGRAPHY AND LETTERCUTTING

### Calligraphy for complete beginners

December 12–14  
WE0072 | £167

#### Beginners

Explore the range of tools used in the art of calligraphy and learn to use the broad-edged pen as you study a classic formal hand and are introduced to the principles of making good letter forms.

**CHERRELL AVERY**

### Lettercutting in stone and slate

February 23–27  
4D0177 | £318

#### Suitable for all

Develop your skills in carving letters with a mallet and chisel on this course. If you are a beginner, you are introduced to the techniques of 'V'-incising letter and gain confidence as you practise letter strokes and create letter forms. More experienced carvers refine and improve their carving technique significantly whilst studying letter forms.

**TOM PERKINS**

### Italic and other scripts for beginners and improvers

March 15–18  
3D0221 | £245

#### Beginners/Intermediate

Learn Renaissance italic or another historical script of your choice, which may have been adapted for contemporary uses. Beginners acquire the basics of italic calligraphy, including the layout of short texts, while those with experience tune-up their skills with plenty of guidance from the tutor.

**GAYNOR GOFFE**

### Combining lettering, pattern and painting on paper or vellum

April 20–23  
3D0290 | £246 | **NEW**

#### Beginners/Intermediate

Learn skills in decorative pattern making and in lettering, using Roman Capitals, and explore mark-making techniques using pencils, pens and brushes on paper, tissue or vellum. Then develop your design for a decorative page or block based on a single letter, word or short poem or quotation of your choice.

**SALLY-MAE JOSEPH**

### Lettercutting in wood

April 20–24  
4D0292 | £318

#### Suitable for all

Learn precise carving skills and good practice in the craft on this course. The tutor discusses choice of materials and design, and relates these to the needs and experience of individuals. You can bring along projects in preparation or in progress or, if you are a beginner, start with basic carving techniques using capital letters. The course emphasises safe use and care of tools.

**MARTIN WENHAM**

### Calligraphy – improving technique

May 15–17  
WE0335 | £167

#### Beginners/Intermediate

Gain confidence whilst using a calligraphic script using the broad-edged pen with ink and gouache paint. Complete beginners start with the basics whilst those with experience improve and broaden their techniques and explore design possibilities in a small project.

**CHERRELL AVERY**



# TUTORS

BOOKS, PAPER AND LETTERING

**KATHY ABBOTT** is a bookbinder and freelance tutor. A graduate of Roehampton University, she is now bindery manager at Bernard Quaritch Ltd, London and runs her own studio.

**CHERRELL AVERY** is a graduate of Roehampton University. A freelance calligrapher and teacher, she has run workshops at the Royal Academy of Art and various London museums.

**CAROL FARROW** is an artist working in handmade and cast paper, paper-clay and textiles. She trained at Goldsmiths College and works from studios in London and S.W. France.

**GAYNOR GOFFE** studied calligraphy at Reigate School of Art and combines teaching and exhibiting. Commissions include a frieze for Norwich Castle Museum and a panel for the Crafts Council.

**VICTORIA HALL** read history of art and architecture at the University of East Anglia. For many years she has worked as a professional maker of marbled and fine decorated papers.

**SUSAN HUFTON** studied at Roehampton University. She was part of a team of calligraphers and artists making the Saint John's Bible for Saint John's Abbey in Minnesota, USA.

**MAGIE HOLLINGWORTH** studied fine art at Wolverhampton and is an experienced teacher. She uses recycled paper pulp to create sculptural forms and vessels, exhibiting widely.

**SALLY-MAE JOSEPH** trained at Reigate and Roehampton, is an experienced teacher and has made a teaching DVD on gilding. Her many commissions include six years working on the *St John's Bible*.

**HELYNE JENNINGS** studied art at Loughborough and the RCA. She works with paper and other materials, layering and painting to produce jewellery and art which is exhibited widely.

**TOM PERKINS** is a designer-craftsman making inscriptions in stone and slate. Recent commissions include plaques for the Queen's Gallery and the Crafts Study Centre in Farnham.

**JOHN ROBINSON** is a self-employed bookbinder and former part-time lecturer. He is a winner of the Society of Bookbinders' competition for a restored or conserved binding.

**CHRISTOPHER ROWLATT**, a qualified teacher, runs a busy conservation bindery and marbling studio, from which he supplies his marbled papers, books and albums all over the world.

**TRACEY ROWLEDGE** studied fine art at Goldsmiths College, then fine bookbinding and conservation at Guildford College. She works as a freelance artist and bookbinder.

**MARTIN WENHAM'S** lettering work is distinguished by its wide range of media. He is a former lecturer at Leicester University and published *Understanding Art: a guide for teachers* in 2003.

# CREATIVE WRITING

## Creating an imaginary world – a writing course

November 16–21  
5D0036 | £390

Suitable for all

There's an old saying for fiction writers to 'write what you know'. Just imagine if all writers did just that – a world without Carroll's Wonderland, Tolkien's Shire or Orwell's version of Britain in 1984 would be a much poorer place. This focused course gives you the opportunity to explore the worlds we know, and those yet to be discovered and develops gripping, interconnected storylines set in 'other' worlds, for children's, crossover, magic, fantasy and science fiction markets. Practical advice on technique and personal editorial advice will be available throughout the course.

LED BY GREG MOSSE

## CHICHESTER WRITING FESTIVAL

Friday 27–Sunday 29 March 2009  
WF0243 | £219 incl dinners

FESTIVAL DIRECTORS –  
GREG AND KATE MOSSE

Following the enormous success of the first two Chichester Writing Festivals, author and broadcaster Kate Mosse and her husband, author and educator Greg Mosse, are directing the third Chichester Writing Festival at West Dean College from 27 to 29 March 2009. An exclusive audience of 45 core participants attend a sequence of presentations, workshops and discussions, from Friday lunch-time to Sunday tea-time, with 25 authors, editors and agents – publishing people at the top of their professions. There are also three headline events – Kate Mosse in conversation with big-name authors – open to the general public.

SPEAKERS INCLUDE: PAUL ARNOTT, TIM BOUQUET, LOUISE DOUGHTY, JASON GOODWIN, MARIA REJT, REBECCA SWIFT





# CREATIVE WRITING

# TUTORS

CREATIVE WRITING

## Compelling story writing, 1 – plot and character

January 9–11

WE0099 | £167

Beginners/Intermediate

What keeps you from turning page after page, long passed your bedtime? Nine times out of ten it is a gripping plot that keeps you asking 'so, what happened next?' and those characters that you've grown to love or hate. In this enjoyable and varied weekend course for beginners to intermediates, you uncover techniques to help you design a clear sense of plot and character. Your creativity is stimulated by using an imaginative mixture of teacher-led classes, individual and collaborative writing.

LED BY GREG MOSSE

## Compelling story writing, 2 – location, dialogue and revision

February 13–15

WE0151 | £167

Beginners/Intermediate

The use of location is a common occurrence in films, but is frequently overlooked in fiction. This weekend course, which follows on from the weekend on plot and character, but is also suitable for new participants, tackles where a scene takes place; the use of dialogue in prose and top-tips for approaching your rewrite. Using group and individual writing plus extracts from the work of established authors this session opens up your approach to the written word.

LED BY GREG MOSSE

## Compelling story writing, 3 – suspense, style and synopsis

April 24–26

WE0295 | £167

Beginners/Intermediate

This course on suspense, style and synopsis concludes our foundation creative writing series, which can be taken separately. Here, you are guided through a series of group and individual exercises to assist in creating and maintaining suspense, developing a distinctive style of narrative voice and managing your plot synopsis.

LED BY GREG MOSSE

## A poetry workshop

March 7, 11–4pm

PW0378 | £60 (including lunch)

Suitable for all

Try out various different starting points for writing and look at work by a range of contemporary poets who draw on the natural world, the city, identity and surrealism. The workshop is a mixture of writing exercises, reading and sharing work written during the day.

JACKIE WILLS

## A poetry evening with Wills, Davies and Thorpe

March 7, 8–10pm

PW0379 | £10 (All seats unreserved)

An evening of poetry bringing together three of Britain's most diverse voices. Jackie Wills, John Davies and Lorna Thorpe create a dynamic line-up in reading, and talking about their work.

FOR FURTHER INFORMATION PLEASE SEE OUR SPECIAL EVENTS SECTION ON PAGE 7

These events are in association with 'THE SOUTH' – Bringing live literature to you.

[www.thesouth.org.uk](http://www.thesouth.org.uk)

Both events including dinner £79

TO HELP YOU CHOOSE THE RIGHT COURSE, PLEASE USE THE CATEGORIES BELOW:

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

### Key to course codes

**WE** Weekend Fri eve to Sun pm

**LW** long weekend (Thu/Fri eve to Sun/Mon pm)

**2D** 2 day course

**5D** 5 day course

**3D** 3 day course

**6D** 6 day course

**4D** 4 day course

**7D** 7 day course

Specialist courses eg. **PW**, **WF** as described

**PAUL ARNOTT** is an author, screenwriter and film and TV producer with extensive experience of collaborative screenwriting from Shakespeare to television sitcom. His latest book is called *Is Anybody Up There?*

**TIM BOUQUET** is a feature writer and editor, published extensively in leading magazines and newspapers worldwide. He is an experienced teacher and recently published the non-fiction work *Cold Steel*.

**LOUISE DOUGHTY'S** BBC radio play, *Maybe*, won a Radio Times Drama Award. She has an MA in Creative Writing from UEA and recently published the writer's guide *A Novel in a Year*.

**JASON GOODWIN** studied history at Cambridge and is an award-winning travel writer. His detective thriller series set in 1830s Istanbul – *The Janissary Tree*, *The Snake Stone* – has received critical acclaim.

**KATE MOSSE** is an internationally acclaimed best-selling author, her novels *Labyrinth* and *Sepulchre* having published in 37 countries. She is also a gifted broadcaster, editor and creative writing teacher.

**GREG MOSSE** is a writer, translator and immensely experienced creative writing teacher. His most recent book, a history entitled *Secrets of the Labyrinth*, was published in May 2007.

**MARIA REJT** is dedicated editor on Richard & Judy's *How to Get Published*, and publishing director for Pan Macmillan and Picador where she is an editor for many well-known authors.

**REBECCA SWIFT** co-founded The Literary Consultancy to provide professional, trustworthy editorial feedback to authors. She is a published poet, librettist and editor and has taught poetry at West Dean College.

**JACKIE WILLS** has been a writer for more than 30 years. She's published four collections of poetry, written books on design and retail and worked as a journalist, editor and tutor.

# GARDENING AND GARDEN DESIGN

GARDEN LECTURES 24  
GARDEN COURSES 24–25



## GARDEN LECTURES

### The adventurous gardener – plants worth knowing and growing

January 17

GL0114 | £52 | **NEW**

Suitable for all

Roy will begin the day talking about his worldwide travels in search of unusual plants for British gardens, later he will discuss a selection of his favourite rare plants suitable for an enthusiast's garden. Many of which he grows in his own garden in Hampshire.

ROY LANCASTER

### Be creative with clematis and other climbers

March 28

GL0248 | £52 | **NEW**

Suitable for all

Clematis can provide colour and interest all year round – learn about the different groups, from the evergreens to herbaceous. This in-depth lecture will cover every aspect of care from pruning to container growing. The afternoon will focus on other wall shrubs and climbers.

MARCUS DANCER

### Making Windcliff – the story of a garden

April 25

GL0302 | £52 | **NEW**

Suitable for all

Dan will tell the story of his latest garden Windcliff, a windswept south-facing bluff overlooking Puget Sound. He will describe how it's planted to tolerate the extreme coastal climate and successfully compete with the commanding views of sky and water on the Pacific coast.

DAN HINKLEY

## GARDEN COURSES

### The organic kitchen garden

October 31–November 2

WE0004 | £167

Beginners/Intermediate

Inspired by the tutor's organic garden in Hampshire, learn ways of growing vegetables and fruit in your own garden or allotment. This year-round guide covers choosing and sowing seeds, compost making, pest and disease control and use of polytunnels and the greenhouse.

WENDY ELLICOCK

### Growing apples and pears – all you need to know

November 1

1D0008 | £83 | **NEW**

Beginners/Intermediate

This course is designed to guide you through the problems and solutions that make growing your own fruit so rewarding. All aspects of growing are included from selecting rootstocks and varieties, to general care and management, including pests and diseases and pruning.

JOHN NASH

### Designing your own garden

November 7–10

LW0027 | £245

Suitable for all

This course is for those who have a new garden with nothing in it, or an established garden in which they would like to make changes. It covers the basics of site evaluation and the creation of a functional layout and planting plan, to aid students in planning their own gardens.

ANNIE GUILFOYLE

### Discovering garden plants to use in making crafts

November 15

1D0032 | £83 | **NEW**

Beginners/Intermediate

Enjoy a day exploring the plants most useful for providing craft materials. It may be basketry, dyeing wool or silk or exploring sources of inspiration for needlework or flower crafts. A thoughtfully planted garden, of modest size can be transformed into a treasure trove.

CHRISTINA STAPLEY

### Designing a gravel garden incorporating drought tolerant plants

November 19

1D0038 | £83 | **NEW**

Beginners/Intermediate

Climate change and low rainfall are having more of an affect on how we think about our gardens – making it more challenging than ever to combat the problems of drought. Come and design your own gravel garden and be inspired by the exciting range of plants available. Learn how to combine these plants to create an attractive scheme.

JULIET SARGEANT

### Festive flowers and floral decorations – workshop A

December 6

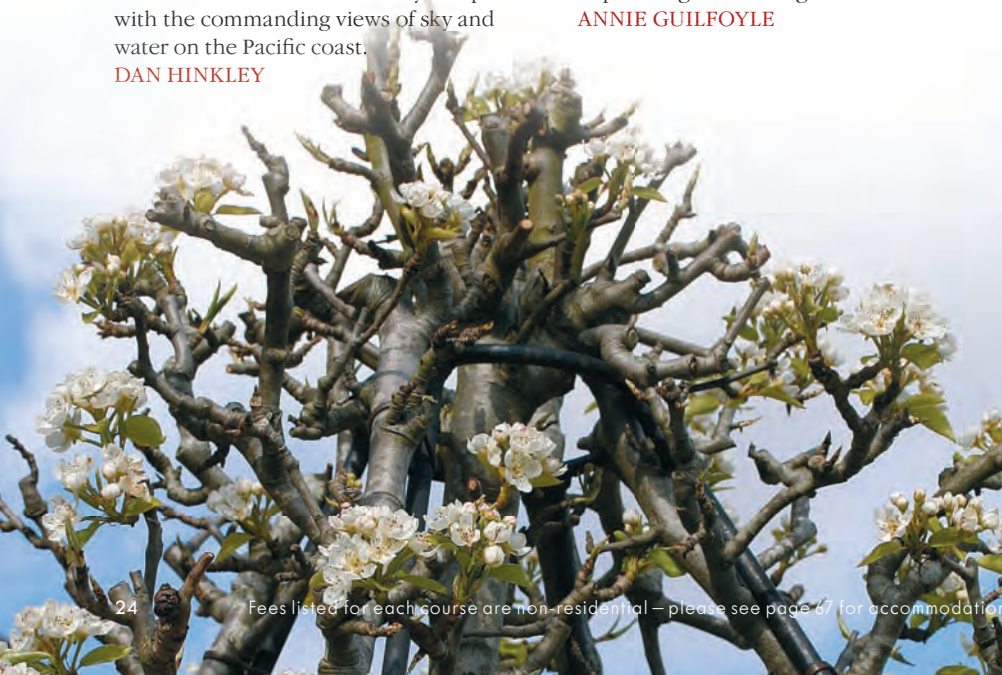
1D0061 | £103 | **NEW**

Beginners/Intermediate

This floral workshop is lead by our floristry tutors Sasha Crabb and Sue Hingston. It offers the perfect opportunity for you to make and fill your house with wonderful festive arrangements in time for Christmas. Come along for one day or two – both one-day workshops can be booked independently.

On each day following a demonstration from the tutors, students will complete two different festive floral decorations, one in the morning and one in the afternoon. These include door wreaths, garlands, and mantelpiece and table arrangements.

SUE HINGSTON AND SASHA CRABB







## The Loyal Lobster

### Sign up for West Dean's new Lobster Loyalty Card.

For every full £100 spent on a short course at West Dean you'll get a stamp, once you've collected ten stamps, you're entitled to £75 off your next course. Full details on the scheme including terms and conditions will be sent to you with your enrolment pack.

# GARDENING AND GARDEN DESIGN

## Festive flowers and floral decorations – workshop B

December 7

1D0064 | £103 | **NEW**

Beginners/Intermediate

Please see 1D0061 for further information.

SUE HINGSTON AND SASHA CRABB

## Trees – their care and management

February 7

1D0142 | £83 | **NEW**

Suitable for all

West Dean Gardens and St Roche's arboretum hold an extensive collection of trees from newly planted to centuries old – it is their management that form the core of this course. With a combination of classroom and garden based theory you will learn about selection, use, management and cultivation, giving you the confidence to manage your own trees.

JIM BUCKLAND

## A garden for all seasons

February 11

1D0146 | £83

Suitable for all

Plan your garden for year-round use! Students are introduced to the principles of planting design, including structural and seasonal planting, and how to choose and combine plants to create a good effect throughout the year. They also look at the use of hard landscaping.

JULIET SARGEANT

## Pruning and training plants

February 14

1D0157 | £83

Suitable for all

This course sets out to de-mystify the subject of pruning and training plants. Covering a wide range of plants including fruit. Paul will lecture about and demonstrate these techniques and weather permitting, there will be a short practical session in the garden.

PAUL TEMPLETON

## Making garden vessels or sculpture in metal

February 27–March 1

WE0179 | £203

Suitable for all

Please see page 30 for further information.

MIKE SAVAGE

## Planting design – the secrets of the professionals

February 27–March 1

WE0184 | £167

Beginners

This intensive course introduces you to the principles of good planting. Study the process of assessing and preparing the site, specifying plants and suggestions for the presentation of plans. There is time to work on small individual projects under guidance.

JASMINE HART

## Make a hazel hurdle

March 13–15

WE0216 | £187 | **NEW**

Beginners/Intermediate

A rare opportunity to make your own hurdle using green hazel coppiced on the West Dean Estate. Students will learn how to cleave, weave and twist the wood using traditional hand tools such as billhooks and side adzes. No previous experience needed.

ALAN AND JO WATERS

## Spring preparation in the garden

March 14

1D0220 | £83

Suitable for all

Be fired up with enthusiasm following this workshop in the gardens of West Dean. This practical guide to green-fingered success includes soil preparation, composting, pruning and lawn care. Growing in the greenhouse and making ready a fruit and vegetable plot are also covered.

PAUL TEMPLETON

## Willow work for the garden

March 20–22

WE0228 | £167 | **NEW**

Beginners/Intermediate

Please see page 19 for further information.

DOMINIC PARRETTE

## The New Gardener – a series of three one-day courses

A series of three study days especially designed for those new to gardening, are spread throughout the year at West Dean. This is the first day – the next two will appear in the summer programme for 2009. Each day can be booked independently.

### The new gardener, 1. Roots and shoots

March 31

1D0253 | £83 | **NEW**

Beginners/Intermediate

Discover the secrets of soil, seeds and shoots. Learn the basics of soil improvement, how plants grow, including seed sowing and how to care for young plants – there will be some practical elements involved. This course will apply to growing flowers and vegetables.

JASMINE HART

### Hand-tied bouquets

April 18

1D0285 | £83

Beginners/Intermediate

Discover the professional skill of spiralling flowers and foliage into beautiful bouquets for gifts and vase arrangements to decorate the home. Some foliage can be collected from the West Dean Gardens.

SUE HINGSTON

### The scented garden

May 9

1D0323 | £83

Beginners/Intermediate

Fragrance is an essential ingredient in the garden. On this one-day course students explore the use of fragrance, learning how to incorporate new and novel plants. Assistance is given to create a planting plan for an area of deliciously scented plants.

JASMINE HART

### Pebble mosaics for the garden

May 25–28

3D0360 | £275

Suitable for all

Please see page 28 for further information.

HILARY SHAND

### Key to course codes

WE Weekend Fri eve to Sun pm

LW long weekend (Thu/Fri eve to Sun/Mon pm)

2D 2 day course

5D 5 day course

3D 3 day course

6D 6 day course

4D 4 day course

7D 7 day course

Specialist courses eg. PW, WF as described

# TUTORS

GARDENING AND GARDEN DESIGN

**JIM BUCKLAND** is the Gardens Manager at West Dean. An honours graduate from Kew, he has managed public and private gardens and is regular contributor to magazines.

**SASHA CRABB** is an experienced florist who arranges seasonal displays throughout the year in West Dean House. Her work has been featured in 'Gardeners' World'.

**MARCUS DANCER** began his career at Hillier's Nurseries and has over 30 years experience in horticulture. For the past 18 years has owned a specialist Clematis nursery in Hampshire.

**WENDY ELICOCK**, a passionate organic gardener, was chair of the Hampshire branch of Garden Organic for eight years. Her showcase garden has featured in books and on television.

**ANNIE GUILFOYLE** has a degree in garden design from Middlesex University and combines lecturing with professional practice. Her work was featured in BBC TV's 'Small Town Gardens'.

**JASMINE HART** is an experienced gardening tutor who regularly runs short courses. She trained originally as a teacher and won the RHS 'Garden Photo of the Year' award in 2002.

**SUE HINGSTON** trained in floristry in London and has had a long career both teaching at McQueens Flower School, London and working commercially within the trade.

**DAN HINKLEY** is one of America's foremost plantsmen and creator of Heronswood Nursery. Author, plant hunter and lecturer he was recently awarded the RHS Veitch Memorial Medal.

**ROY LANCASTER O.B.E. V.M.H** is a Fellow of the Institute of Horticulture. Author, lecturer, broadcaster, plant collector and explorer – he is a national treasure.

**JOHN NASH** has grown fruit professionally for 45 years. Former Chairman of the West Sussex Fruit Group, member of the Institute of Horticulture and Agricultural Training Board tutor.

**DOMINIC PARRETTE** is a coppice craftsman and basket maker, working with the Truggery, Hestmonceux. He trained in Countryside Recreation and teaches many rural crafts.

**JULIET SARGEANT** is a garden designer based near Brighton with an award-winning garden on permanent display at the RHS gardens, Wisley. She is joint author of *A New Naturalism*.

**CHRISTINA STAPLEY** is an experienced medical herbalist, qualified with the College of Phytotherapy. Her book, *The Receipt Book of Lady Anne Blencow*, was published in 2004.

**PAUL TEMPLETON** has an MSc from Reading University in plant and cropping science. He is an avid practical gardener, working in professional horticulture for over 35 years.

**ALAN WATERS** is a full-time coppice worker, specialising in hazel and chestnut. He and his wife **JO WATERS** run their business WildWood Charcoal and Coppice Products from the West Dean Estate.





## GLASS

### Making fused glass jewellery

October 31–November 2

WE0003 | £197 | **NEW**

Suitable for all

Learn to cut and assemble Bullseye and dichroic glass for fusing in a kiln to create round, uncut gems or cabochons. You then mount them onto silver findings to make individual and unusual jewellery.

**KATRINA BEATTIE**

### An introduction to making glass beads

November 7–9

WE0014 | £217

Beginners

Work hot glass and discover the possibilities of glass bead design. You use a torch flame to create coloured beads and learn to apply decorative effects such as frits, canes, stringers, dots and metal leaf.

**BARBARA MASON**

### Making and decorating glass beads

November 9–11

2D0020 | £217 | **NEW**

Intermediate

Using coloured glass rods and the torch flame, learn to make and decorate glass beads with colourful twisted glass canes, ribbons and latticini or apply dots to create geometric patterns and flowers.

**BARBARA MASON**

### Intricate surfaces – colour and texture with kiln-formed glass

November 28–30

WE0043 | £199

Beginners

Explore the magic of creating texture and low relief designs in glass. On this course, you become acquainted with the glass kiln and make a range of colourful glass nuggets as you are introduced to glass cutting, slumping, kiln processes and fusing with confetti, frits and glass inclusions.

**ALEX ROBINSON**

### An introduction to making glass beads

January 2–4

WE0088 | £217

Beginners

Please see WE0014 above for further information.

**BARBARA MASON**

### Stained glass for beginners and improvers

January 2–5

LW0093 | £245

Beginners/Intermediate

Make a small stained glass panel to your own design, with inspiration provided by the tutor's slideshow. Beginners gain a good grounding in basic skills including cutting, leading and finishing, whilst improvers work to a more advanced standard. Demonstrations are given throughout the course.

**KATE BADEN FULLER**

### Intaglio and relief engraving on glass

January 15–18

LW0107 | £245 | **NEW**

Intermediate/Advanced

Develop your engraving skills, appreciate the historical background to these techniques and create samples to your own design. Two ways of modelling on glass with the flexible drive drill are offered: intaglio engraving digs deep into the glass surface, while relief engraving forms a raised surface.

**KATHARINE COLEMAN**

### Glass fusing and slumping – an introduction

January 29–February 1

LW0121 | £305

Beginners

Develop new and colourful ideas in kiln-formed glass on this course. You explore decorative techniques using glass powders, frits and unconventional tools and make a collection of samples and some finished work. Short talks and demonstrations help integrate creative skills with technical know-how.

**JULIA WEBSTER**

### Stained glass with glass painting for all levels

February 1–5

4D0131 | £318 | **NEW**

Suitable for all

Sample each technique involved in making a stained glass panel – from cutting glass to leading and cleaning up the finished work – then study past examples in preparation for developing your own original design. Each stage of the process is explained and demonstrated as you work at your own pace. Sandblasting and traditional glass painting (which needs firing) can be included in your design.

**SASHA WARD**

### Glass engraving for beginners

March 13–15

WE0215 | £167

Beginners

Experiment with drawing (or lettering) on glass – you choose your own subject matter – as you are introduced to the techniques of drill engraving and hand engraving through demonstrations and one-to-one teaching.

**TRACEY SHEPPARD**

### Making coloured glass bowls

March 15–19

4D0222 | £382 | **NEW**

Suitable for all

Learn to work with kiln-formed glass and come away with a set of coloured glass bowls on this exciting course. Beginning with techniques for cutting sheet glass in various shapes, you then learn how to create coloured glass blanks through fusing and to add decorative detail and texture. Finally, you use moulds to 'slump' your work as the intricacies of the kiln firing processes are explained.

**ALEX ROBINSON**

### Making fused glass jewellery

April 15–17

2D0275 | £197 | **NEW**

Suitable for all

Please see WE0003 for further information.

**KATRINA BEATTIE**

# GLASS AND MOSAICS

GLASS 27–28  
MOSAICS 28

## Pate de verre and casting in glass

April 27–May 1

4D0307 | £398 | **NEW**

Intermediate/Advanced

Learn to make pate de verre work and explore plaster mould making techniques using clay and wax models on this intensive course. First clay models and plaster moulds are made and you then apply pate de verre to the moulds and fire them. This is followed by a lost wax model and mould, then annealing and glass finishing. You should complete a glass panel and several vessel forms.

KATRINA BEATTIE

## Stained glass – basic techniques, with glass painting

May 3–8

5D0312 | £390

Beginners/Intermediate

Explore and experience each stage in designing and making a stained glass panel using coloured glass and traditional glass painting techniques. Bring your own designs or gain inspiration from the tutor's slide shows. You learn techniques for glass cutting, mixing and applying paint, leading, cementing, cleaning up and finishing your panels and achieve a grounding in the basic skills of the craft.

KATE BADEN FULLER

## Stained glass with glass painting for beginners

May 15–17

WE0333 | £167 | **NEW**

Beginners

Learn each stage of the process of designing and making stained glass on this course. The tutor demonstrates then you gain the skills to make a small stained glass panel to your own design.

SASHA WARD

## Glass engraving – decorative lettering for drill engravers

May 15–17

WE0338 | £167

Intermediate/Advanced

Focus on creating strong, well-designed letters and experiment with ways of decorating them, having been inspired at the outset by some fine examples of early manuscripts to illustrate the subject.

TRACEY SHEPPARD

## Making and decorating glass beads

May 18–20

2D0345 | £217 | **NEW**

Intermediate

Please see 2D 0020 on page 27 for further information.

BARBARA MASON

## Scintillating surfaces – colourful glass fusing

May 28–31

LW0365 | £305 | **NEW**

Beginners/Intermediate

Create gleaming glass panels with low relief imagery as you explore creative ways of forming and decorating glass in the glass kiln. You work with clear glass sheets which are decorated using coloured glass powders, stencils and techniques to create low relief before slumping them in moulds.

JULIA WEBSTER

## MOSAICS

### Creative mosaics with found materials

November 17–20

3D0037 | £247 | **NEW**

Suitable for all

Develop a mosaic design using broken china, found objects, shells, pebbles and conventional tesserae, and apply it using the direct method to a ceramic or cement garden urn or a picture/mirror frame. Advice and technical instruction are given at every stage including the finishing of your mosaic urn.

CANDACE BAHOUTH

### Mosaics for beginners and improvers

February 6–8

WE0135 | £167

Beginners

Practise cutting mosaic tiles into tesserae and develop your creativity in mosaic design. Using different tiles in ceramics and glass, you learn direct and indirect techniques of laying and grouting.

MARTIN CHEEK

## Mosaics for exteriors including use of found materials

March 22–26

4D0237 | £318

Suitable for all

Learn to create a hanging mosaic panel incorporating found materials on this exciting course. You are shown strategies for achieving an effective design of your own with unconventional materials, taking into account colour and texture, and learn techniques for working directly onto a board. Some materials are provided by the tutor but please also bring your own found objects to work with.

EMMA BIGGS

## Mosaics using marble and natural stone

May 8–10

WE0317 | £167 | **NEW**

Intermediate/Advanced

Design and make a small mosaic panel learning essential skills in the process. Beginning with preparing tesserae in marble and stone, you then develop your design with the tutor advising on using either the direct or indirect method of making. You then start creating your mosaic image.

MARTIN CHEEK

## Pebble mosaics for the garden

May 25–28

3D0360 | £275

Suitable for all

Develop your technical skills and learn how to design and make outdoor mosaic as you consider scale, tone and rhythm. You start with a set project, progressing to an individual piece of sample paving on day three which enables you to create paths, floors or garden features unaided in the future.

HILARY SHAND

### Key to course codes

WE Weekend Fri eve to Sun pm  
LW long weekend (Thu/Fri eve to Sun/Mon pm)

2D 2 day course

5D 5 day course

3D 3 day course

6D 6 day course

4D 4 day course

7D 7 day course

Specialist courses eg. PW, WF as described

**KATE BADEN FULLER** trained at the RCA, and has worked as a glass artist for 25 years. Commissions include churches, hospitals and private houses both in the UK and abroad.

**CANDACE BAHOUTH** is an experienced designer of mosaics and textiles, with work in various museum collections including the V & A. Recent work includes 3D shoes.

**KATRINA BEATTIE** trained in glass at Farnham and specialises in both kiln formed techniques and glass blowing. She makes ranges of jewellery, dishes, vases and paperweights.

**EMMA BIGGS** set up London's Mosaic Workshop in 1987. She has been working on a public art project 'Made in England', recording the history of the ceramic industry.

**MARTIN CHEEK** trained in animation and has been making mosaics since 1985. Working to commission and exhibiting across the country, he is also an experienced teacher.

**KATHARINE COLEMAN** uses the traditional technique of wheel engraving to produce contemporary work. She has won many awards with work in museum collections including the V&A.

**BARBARA MASON** has been making glass beads at the torch since 1977. She studied with several leading American glass bead artists and is a skilled and patient teacher.

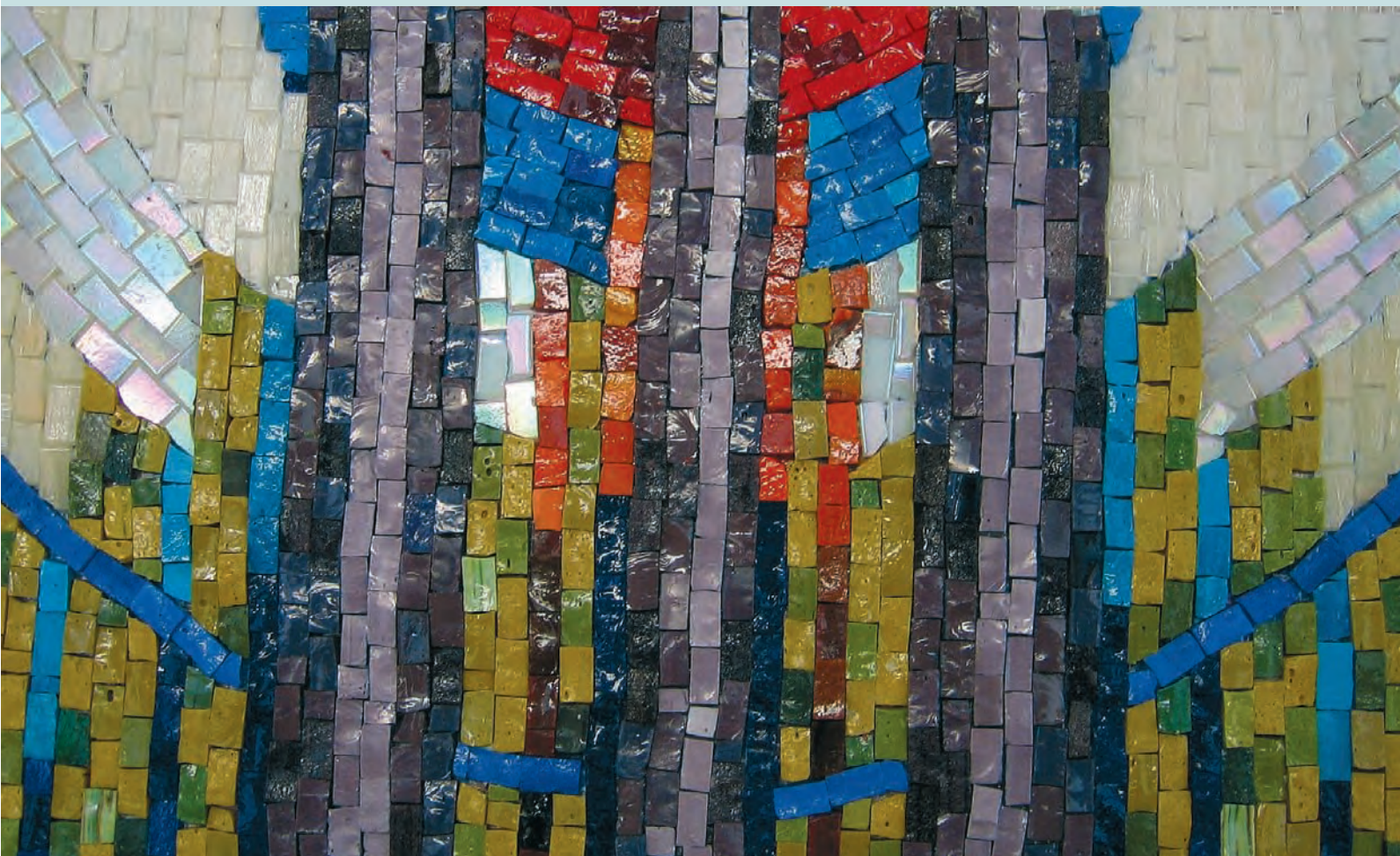
**ALEX ROBINSON** studied history of art at the Courtauld Institute and glass at Central St Martins. She takes commissions for architectural pieces and sells through exhibitions.

**HILARY SHAND** trained as a painter at Bath Academy of Art and studied marble and stone mosaics in Ravenna, Italy. She specialises in garden work and exhibits frequently.

**TRACEY SHEPPARD** is a fellow of the Guild of Glass Engravers who exhibits widely. Recent notable commissions include a pair of engraved glass panels in Winchester Cathedral.

**SASHA WARD** is a stained glass artist specialising in enamelling on glass. Since graduating from the RCA she has completed over 50 commissions for public buildings.

**JULIA WEBSTER** is an artist in fused and cast glass. An experienced teacher and designer/maker, she runs Glasszoo studios, undertakes architectural commissions and exhibits widely.



# METALWORKING

BLACKSMITHING AND METALWORKING 30  
ENAMELLING 31–32  
JEWELLERY 32–34  
SILVERSMITHING 35–36



David Tucker

## BLACKSMITHING AND METALWORKING

### Sculpture from scrap using blacksmithing techniques

November 16–20  
4D0034 | £354

Suitable for all

Take on your own 'scrapheap challenge' as you create a satisfying sculpture from found metal objects assembled with blacksmithing techniques! At the start you learn basic forging and joining processes and visit a local scrapyards. Time is then spent considering and responding to the design possibilities of your chosen recycled pieces before you embark on a project for house or garden.

PETER PARKINSON

### Forging ideas – projects and details

December 5–10  
5D0060 | £480

Suitable for all

Take advantage of a period of intensive instruction in forgework to explore the creative potential of the blacksmith's craft for yourself and to develop your blacksmithing skills. With one-to-one tuition from the tutor, you learn, practise and experiment with hot-forging techniques, seeing how interesting details resulting from these techniques can be developed into designs. You work on a significant personal project, with further inspiration provided by historical and contemporary examples.

ANDREW SMITH

### Basic blacksmithing

December 12–14  
WE0070 | £203

Beginners

Become familiar with the basic skills of the blacksmith, using mild steel, and learn to develop and realise successful designs using these techniques, with individual support from the tutor.

ANDREW SMITH

### Blacksmithing – an introduction to technique

January 30–February 1  
WE0125 | £203

Beginners

Gain a feel for the nature and rhythm of the blacksmith's craft, and an insight into the vocabulary of forms which derive from the hot forging process, as you work on small projects or samples.

PETER PARKINSON

### Bronze casting

February 4–11  
7D0134 | £605

Suitable for all

Please see page 48 for further information

IAN EDWARDS AND SHANE WHITEHEAD

### Making garden vessels or sculpture in metal

February 27–March 1  
WE0179 | £203

Suitable for all

Develop your own design to make a simple vessel or sculpture in copper, steel or aluminium. A range of techniques are covered including spot and mig welding, riveting, forming and colouring.

MIKE SAVAGE

### An introduction to modern blacksmithing

March 6–8  
WE0195 | £203

Beginners

Absorb the basics of making hot metal move with the hammer, anvil and other tools, as you are guided through various techniques, both traditional and modern, to create a unique piece of work.

DAVID TUCKER

### Working with unusual metals

March 20–24  
4D0235 | £390

Suitable for all

Explore the hot-working of metals such as stainless steel, bronze and aluminium. You focus on techniques such as drawing down, bending, hot cutting and splitting and should create a piece in which you assemble your forged elements made from various metals. The course includes a lecture on the application of diverse metals to objects and in architecture. All tools and materials are provided.

ANDREW SMITH

### Welding and joining ideas

April 3–6  
LW0260 | £305

Beginners

Craftsmanship is the focus of this course, with tuition on various hot and cold methods of metal welding and other joining processes. You learn to make a series of samples demonstrating techniques such as hot wrapping, torch bending, riveting and abrasion.

ANDREW SMITH

### Basic blacksmithing

April 17–19  
WE0279 | £203

Beginners

Please see WE 0070 for further information.

ANDREW SMITH

### Working with structure and decoration in blacksmithing

April 27–May 1  
4D0304 | £382

Suitable for all

On this course consider ways in which the structural elements of a piece of blacksmith's work can function as decorative details in their own right. Guided by the tutor, you develop exciting forms based on the essential structure of your designs and produce individual artefacts of your choice. Ideas or sketches can be brought along as an option.

DAVID TUCKER

### Forging candleholders and sconces

May 10–14  
4D0325 | £390 | **NEW**

Suitable for all

Candles and candlelight create mood and atmosphere and this course offers the opportunity to design and make a forged steel candleholder to suit your life-style. Start with exercises exploring the basic blacksmithing techniques, then develop design ideas from these samples. Tuition and support are available at every stage and everyone should complete at least one piece whilst enjoying the process!

PETER PARKINSON

## Key to course codes

**WE** Weekend Fri eve to Sun pm  
**LW** Long weekend (Thu/Fri eve to Sun/Mon pm)  
**2D** 2 day course      **5D** 5 day course  
**3D** 3 day course      **6D** 6 day course  
**4D** 4 day course      **7D** 7 day course  
Specialist courses eg. **PW**, **WF** as described

# METALWORKING

## Creative blacksmithing projects

May 22–27

5D0357 | £480

Suitable for all

Work creatively in the Forge in a way that enables you to develop individual projects while also learning and extending your blacksmithing skills. Whether you are a beginner or have some experience of this active and energetic craft, you are helped to develop your ideas and to work towards completing your project, with one-to-one tuition from the tutor. You are encouraged to bring outline ideas with you for discussion, bearing in mind suitability to the medium and the time available.

ANDREW SMITH

## ENAMELLING

### Enamelling on copper – art and craft

November 9–12

3D0021 | £245

Suitable for all

Achieve effective results in a short time in this craft. Techniques are demonstrated for making simple designs and pictures, both on flat copper sheet and as small dishes and bowls. Information is given on kilns and materials, enabling students to continue work at home.

PAT JOHNSON

### Creative and experimental surfaces in enamel

December 8–11

3D0065 | £257

Intermediate/Advanced

This workshop focuses on the development of personal imagery and explores non-traditional approaches to vitreous enamel on copper and pre-enamelled steel. You use simple drawing, printmaking, painting and abrading methods to produce a wide range of enamel effects.

ELIZABETH TURRELL

TO HELP YOU CHOOSE THE RIGHT COURSE, PLEASE USE THE CATEGORIES BELOW:

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience



# METALWORKING

BLACKSMITHING AND METALWORKING 30  
ENAMELLING 31–32  
JEWELLERY 32–34  
SILVERSMITHING 35–36



## Making contemporary enamel beads

January 30–February 3

4D0128 | £318

Intermediate/Advanced

Explore the jewel-like qualities of enamelling onto beads and experiment with diverse ways of putting them together into necklaces. You learn techniques for enamelling onto pre-formed beads and onto metal beads that you have fabricated. With

instruction from two tutors, the course also covers the history of the beaded necklace, catch construction, stringing and threading techniques.

JOAN MACKARELL AND PENNY DAVIS

## Enamelling – colour and pattern on silver or copper

February 27–March 1

WE0181 | £175

Beginners/Intermediate

See how to translate colour and flat pattern into designs for enamelling. You start with textile samples as inspiration for small tests, then move on to design at least one small piece of jewellery.

SHEILA R MCDONALD

## Enamelling copper bowls

March 6–9

LW0200 | £245 | **NEW**

Suitable for all

Explore the beauty of fired enamels! Beginners learn the basic techniques and create simple, attractive bowls while experienced enamellers develop more elaborate designs by carving through layers of enamel to reveal the colours below. Design and technical advice and explanatory sheets are available.

PAT JOHNSON

## Enamelling on precious metals

April 24–27

LW0298 | £245

Intermediate/Advanced

This course aims to provide the basic skills for creating personal designs in coloured enamels on silver. Designed for those of you with some experience of working precious metals, it offers expert tuition in the techniques of cloisonné, champlevé, plique-à-jour and the use of foils.

JOAN MACKARELL

## High firing enamels on copper

May 17–20

3D0341 | £245 | **NEW**

Suitable for all

Explore the beautiful transformations of enamel colours fired just 30 seconds longer than normal. Beginners learn basic copper enamelling before trying out high-firing techniques. Experienced enamellers start with this challenge, using bowls and panels. Samples and detailed instructions are available.

PAT JOHNSON

## JEWELLERY

### Making fused glass jewellery

October 31–November 2

WE0003 | £197 | **NEW**

Suitable for all

See page 27 for further information.

KATRINA BEATTIE

### Traditional and contemporary bead threading and knotting

November 2–4

2D0009 | £167

Suitable for all

Learn the art of bead jewellery to a professional standard. After familiarisation with tools and threading techniques, you make a range of necklaces which may include antique and semi-precious beads.

PENNY DAVIS

## Making jewellery in silver

November 2–7

5D0011 | £390

Suitable for all

Explore your ideas for a piece of jewellery in silver and be guided by the tutor through the designing and making process. You begin by communicating your concept in simple drawings. You then learn a range of techniques in general fabrication, surface decoration (including roller-printing and etching) and finishing and polishing, mostly on a one-to-one basis. The course begins with an inspirational lecture on jewellery including the diverse work of contemporary studio jewellers.

SARAH MACRAE

## An introduction to making glass beads

November 7–9

WE0014 | £217

Beginners

See page 27 for further information.

BARBARA MASON

## Making and decorating glass beads

November 9–11

2D0020 | £217 | **NEW**

Intermediate

Please see page 27 for further information.

BARBARA MASON

## An introduction to jewellery making

December 12–14

WE0071 | £167

Beginners

Make a silver band ring as a starting point and work towards completing an individual project on this beginners' course. An illustrated lecture on the art of jewellery is a special feature.

SARAH MACRAE

## An introduction to making glass beads

January 2–4

WE0088 | £217

Beginners

Please see page 27 for further information.

BARBARA MASON

TO HELP YOU CHOOSE THE RIGHT COURSE, PLEASE USE THE CATEGORIES BELOW:

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience

### Key to course codes

**WE** Weekend Fri eve to Sun pm

**LW** long weekend (Thu/Fri eve to Sun/Mon pm)

**2D** 2 day course

**5D** 5 day course

**3D** 3 day course

**6D** 6 day course

**4D** 4 day course

**7D** 7 day course

Specialist courses eg. **PW**, **WF** as described





## The Loyal Lobster

### Sign up for West Dean's new Lobster Loyalty Card.

For every full £100 spent on a short course at West Dean you'll get a stamp, once you've collected ten stamps, you're entitled to £75 off your next course. Full details on the scheme including terms and conditions will be sent to you with your enrolment pack.

# METALWORKING

## Introduction to Keum Bo in jewellery making

January 9–11

WE0100 | £167

Intermediate/Advanced

Using silver and pure gold foil, you learn and experiment with the ancient decorative technique of Keum Bo and then either make an individual piece of jewellery or simply experiment further.

SARAH MACRAE

## Traditional and contemporary bead threading and knotting

January 16–18

WE0109 | £167

Suitable for all

Please see 2D 0009 on page 32 for further information.

PENNY DAVIS

## An introduction to computer aided design for jewellery casting

February 10

1D0375 | £83 | **NEW**

Beginners

An introduction to Rhino CAD – an intuitive design programme to complement and extend traditional craft skills. This course explores how to design masters for casting.

LUCIAN TAYLOR

## Jewellery from wire and beads

February 13–15

WE0152 | £179

Beginners

Enjoy using the simplest techniques and no special equipment as you learn how to combine wire and beads imaginatively and then make chains of beads with wire to wrap or space them.

SARA WITHERS

## Introduction to granulation in jewellery making

February 13–16

LW0155 | £275

Intermediate/Advanced

Granulation is an ancient decorative metal technique of fixing tiny gold and silver beads in place without solder. Learn this magical skill using simple equipment – just a paint brush, charcoal block and heat. After practical demonstrations and tuition, you produce samples to then take home to complete.

LINDA LEWIN

## Cuttlefish casting and ring carving in wax

February 20–23

LW0170 | £245

Intermediate/Advanced

Try an ancient, low-cost casting technique using cuttlefish to create intricate textured pieces in silver which you can incorporate later into your designs. You learn how to construct moulds and pour the molten metal, and also have a go at carving a ring in wax that can then be cast.

BARBARA CHRISTIE

## An introduction to ply-split braiding for jewellery and accessories

March 5–8

LW0193 | £245 | **NEW**

Beginners

Please see page 53 for further information

JULIE HEDGES

## Making decorative silver beads

March 9–12

3D0208 | £245

Intermediate/Advanced

Design and construct your own beads for use in your jewellery. Techniques covered include turning and etching as well as forming and constructing a hollow form. You also have the option of incorporating other materials such as copper, wood, perspex, soapstone or silk in your work.

SARAH MACRAE

## Ring-linking with stones and beads for jewellery

March 13–15

WE0211 | £167 | **NEW**

Suitable for all

Create an individual piece of jewellery as you master the techniques of chain mail or ring-linking. Learn to include semi-precious stones or beads in your design to add colour, pattern and detail.

ALISON EVANS

## Jewellery using resin – wearable sculpture

March 20–23

LW0234 | £273

Suitable for all

Explore colour and light as you realise your own jewellery design in resin. From initial idea to mould-making, casting and finishing, you complete a piece of jewellery while considering the sculptural qualities of polyester resin and gaining an understanding of the techniques.

KATHIE MURPHY

## Developing work with wire and beads and introducing polymer clay

March 23–26

3D0238 | £260

Intermediate

Enhance your beadwork skills as you develop more complex pieces such as multi-strand necklaces, bracelets and tiaras. Learn to make beads from polymer clays and paper and incorporate these into your designs. The use of a bead loom, different wires and threads are also covered.

SARA WITHERS

## Traditional and contemporary bead threading and knotting

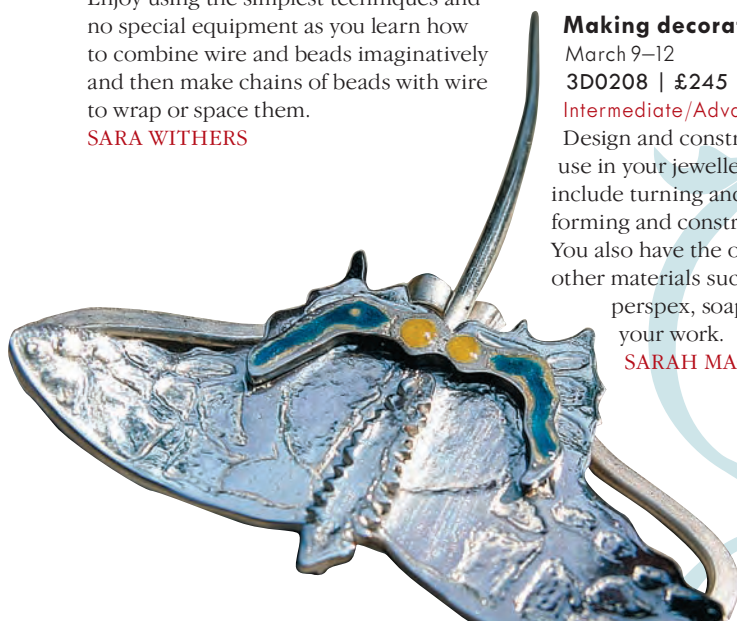
April 15–17

2D0274 | £167

Suitable for all

Please see 2D 0009 on page 32 for further information.

PENNY DAVIS



# METALWORKING

BLACKSMITHING AND METALWORKING 30  
ENAMELLING 31–32  
JEWELLERY 32–34  
SILVERSMITHING 35–36



Mary Ann Simmonds

## Making fused glass jewellery

April 15–17

2D0275 | £197 | **NEW**

Suitable for all

Please see page 27 for further information.

**KATRINA BEATTIE**

## Jewellery for complete beginners using silver and other materials

April 17–19

WE0277 | £167

Beginners

Make a simple silver ring which covers the techniques of piercing, shaping, filing, hammering, soldering and finishing, and then explore surface decoration with a second piece of jewellery.

**DAPHNE KRINOS**

## Making jewellery – hollow constructions

April 19–24

5D0287 | £390 | **NEW**

Intermediate/Advanced

Gain skills working with mixed metals, precious or non-precious, to create overlay, inlay and other decorative patterns for surface enrichment. You also learn to make MDF moulds and to use the hydraulic press for creating hollow metal forms. Design advice is given as well as technical support at every stage. By the end of the course you should produce a piece of jewellery of your choice as well as enriching your knowledge of these techniques.

**BARBARA CHRISTIE**

## Paper embellishment for jewellery and other creative uses

April 24–27

LW0301 | £257

Suitable for all

Experiment with a wide range of media to create colour and textures on paper. You then create a finished item or a piece of jewellery with richly decorated papers of your own design. Techniques covered include gilding, embossing, laminating, burnishing and inlay.

**HELYNE JENNINGS**

## Making jewellery using mixed metals and stones

May 8–11

LW0319 | £245

Intermediate/Advanced

Explore the effects created by combining different metals in one piece of jewellery and learn the basic techniques of stone setting. Those with some previous experience develop awareness of design issues arising from combining materials, and learn how to plan their work to overcome these.

**DAPHNE KRINOS**

## An introduction to anti-clastic raising

May 11–15

4D0331 | £350

Intermediate/Advanced

Explore the potential of this fascinating silversmithing and jewellery technique for creating three-dimensional forms in metal. Using sheet gilding metals for practical exercises, you develop an understanding of the possibilities of the forms which can be created from the convex and concave shaping of metals. The emphasis is on experimentation as you create test pieces for future reference.

**JENNY EDGE**

## Jewellery from wire and beads

May 15–17

WE0336 | £179

Beginners

Please see WE0152 on page 33 for further information.

**SARA WITHERS**

## Making and decorating glass beads

May 18–20

2D0345 | £217 | **NEW**

Intermediate

Please see 2D 0020 on page 27 for further information.

**BARBARA MASON**

## Experimental etching for jewellers

May 22–25

LW0355 | £245

Intermediate/Advanced

In this etching process a photocopied image is applied to the surface of a metal plate by heat transfer and acts as a resist when etched in an acid solution. This, together with other metal etching processes, provides an absorbing and creative technique for jewellers and others.

**BARBARA CHRISTIE**

## Making jewellery in silver

May 25–29

4D0363 | £318

Suitable for all

Please see 5D 0011 on page 32 for further information.

**SARAH MACRAE**

## Stone setting for jewellers and silversmiths

May 29–31

WE0368 | £167

Intermediate/Advanced

Engage with one, or at the most two, methods of stone setting, a highly skilled activity suitable for those with some previous experience. Techniques offered are 'Roman', 'crown', and 'grain' settings.

**BRIAN MARSHALL**

## STUDY DAYS

Regular study days in silversmithing with John Norgate and jewellery with Sarah Macrae take place throughout the year. These one-day courses are suitable for makers of all levels. Please contact the Admissions Office for dates and further details (0844 4994408).



Jenny Edge

For more information on full-time graduate and postgraduate programmes in the conservation of metalwork and antique clocks at West Dean contact the Diploma Office on 01243 811 301 or email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk)

# METALWORKING

## SILVERSMITHING

### Forging and wrought forms – for jewellers and silversmiths

November 14–16  
WE0026 | £167

**Suitable for all**

Learn to use hammers to shape metal, either from solid sections or sheet. You shape metal by these exciting techniques, producing subtle shapes, contours and textures not easily replicated by other means.

**BRIAN MARSHALL**

### Silversmithing – advanced techniques

November 16–21  
5D0035 | £390

**Intermediate/Advanced**

If you have good technical and craft skills in silversmithing, jewellery or associated fields such as engineering, this course provides an exceptional opportunity to extend your range while working on a personal project. Following a review of your proposed project, practical teaching is given in advanced constructional techniques and decorative treatments as appropriate to your interests and work. The tutor offers individual practical assistance throughout to assist your personal development.

**BRIAN MARSHALL**

### Contemporary silversmithing

November 23–28  
5D0041 | £390

**Suitable for all**

Explore your ideas for making silver objects and advance your skills on this in-depth workshop. You learn methods for creating and finishing forms in sheet metal using techniques such as press forming, casting and hand forging. Your design ideas are discussed on a one-to-one basis and demonstrations and individual practical assistance enable you to progress your project successfully. The course combines contemporary and traditional approaches and caters for all comers.

**JOHN NORGATE**

### Silversmithing for beginners

November 28–December 1  
LW0047 | £245

**Beginners**

A magical journey awaits those new to silversmithing. Students learn from the tutor's demonstrations as they get to grips with the basic craftsmanship of forging, blocking, planishing, soldering and annealing. Students should complete a silver spoon and small bowl.

**HOWARD FENN**

### Raising techniques – a workshop

December 5–8  
LW0058 | £245

**Beginners/Intermediate**

This course aims to demystify the process of 'raising' or making a three-dimensional object from a single piece of silver to produce a bowl. Those with some experience can also try the alternative method of 'sinking'. Once mastered, both techniques can be applied to many other projects.

**ADRIAN HOPE**

### Silversmithing – a follow-up course

January 2–5  
LW0092 | £245

**Intermediate**

If you have attended introductory courses at West Dean or elsewhere, this course enables you to become increasingly proficient as a maker. It opens with a review of your project. You then develop your drawings, models and proposals with individual technical guidance and support from the tutor.

**BRIAN MARSHALL**

### Decorative chasing and repoussé, including gold inlay

January 16–19  
LW0111 | £245

**Intermediate/Advanced**

Decorate a small piece of silver using the fascinating techniques of chasing and repoussé. Students learn about the preparation of silver, making steel tools for chasing, how to use tools and forming three-dimensional shapes. They may also experiment with gold and copper inlay.

**ROD KELLY**

### Silversmithing – making boxes and open forms with precision

January 25–29  
4D0118 | £318

**Intermediate/Advanced**

Create innovative three-dimensional geometric forms from flat-sheet silver using scoring and folding. You learn how to score and fold metal into different angles, understanding the correlation between the cutter and the fold. A simple form such as a box or napkin ring should be completed.

**MARY ANN SIMMONS**

### Silversmithing – incorporating coloured metals with silver

February 6–9  
LW0139 | £245 | **NEW**

**Suitable for all**

Learn methods for creating and finishing forms in sheet metal using techniques such as raising, press forming and hand forging. The tutor demonstrates techniques for working with a variety of metals – silver, brass, copper and gilding metal, and the colouring of metals is also covered.

**JOHN NORGATE**

### An introduction to computer aided design for silversmithing

February 11  
1D0376 | £83 | **NEW**

**Beginners**

An introduction to Rhino CAD – an intuitive design programme to complement and extend traditional craft skills. This course explores designing for hollow ware and boxes.

**LUCIAN TAYLOR**

### Design and make your own cutlery – a silversmithing course

February 23–27  
4D0178 | £390 | **NEW**

**Intermediate/Advanced**

Produce a knife, fork and spoon on this course. You first engage with the design process as you create your own shapes and then learn a range of hand skills relevant to making cutlery. These including forging, pressing, soldering and mechanical joining, using base metals, silver or steel, and are demonstrated by the tutor who also gives individual tuition on each person's project.

**HOWARD FENN**

# METALWORKING

BLACKSMITHING AND METALWORKING 30  
ENAMELLING 31–32  
JEWELLERY 32–34  
SILVERSMITHING 35–36



## Contemporary silversmithing

March 1–6

5D0190 | £390

Suitable for all

Please see 5D 0041 on page 35 for further information.

**JOHN NORGATE**

## An introduction to Mokume Gane

March 16–20

4D0225 | £318

Intermediate/Advanced

Discover the fundamentals of the decorative Japanese metalworking technique known as 'wood grain metal'. Using specialist equipment, you are shown how to create laminated sheets from sandwiched layers of silver, copper or gilding metals. You then learn to develop patterns using a drill, punch, file, chisel or twist and finally to patinate your sample Mokume Gane sheets.

**ALISTAIR MCCALLUM**

## An introduction to silversmithing

March 27–29

WE0241 | £167

Beginners

Acquire basic silversmithing techniques by working in gilding metal, copper or silver and either make an object from silver sheet or develop an idea to model stage and learn how to make it.

**BRIAN MARSHALL**

## Silversmithing – advanced techniques

March 29–April 3

5D0250 | £390

Intermediate/Advanced

Please see 5D 0035 on page 35 for further information.

**BRIAN MARSHALL**

## General silversmithing, with an emphasis on boxmaking

April 3–5

WE0256 | £167

Suitable for all

Explore the traditional silversmithing techniques of raising, forging, sinking, box making, soldering and finishing. Advanced makers can concentrate on making hinges and joints.

**JOHN NORGATE**

## Silversmithing for beginners and intermediates

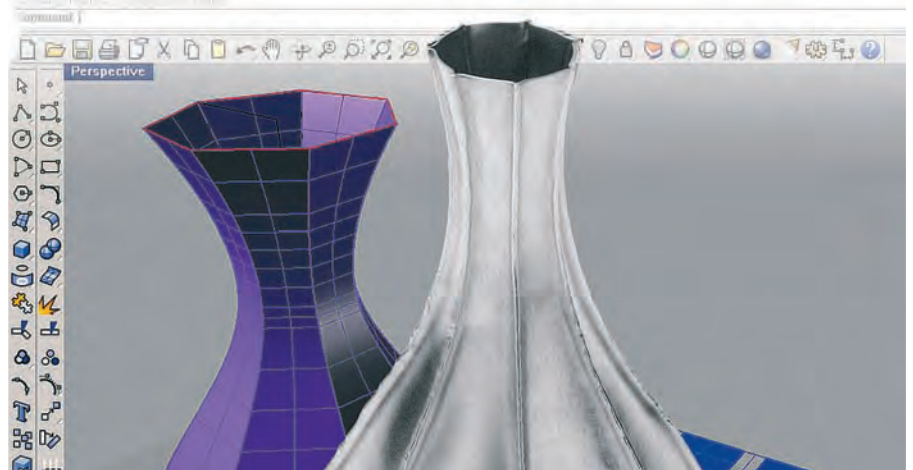
May 3–8

5D0313 | £390

Beginners/Intermediate

Develop your silversmithing skills and confidence in designing and making an object in this craft medium, whatever your level of experience. You begin with a discussion and review of your ideas and objectives and then embark on your individual project which is designed to enable you to practise specific skills and achieve your aims. Basic and more complicated techniques and some machine processes are demonstrated as appropriate. Advice and support from the tutor are available throughout.

**BRIAN MARSHALL**



Lucian Taylor



**KATRINA BEATTIE** trained in glass at Farnham and specialises in both kiln formed techniques and glass blowing. She makes ranges of jewellery, dishes, vases and paperweights.

**BARBARA CHRISTIE** works as a designer-maker of jewellery. She trained at London Guildhall University and is head of the jewellery department at Morley College, London.

**PENNY DAVIS** trained at Sheffield Hallam University and works for the trade as well as producing her own work. She is an experienced maker who constructs, enamels and threads beads.

**JENNY EDGE**, a silversmith, learnt anti-elastic raising from Heikki Seppa and Michael Good in Maine, USA, and has developed this as both a jewellery and silversmithing technique.

**ALISON EVANS** is well known for her exquisite jewellery based around the techniques of chain mail. She trained at Portsmouth and exhibits her work in London and internationally.

**HOWARD FENN**, an award-winning silversmith, trained at London Metropolitan. Recent shows include 'Collect' at the V&A, Goldsmiths' Fair, and 'A Field of Silver' at London's Flow gallery.

**JULIE HEDGES** trained as a weaver before researching the Indian technique of ply-split braiding. An experienced teacher and author on the subject, she is president of the Braid Society.

**ADRIAN HOPE** is a silversmith who trained at Sheffield. He has completed commissions for the Goldsmiths' Company and De Beers, and exhibited at the Scottish Gallery.

**HELYNE JENNINGS** studied art at Loughborough and the RCA. She works with paper and other materials, layering and painting to produce jewellery and art which is exhibited widely.

**PAT JOHNSON** is an artist-enameller and a writer on enamelling. She undertakes large-scale work, bowls and pictures. Commissions include murals for the Peabody Trust.

**ROD KELLY**, a silversmith, trained at the RCA. He specialises in low relief chasing and has work in major collections including the V&A, 10 Downing Street and Goldsmiths Hall.

**DAPHNE KRINOS**, a jeweller, trained at Middlesex. Her work is in the collections of the Goldsmiths' Company and the Crafts Council, and featured in many books.

**LINDA LEWIN** trained at Sheffield Hallam University and has 30 years' experience as a jeweller. Her work can be seen at the National Museum of Scotland and in other major galleries.

**JOAN MACKARELL** is an enameller and maker of smallwork and jewellery. She teaches at London Metropolitan University and is a founder-member of the British Society of Enamellers.

**SARAH MACRAE**, a studio jeweller and teacher, trained at Brighton. She is author of *Designing and Making Jewellery* and exhibits regularly with the Designer Jewellers Group.

**BRIAN MARSHALL**, jeweller and silversmith, trained at the RCA and taught at London Guildhall University. His recent public commissions include trophies and an altar cross.

**BARBARA MASON** has been making glass beads at the torch since 1977. She studied with several leading American glass bead artists and is a skilled and patient teacher.

**ALISTAIR MCCALLUM** has practised the metal working technique of mokume gane for over 20 years. He trained at Loughborough and the RCA, teaches, and exhibits work worldwide.

**SHEILA R MCDONALD** is a graduate of Glasgow School of Art and the RCA. She works as a freelance jeweller and enameller, undertakes commissions and exhibits widely.

**KATHIE MURPHY** trained in jewellery at Middlesex and is on the Crafts Council's selected Index. In 2002 she wrote *Resin Jewellery*, the definitive guide on the subject.

**JOHN NORGATE**, a Fellow of the Institute of Professional Goldsmiths, trained at Asprey's and London Metropolitan University where he taught for many years.

**PETER PARKINSON** is an artist-blacksmith with extensive teaching experience who studied at the RCA. He has just published a new book, *Forged Architectural Metalwork*.

**MIKE SAVAGE** trained at Camberwell College of Arts and the RCA. His large-scale metal sculptures are commissioned by architects and exhibited internationally. He also lectures.

**MARY ANN SIMMONS** is vice-chairman of the Association of British Designer Silversmiths. Her work is in the British Museum and Goldsmith's Company collections.

**ANDREW SMITH**, a very experienced artist, craftsman and tutor, trained at the RCA. He has a large portfolio of architectural commissions, from sculpture to functional metalwork.

**LUCIAN TAYLOR** trained at Brighton and the RCA. He has exhibited at the Crafts Council and at Chelsea Craft Fair, and has work in the collection at Goldsmiths' Hall.

**DAVID TUCKER** is a blacksmith, designer and lecturer who trained at the University for the Creative Arts, Farnham. His work is regularly featured in British Blacksmith.

**ELIZABETH TURRELL** trained as a ceramicist, but is also renowned for her work as an enamel artist. She has exhibited and taught widely, and is director of Studio Fusion, London.

**SARA WITHERS** exhibits her bead jewellery regularly and is author of six books of bead jewellery projects, including co-authoring *The Encyclopedia of Beading Techniques*.

# MUSIC AND MUSIC APPRECIATION

MUSIC 38  
MUSIC APPRECIATION 39



## MUSIC

### Madrigals and chansons for recorders

November 7–9

WE0017 | £167 | **NEW**

Intermediate/Advanced

Explore 16th and 17th century music in its original 4–6 part settings for all recorder 'voices' and receive technical and musical guidance to enable you to perform confidently in a relaxed atmosphere.

MARIANNE MEZGER

### Practical music theory – an introduction

November 28–30

WE0045 | £167 | **NEW**

Beginners

What is a chord? Learn the language of music and find out about rhythm, note values, time and key signatures, pitch, major and minor scales, harmony and many other mysteries on this invaluable course.

MOIRA USHER

### Broadway Baby! – performing musical-theatre, for singers

December 12–14

WE0068 | £167 | **NEW**

Intermediate/Advanced

Focus on the wealth of musical, musical-theatre and Broadway theatre writing from the 20th and 21st centuries as you work in masterclasses on songs and scenes of your choice, leading to an informal concert.

SUSAN STACEY WITH MARCUS MARTIN

### Sing a song of Christmas

December 15–17

2D0079 | £167 | **NEW**

Suitable for all

Choose your favourite Christmas songs – sacred or secular, traditional or contemporary – to perform in the inspiring country house setting of West Dean and round off the course with a Christmas lunch.

LENA PHILLIPS WITH  
MARCUS MARTIN

### A recorder consort weekend for Christmas time

December 19–21

WE0085 | £167 | **NEW**

Intermediate

If you enjoy reading one-to-a-part and would like to explore festive works by Torelli, Scheidt, Moseley and others, this weekend is for you. Players of C, F, great and contrabass instruments are welcome.

HELEN HOOKER

### Viol consort music

January 2–4

WE0090 | £167

Intermediate/Advanced

17th-century English music forms the basis of this course intended for intermediate or advanced players of treble, tenor or bass viols who are confident in sight-reading and playing one-to-a-part.

ALISON CRUM

### Masterclasses for singers

February 13–15

WE0154 | £167 | **NEW**

Intermediate/Advanced

Improve your vocal technique and performance as you work on six songs of your choice (in any style, genre or language) in informal masterclasses and workshops, ending the course with a short recital.

WYNFORD EVANS WITH  
STEPHEN ROSE

### Recorder for beginners

March 6–8

WE0198 | £167

Beginners

This course aims to teach adult beginners to play the recorder. Fingering, tone-production and musical notation will be covered and you should be able to perform a short concerted piece by the end of the weekend.

MOIRA USHER

### Heroines, temptresses and villains – an opera singing weekend

March 20–22

WE0227 | £167

Intermediate/Advanced

Singers bring six varied extracts from the world of opera in order to work on technique, interpretation and performance skills. The weekend includes an opportunity to perform in an informal concert.

SUSAN STACEY WITH  
LESLEY-ANN SAMMONS

### Basically guitar

April 3–5

WE0257 | £174

Beginners

Designed for classical guitarists of an elementary standard who have been playing for at least six months, the weekend includes classes on technique and ensemble playing, together with individual tuition. Mark Ashford will perform on the Saturday evening.

ANDREW GOUGH

### A workshop for guitarists

April 3–5

WE0255 | £174

Intermediate/Advanced

Classical guitarists explore varied repertoire through informal masterclasses and workshops on technique. Mark Ashford performs on Saturday evening and an informal student concert concludes the weekend.

MARK ASHFORD

### Haydn and the clavichord – a course for keyboard players

April 10–13

LW0268 | £245 | **NEW**

Intermediate/Advanced

Explore Haydn's keyboard output through talks, discussions, the tutor's live illustrations and your performances on the clavichord of the Haydn pieces you have prepared. The course covers various aspects of the instrument, playing, techniques and repertoire and includes a concert by the tutor.

PAUL SIMMONDS

#### Key to course codes

**WE** Weekend Fri eve to Sun pm

**LW** long weekend (Thu/Fri eve to Sun/Mon pm)

**2D** 2 day course

**5D** 5 day course

**3D** 3 day course

**6D** 6 day course

**4D** 4 day course

**7D** 7 day course

Specialist courses eg. **PW**, **WF** as described



## The Loyal Lobster

### Sign up for West Dean's new Lobster Loyalty Card.

For every full £100 spent on a short course at West Dean you'll get a stamp, once you've collected ten stamps, you're entitled to £75 off your next course. Full details on the scheme including terms and conditions will be sent to you with your enrolment pack.

# MUSIC AND MUSIC APPRECIATION

## MUSIC APPRECIATION

### How to listen to music with greater perception

November 1

SLO007 | £10

Suitable for All

A fascinating afternoon with International conductor John Gibbons, Principal Conductor of Worthing Symphony Orchestra. Musical examples abound, as well as humour, discussion and thought-provoking analysis and comment. Perfect for anyone intimidated by classical music!

JOHN GIBBONS

### Exploring Haydn's String Quartets

December 6

1M0063 | £68 | **NEW**

Intermediate/Advanced

Spend a day with the Chilingirian String Quartet examining Haydn's String Quartets Op 55 no.2 and Op 64 no.4.

LEVON CHILINGIRIAN, RICHARD IRELAND, SUSIE MÉSZÁROS AND PHILIP DE GROOTE

### An introduction to the life and music of Dimitri Shostakovich

January 30–February 1

WE0123 | £175 | **NEW**

Suitable for all

Experience the musical and emotional range of one of the 20th century's greatest composers through recordings and live performances, and consider Shostakovich's relationship to the politics of his time.

ROY STRATFORD

### Sullivan (...and Gilbert!)

March 1

SLO189 | £10 | **NEW**

Suitable for all

Look at the life of Arthur Sullivan and listen to his less familiar, more serious musical compositions.

IAN GLEDHILL

### French and Spanish music of the early 20th century

April 17–19

WE0282 | £167 | **NEW**

Suitable for all

Explore a most significant period in the music of both Spain and France, with the help of recordings of orchestral and solo pieces and live performances, including a public recital by the tutor.

JOHN CLEGG

### Puccini and popular opera

April 24–26

WE0297 | £167 | **NEW**

Suitable for all

Learn about Italian opera as you examine the enduring quality of Puccini's work and experience the beauties and depths of some of his most popular arias. Share your enthusiasms in lively discussion!

RICHARD GREGSON

### An introduction to Bach's Well Tempered Clavier ('the 48')

May 8–10

WE0324 | £175 | **NEW**

Suitable for all

Bach responded to the development of equal temperament by composing 'the 48', two books of preludes and fugues for keyboard. We'll explore the musical techniques employed in this extraordinary achievement.

ROY STRATFORD

### Magic, myth and folk-lore at the opera

May 29–31

WE0372 | £167 | **NEW**

Suitable for all

Consider how operatic composers have historically used music to bring magic and legend to life, and explore in depth two short operas: Bartók's Duke Bluebeard's Castle and Ravel's L'enfant et les sortilèges.

GWYN PARRY-JONES



# TUTORS

MUSIC AND MUSIC APPRECIATION

**MARK ASHFORD** trained at the Royal Academy of Music. A prize-winning guitarist and solo performer, he is currently guitar tutor at the Birmingham Conservatoire of Music.

**THE CHILINGIRIAN QUARTET** is one of the world's most celebrated ensembles, renowned for their interpretations of the great quartets and of the contemporary repertoire.

**JOHN CLEGG** is an international concert pianist and an experienced lecturer. His recordings include the complete solo piano music of Alan Rawsthorne.

**ALISON CRUM** is known world-wide as a player, teacher and writer on the viol. She studied music at Reading University and is now professor of viol at Trinity College of Music.

**WYNFORD EVANS** is one of Britain's foremost tenors. Opera appearances, recordings, recitals, promenade concerts, radio and television broadcasts illustrate his extensive experience.

**JOHN GIBBONS** is a professional conductor with a vast range of experience. He won a British Music Society Award for promoting the understanding of music.

**IAN GLEDHILL** has worked extensively in the professional theatre as director, designer and translator. His English translations of opera and operetta have been performed worldwide.

**ANDREW GOUGH** is head of guitar at Birmingham Conservatoire Junior School. He is also an orchestral guitarist and plays with Duo Manoso, a flute and guitar ensemble.

**RICHARD GREGSON** is an experienced opera director, having worked at Covent Garden for over 30 years. As a lecturer he specialises in courses on composers and opera history.

**HELEN HOOKER** studied at Trinity College of Music and is a teacher and performer. She is music adviser to the Society of Recorder Players and gives recorder recitals.

**MARCUS MARTIN** is a pianist, teacher and conductor. After a long, varied career in music education he is currently music course organiser at West Dean College.

**MARIANNE MEZGER** broadcasts and performs regularly on the recorder and has an extensive teaching practice in Britain, Germany and Switzerland. She lectures in Europe and the USA.

**GWYN PARRY-JONES** was Head of Musical Activities at the University of Reading and is a freelance lecturer, conductor, composer and competition adjudicator.

**LENA PHILLIPS** has enjoyed a singing career in classical music, opera and jazz. She is the recipient of many awards for her solo performances and work in music education.

**STEPHEN ROSE** is a professor at the Guildhall School of Music in London and is also a freelance accompanist and vocal coach.

**LESLEY-ANN SAMMONS** is regarded as one of the UK's most experienced and successful vocal coaches, and has worked as a répétiteur with all the major British Opera Houses.

**PAUL SIMMONDS** teaches the clavichord in England and Europe and lectures at Trinity College of Music. He performs and records and has written extensively on interpretation.

**SUSAN STACEY** has appeared in major roles on many of the world's operatic stages and concert halls. She directs London Opera Vocal, specializing in courses for singers.

**ROY STRATFORD** studied at Reading University and the Royal College of Music. He is head of piano and chamber music at St Paul's School, London, and a conductor and lecturer.

**MOIRA USHER** is musical director of the Suffolk Branch of the Society of Recorder players. She is an experienced music teacher with many recorder arrangements published.

## PHOTOGRAPHY AND DIGITAL IMAGING

Peter Greenhalf





# PHOTOGRAPHY AND DIGITAL IMAGING

PICTURE MAKING 41  
DIGITAL IMAGE MANIPULATION 42-43

## PICTURE MAKING

### Digital colour photography

November 14-16  
WE0023 | £167

**Beginners**

Find and create dynamic colour images using your own camera in the grounds of West Dean and gain confidence in foreseeing the results of your photographs as you explore and practise new skills.

**HOWARD COLES**

### Creative photography for digital camera users

November 16-20  
4D0033 | £318

**Beginners/Intermediate**

Learn to capture your subject in striking images. You are shown how the selection and interpretation of subject matter and digital camera know-how make all the difference. The picture-rich locality provides the inspiration for you to produce a range of satisfying prints in black and white and colour. A tutored excursion to Chichester Harbour is included.

**HOWARD COLES**

### Photographic printing in black and white

February 20-23  
LW0171 | £245

**Beginners/Intermediate**

Improve the quality of your prints through tutor demonstrations and practical work in the College's 'wet' darkroom. Choice of chemicals, photographic papers, print exposure and manipulation are all covered. There is also time to take photographs at West Dean and print them on the course.

**YOKE MATZE**

### Winter garden photography – using digital cameras

March 6-8  
WE0196 | £172

**Beginners**

West Dean is an excellent venue for introducing garden photography. The course opens with an illustrated talk and continues with practical sessions taking digital images in the gardens, with guidance from the tutor. Selected images are printed for discussion.

**JACQUI HURST**

### Digital portraiture

April 13-16  
3D0273 | £255

**Intermediate/Advanced**

Build on your skills as you work in the studio to produce creative portraits using a digital SLR camera. Exposure, white balancing, choice of lens and creative lighting are all explored, before you do digital retouching and print selected images. A basic working knowledge of Photoshop is required.

**GRAHAM WHISTLER**

### The art of taking better photographs

April 27-May 1  
4D0305 | £318

**Beginners/Intermediate**

Progress beyond the snapshot as you build your confidence on this practical course which covers the functions of your camera (SLR film or digital), composing images, the effects of light and correct exposure. Depending on preferences, digital prints can be made, or black-and-white film printing skills learnt in the College's darkroom.

**YOKE MATZE**



### Sun prints, salt prints, blue prints – alternative photographic print processes

May 18-22  
4D0347 | £318 | **NEW**

**Intermediate/Advanced**

Learn to create intense blue cyanotypes, warm brown Van Dyke prints and the pale detail of Fox Talbot's salt prints as you explore these fascinating techniques. Still-life, portrait and landscape provide the subject matter for your artistic expression. Mixing formulas, sensitizing papers and making darkroom enlarged and computer-generated acetate negatives are among the techniques covered.

**PETER GREENHALF**

### Getting to know your digital SLR camera

May 22-24  
WE0349 | £167 | **NEW**

**Beginners**

Get to know the controls of your digital SLR and learn how to programme it to capture worthwhile images. You try out camera settings in a various conditions, explore new ideas and gain new skills.

**HOWARD COLES**

### Photographing objects using simple and inexpensive techniques

May 25-28  
3D0359 | £245

**Beginners/Intermediate**

Learn how to create professional-looking photography using inexpensive equipment – with some improvisation – and a digital camera. You can photograph your own work, or other small objects of your choice. Camera settings, lighting, flash, composition and downloading are all covered.

**HOWARD COLES**

TO HELP YOU CHOOSE THE RIGHT COURSE, PLEASE USE THE CATEGORIES BELOW:

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience

### Key to course codes

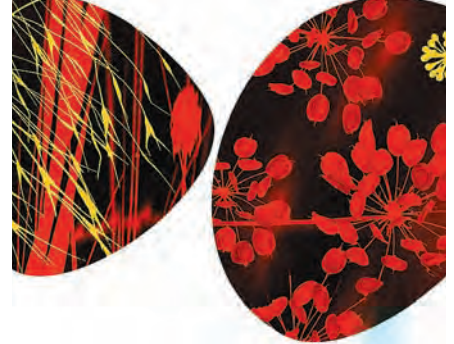
**WE** Weekend Fri eve to Sun pm  
**LW** long weekend (Thu/Fri eve to Sun/Mon pm)

**2D** 2 day course      **5D** 5 day course  
**3D** 3 day course      **6D** 6 day course  
**4D** 4 day course      **7D** 7 day course

Specialist courses eg. **PW**, **WF** as described

# PHOTOGRAPHY AND DIGITAL IMAGING

PICTURE MAKING 41  
DIGITAL IMAGE MANIPULATION 42-43



Alison Milner

## DIGITAL IMAGE MANIPULATION

### Creative photography from your digital camera

November 7-9  
WE0016 | £172

Beginners

Learn to exploit the potential of your digital camera and produce satisfying images, as you download into a software package and explore the editing and enhancement facilities offered by Photoshop.

TIM SAVAGE

### Getting started with digital printing

November 28-30  
WE0044 | £172

Beginners

Explore the basics of image manipulation and digital printing as you are guided through the tools and effects used in Photoshop, first in group instruction and then through your own experimentation.

GEOFFREY KIBBY

### Creating narrative in video and photography

December 5-7  
WE0377 | £177 | **NEW**

Intermediate

Bring your mini DV or digital camera to experiment with narrative video and photographic story telling using new media based on a creative idea, person or factual situation. Camera technique, lighting and editing, using Premier and Photoshop software, are all explored.

LISA BARNARD

### An introduction to digital image manipulation

December 12-14  
WE0074 | £172

Beginners

Learn the fundamentals of retouching, montage and image manipulation in Photoshop as you gain experience in working with filters, layers, masks, paths and tools, using your own digital image files.

MARK HOWARD

### Creative photography from your digital camera

January 2-4  
WE0091 | £172

Beginners

Please see WE0016 for further information.

TIM SAVAGE

### Creative digital imaging – beyond the basics

January 4-6  
2D0094 | £174

Intermediate

Expand your existing knowledge of digital photography further and learn to use Photoshop software productively as you study the development of images from their conception through to the final stage.

TIM SAVAGE

### Creative use of Photoshop for makers and artists

February 16-19  
3D0162 | £270

Beginners/Intermediate

Create digital applied decoration from photographs and drawings using Photoshop. You then learn how to apply this surface treatment to artworks in various media such as glass, wood and fabric using Lazertran. Other techniques for translating digital files into applied decoration are also discussed.

ALISON MILNER

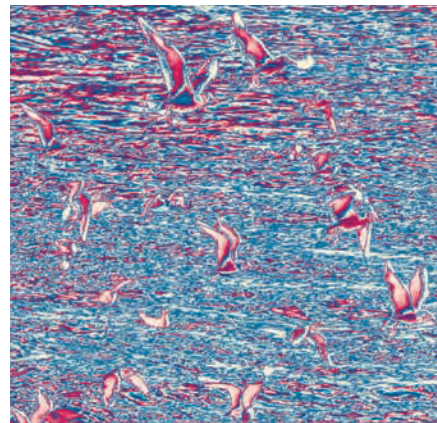
### An introduction to digital image manipulation

March 20-22  
WE0229 | £172

Beginners

Please see WE0074 for further information.

MARK HOWARD



Neil Crighton

### Create a digital-image slide show using PowerPoint and Photoshop

April 3-5  
WE0254 | £167 | **NEW**

Beginners

Learn to create vibrant, image-based slide shows using Adobe Photoshop and Microsoft PowerPoint and develop your camera skills to gain a comprehensive overview of the processes of digital image making.

TIM SAVAGE

### Creative digital imaging – beyond the basics

April 5-7  
2D0262 | £174

Intermediate

Please see 2D0094 for further information.

TIM SAVAGE

### Digital landscape photography

April 17-20  
LW0284 | £252

Beginners

Explore ways of producing interesting landscape photography on this comprehensive introductory course which covers basic techniques and the use of Adobe Photoshop to edit and enhance images. You also experiment with panoramic and infra-red black and white images, based on two location visits.

NEIL CRIGHTON

### Creative use of Photoshop for surface decoration and designs

May 8-11  
LW0102 | £255 | **NEW**

Intermediate

Learn to use Adobe Photoshop to create surface decoration or designs based on drawings, photographs and scans of textures and found or made objects as a starting point. Build on your skills as you explore techniques such as brushing, cutting, colouring, making repeat patterns and the use of filters.

ALISON MILNER

# TUTORS

PHOTOGRAPHY AND  
DIGITAL IMAGING

For more information on full-time graduate and postgraduate programmes in the Visual Arts including Sculpture, Tapestry & Textile Art and Painting & Drawing at West Dean contact the Diploma Office on 01243 811 301 or email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk)

## Advanced digital photography and Photoshop

May 15–17

WE0334 | £172

Intermediate/Advanced

If you have a good grasp of digital camera and Photoshop techniques, you learn more advanced uses of the Photoshop tool box and palettes and proficiency with the interface and workflow on this course.

TIM SAVAGE

## Digital techniques for photographing nature

May 29–31

WE0370 | £172

Beginners/Intermediate

Explore images of nature in close-up and in its wider aspects and learn about aperture, shutter speed, white balance, focus and colour correction. Selected images can be digitally edited in Photoshop.

GEOFFREY KIBBY

LISA BARNARD trained at Brighton in photography and is a part-time lecturer. Her own work connects both the fine art and editorial genres with many residencies and exhibitions.

HOWARD COLES is a photographer and painter and has taught at West Dean for 30 years. His work is widely exhibited and found in many collections.

NEIL CRIGHTON has 28 years of professional experience in wide-ranging industrial photography, both here and abroad. As a part-time lecturer he enjoys sharing his skills.

PETER GREENHALF is an award-winning landscape photographer with over 35 years experience in commercial and fine art photography. He hand prints and tones his images in the traditional way.

MARK HOWARD is a photographer working in corporate, social and commercial fields. He also works in video and as a computer generated 3D modeller and animator.

JACQUI HURST specialises in photographing gardens, applied art and regional food producers. Her work has appeared in many magazines, books and national newspapers.

GEOFFREY KIBBY teaches digital photography and computer graphics, and designs websites. He edits the journal *Field Mycology* and has written and illustrated books on fungi.

YOKE MATZE is a photographer in industry and the art world. She runs specialist workshops often specialising in black and white photography for universities and art centres.

ALISON MILNER trained at Middlesex and the RCA in furniture design. She now works in two design partnerships combining digital photography and ceramics.

TIM SAVAGE graduated in photography from University College for the Creative Arts. A photographer in digital and traditional media, he works as Resource Coordinator for Media and Imaging.

GRAHAM WHISTLER is a fellow of the British Institute of Professional Photography and the Royal Photographic Society. He runs a commercial photography and video business.

## CONTINUING PROFESSIONAL DEVELOPMENT COURSES IN CONSERVATION

The Building Conservation Masterclasses (BCMs) at West Dean provide training in technical and practical skills in the repair and maintenance of historic structures. These courses which were originally set up by English Heritage have been designed and are delivered by leading practitioners in the field of building conservation.

The Professional Conservators in Practice courses (PCIPs) are designed for professional conservators to refresh their skills and update their knowledge of developments in materials and techniques. Collaboration with relevant organisations and specialists has resulted in an outstanding range of expertise on each course.

For a brochure or further information on all the courses in the CPD programme, please contact Liz Campbell at West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ

tel: 01243 818219/811301  
fax: 01243 811343  
email: [bcm@westdean.org.uk](mailto:bcm@westdean.org.uk)  
[www.westdean.org.uk](http://www.westdean.org.uk)



# POTTERY AND CERAMICS



Jill Fanshawe Kato

## Throwing and turning

November 14–16  
WE0025 | £179

Suitable for all

Explore working on the potter's wheel and, whatever your level of experience, develop your skills in making (throwing) and finishing (turning) pots. You have exclusive use of a wheel for the course.

ALISON SANDEMAN

## New ways with coloured clays

December 1–5  
4D0052 | £342 | **NEW**

Suitable for all

Learn a fascinating new vocabulary of decorative clay techniques beginning with the addition of colour into and onto the clay at an early stage. Add coloured slips, oxide washes and texture during the making process which may involve throwing, coiling, slabbing or press-moulding. Experiment with ways of integrating form and surface decoration as you develop your own ideas.

JO CONNELL

## A practical glazing day

December 6  
1D0062 | £83

Suitable for all

Learn to glaze the pots you made on an earlier pottery course at the College and left behind for firing.

ALISON SANDEMAN

## Pottery for beginners

December 12–14  
WE0073 | £179

Beginners

Learn the basics of pottery techniques. You prepare clay, try various hand-building methods, then move on to simple ways of decorating, assembling and finishing. Working on the wheel is optional.

ALISON SANDEMAN

## Decorated, hand-built dishes

January 2–4  
WE0086 | £179

Suitable for all

Functional decorated dishes are always enjoyable to make. Learn to make slabs in white earthenware clay and shape them in plaster moulds before decorating them with exciting textural techniques and colourful slip motifs to create your own individual dishes.

CAROLYN GENDERS

## Pottery – hand building and throwing

January 9–12  
LW0104 | £263

Beginners/Intermediate

Learn to work on the potter's wheel or explore hand-building techniques and develop your pottery skills whatever your interest and level of experience. After an illustrated talk, beginners start with clay preparation and hand building while more experienced potters work on projects of their choice.

ALISON SANDEMAN

## Ceramic sculpture, using paper-clay and armatures

January 18–22  
4D0116 | £354

Suitable for all

Unique methods for constructing figurative sculptures are introduced using paper clay and various hand-building and sculptural techniques. Information and ideas on surface decoration, glazing methods, kiln building and firing are also discussed. Small pieces made in the first two days are biscuit-fired for glazing during the course, and the remainder are finished later.

IAN GREGORY

## Simple cast and decorated forms in clay and other materials

February 6–9  
LW0141 | £263 | **NEW**

Intermediate

Experiment with quick and versatile ways of producing clay work. You first make models from fabric, plastic, found objects or clay, then learn how to cast them in plaster. You press clay or cast slip into your moulds before applying colour, decoration and texture inventively to your forms.

CLAIRE IRELAND

## Developing a sense of form for wheel-made pots

February 13–15  
WE0149 | £184

Intermediate/Advanced

Discover and develop a personal sense of form as you first examine the work of various potters, past and present, then devote the majority of your time to making your own pots on the wheel.

ALISON SANDEMAN

## Squeeze, squash, tear, stretch – experimental clay surfaces

February 15–20  
5D0159 | £450

Suitable for all

Explore and experiment with an unusually wide range of techniques for decorating clay surfaces at many different stages, and build up a visual library of textured and patterned samples with which to enhance your work. You work with stoneware clay in its soft, leather-hard and dry state, and also use slips and glazes. A firing of glazed sample pieces is included. The experiences offered on this unconventional course are aimed at bringing alive your skills and your imagination.

PETER BEARD



Joanna Veevers

### Key to course codes

WE Weekend Fri eve to Sun pm  
LW long weekend (Thu/Fri eve to Sun/Mon pm)  
2D 2 day course      5D 5 day course  
3D 3 day course      6D 6 day course  
4D 4 day course      7D 7 day course  
Specialist courses eg. PW, WF as described

TO HELP YOU CHOOSE THE RIGHT COURSE, PLEASE USE THE CATEGORIES BELOW:

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience

For more information on full-time graduate and postgraduate programmes in the conservation of ceramics and related materials at West Dean contact the Diploma Office on 01243 811 301 or email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk)

# POTTERY AND CERAMICS

## Making tiles using drawn and painted coloured slips

February 27–March 1  
WE0186 | £179 | **NEW**

Suitable for all

Explore an unusual technique for drawing and painting with stained coloured slips on plaster bases and then transferring these images or designs onto semi-porcelain tiles. Source subject matter, placing of elements, drying and firing are all discussed.

JOANNA VEEVERS

## Tall pots

March 8–12  
4D0203 | £342 | **NEW**

Suitable for all

Expand your horizons and make a pot up to 83cm high! Find inspiration in tall natural forms or man-made artefacts. Pieces are constructed with clay slabs in Industrial Crank. Coiling, press-moulding and other techniques are also demonstrated and work is finished in porcellaneous slip. Less experienced potters may make smaller forms, for assembly into taller pieces.

GORDON COOKE

## A practical glazing day

March 14  
1D0219 | £83

Suitable for all

Please see 1D 0062 on page 44 for further information.

ALISON SANDEMAN

## Hand built domestic ceramics with modelled details

March 20–23  
LW0233 | £263

Suitable for all

Make a useful container such as a salt pot, jar with a spoon or butter dish and decorate it with motifs from nature modelled in clay relief. You work with white earthenware and earthstone clay and learn hand-building techniques such as pinching, slabbing and coiling alongside relief modelling.

ANNA LAMBERT

## Gravity-defying coil pots and vitreous slips

March 27–31  
4D0246 | £342

Intermediate/Advanced

Develop more advanced coiling techniques and take your ideas further as you concentrate on the form, balance and rhythm of your work. You also consider the natural relationship of the surface to the form and explore surface texture and colour using vitreous slips on test tiles. You should complete several pots in a variety of clays with exciting surfaces that do not need glazing.

CAROLYN GENDERS

## Pottery – hand building and throwing

April 10–15  
5D0269 | £420

Suitable for all

Explore pottery at your own level and develop your skills and ideas with one-to-one tuition. As a beginner, you start by getting the feel of the clay through wedging and preparing it, then make and decorate thumb/pinch pots and pots using other hand-building techniques. You can also try out throwing on the wheel. More experienced potters build on their skills in hand building and/or throwing and are shown new techniques as appropriate.

ALISON SANDEMAN

## Modelling horses in terracotta

April 24–27  
LW0300 | £266

Suitable for all

Please see page 48 for further information.

ALAN SAUNDERS

## Throwing and turning stoneware and porcelain

May 8–11  
LW0322 | £278

Intermediate/Advanced

Build on your existing throwing skills and explore the experience of working with the smoother and more refined white stoneware and porcelain clays. With one-to-one support from the tutor, you are helped to improve your skills and gain an all-round understanding of the subtle qualities of these clays.

ALISON SANDEMAN

## Creative clay forms and textures inspired by the garden

May 18–22  
4D0348 | £338 | **NEW**

Suitable for all

Develop in clay ideas based on observation of nature in West Dean Gardens. Starting with experimentation on tiles, you progress to making press-moulded bowls and transferring your garden images onto them. You then model a three-dimensional idea and scale it up to make it, using hand-building or throwing techniques. The work is finished with coloured slip.

JILL FANSHAWE KATO



At the end of a pottery course, you may either leave your work to be completed at the College, book a place on a one-day glazing course to decorate and glaze it yourself, or take away your pieces in the raw state for completion elsewhere.

**PETER BEARD**, an award-winning potter, has taken part in over 45 one-person shows in many countries since 1975. He is the author of *Resists and Masking Techniques in Ceramics*.

**JO CONNELL** is an accomplished hand-builder using coloured clays as structural decoration and texture. She is author of *The Potters Guide to Ceramic Surfaces and Colouring Clay*.

**GORDON COOKE** is an experienced potter and teacher with over 30 years experience. His work is in many public collections worldwide. He also has professional interest in landscape and planting design.

**JILL FANSHAW KATO** trained in painting at Chelsea then studied pottery in Japan, a country of constant inspiration. She is an experienced teacher and exhibits in England and Japan.

**CAROLYN GENDERS** is well known for her hand-built sculptural forms with burnished and vitreous slip surfaces. A fellow of the CPA, she is the author of *Sources of Inspiration*.

**IAN GREGORY** produces sculptural raku and salt-glazed ceramics. He lectures at the University of Westminster and teaches clay sculpture technique and kiln building.

**CLAIRE IRELAND** produces hand-built sculptural ceramics with a figurative theme, using a variety of decorative techniques. She is a member of the Society of Designer Craftsman and the CPA.

**ANNA LAMBERT** studied ceramics at Bath Academy of Art and has since worked in her studio making relief decorated earthenware. Her work is exhibited throughout the UK and abroad.

**ALISON SANDEMAN**, a long-standing tutor who runs the College's Pottery, makes functional stoneware and individual pieces and has a special interest in porcelain and raku.

**ALAN SAUNDERS** studied sculpture, stage design and ceramics. He now lectures in art history, and has founded BA and MA courses at University College, Chichester.

**JOANNA VEEVERS** trained in ceramics and textiles at Manchester and the RCA, both disciplines evident in her decorative work. She works on public commissions, teaches and exhibits nationally.

## SCULPTURE

**AUTOMATA MAKING 46**  
**CARVING IN STONE AND WOOD 46–47**  
**MODELLING, CASTING AND OTHER TECHNIQUES 47–48**

### AUTOMATA MAKING

#### Simple automata

December 5–8  
LW0057 | £250

Suitable for all

Make a balancing toy as an introduction to materials and tools, and then develop designs for an automaton, to be made principally in wood using basic skills. You learn about simple ways of producing mechanical movement and are encouraged to use reclaimed, recycled, interesting materials. The tutor's own work and his collection of automata and books provide further inspiration.

**ROBERT RACE**

#### Making automata and moving toys

February 20–23  
LW0168 | £255

Suitable for all

Inspired by the tutor's own large collection of mechanical toys, make at least two toys: one to practise basic techniques of mechanical movement, the second an individual design. Various materials are used including wood, metal, wire and found objects.

**IAN MCKAY**

#### Simple automata

April 27–May 1  
4D0309 | £328

Suitable for all

Please see course LW0057 above for further information.

**ROBERT RACE**

### CARVING IN STONE AND WOOD

#### Small stone carvings in alabaster and soapstone

November 14–17  
LW0029 | £245

Suitable for all

Make a sculpture up to 15cm high using small stones and working with rifflers, rasps and occasionally hammers and chisels. Tools are provided and ideas for these carvings may be figurative or abstract with beginners easily finishing at least one piece.

**PAULA HAUGHNEY**

#### Small stone carvings in alabaster and soapstone

February 15–18  
3D0158 | £245

Suitable for all

Please see course LW0029 above for further information.

**PAULA HAUGHNEY**

#### An introduction to stonecarving

April 3–7  
4D0261 | £318

Beginners

Have a go at producing a simple stone sculpture and develop a good understanding of all processes involved. You first model your idea in clay and then learn how to transfer it to stone by marking up a block. The tutor demonstrates the use of appropriate chisels at each stage while you develop and refine the form. Finishes are covered on the last day as you work towards completing your sculpture.

**SIMON KEELEY**

#### Thinking big – carving elephants in stone

April 12–17  
5D0272 | £390 | **NEW**

Suitable for all

Study the elephant in its natural habitat and in relation to the human race, and explore its representation in art, to stimulate your own personal responses to this theme. You then make small models in clay, soapstone or plasticine, before beginning to carve a whole animal or a detail, in one sculpture or several. Soapstones, polyphant, alabaster and limestones are available and instruction is given on the use of tools and techniques, including finishing and texturing, for the various stones.

**PAULA HAUGHNEY**

#### Sculpture in wood for beginners

May 8–11  
LW0321 | £250

Beginners

Work in seasoned or green timber, and learn to use a variety of tools on this course. Working from nature and the imagination, students first make a plasticine maquette (model), then sculpt by carving in wood.

**PETER CLOTHIER**



## Carving in low relief – heads, hands or feet

May 15–18

LW0340 | £245 | **NEW**

Beginners/Intermediate

Learn to work out the details of your chosen subject – perhaps your own head, hands or feet – by modelling it in clay before you start carving in low-relief. The various chisels and processes are demonstrated at every stage focusing on using a limited depth in stone.

**SIMON KEELEY**

## Reducing, carving, moving – tackling larger stone sculptures

May 22–29

7D0358 | £515

Intermediate/Advanced

Build on your carving experience and explore every aspect of working on a larger stone sculpture (up to 60cm high), on this extended course. It covers technical issues such as handling, planning, taking away waste, the use of angle grinders, air chisels, compressors and drills, safety, maintenance and good workshop practice, and finishing and polishing. The programme includes advice on sourcing stone and choosing material for specific purposes, time for tool maintenance and sharpening, illustrated talks and a visit to look at stone and sculpture. You are encouraged to bring images of your previous work with you and to develop your ideas and skills during this energetic and physically active week.

**PAULA HAUGHNEY**

## MODELLING, CASTING AND OTHER TECHNIQUES

### Portrait heads in terracotta – drawing in clay

October 31–November 3

3D0005 | £280

Suitable for all

Create a life-sized portrait of the sitter and aim to capture their essence in a dynamic way on this course. You work from a model, learning to observe and model the head sensitively. You then hollow out your completed portrait head for firing and receive advice on mounting and finishing techniques.

**JON EDGAR**

### Sculpting the female figure

November 2–7

5D0010 | £443

Suitable for all

Sculpt a full figure in clay as you are shown each stage of the process on this structured course. Working from the female model, you start with the fundamentals of anatomy and then build an armature. You learn how to use modelling tools and to build up and refine your figure, ending with the hands, feet and face. You explore finishing techniques and discuss casting and firing as you work to complete your piece. Ways of recording the model through photographs are also covered.

**IAN EDWARDS**

### Sculpture from scrap using blacksmithing techniques

November 16–20

4D0034 | £354

Suitable for all

Please see page 30 for further information.

**PETER PARKINSON**

### Stories in papier-mâché, knitting and stitch

December 12–15

LW0076 | £245 | **NEW**

Intermediate/Advanced

Please see page 52 for further information.

**JULIE ARKELL**

### STONE CARVING STUDY DAYS

Regular study days in stone carving with Jon Edgar take place from April to October in the Sculpture Courtyard which is part of the Sussex Barn complex. These one-day courses are suitable for makers of all levels. Please contact the Admissions Office for dates and further details (0844 4994408).

### Key to course codes

**WE** Weekend Fri eve to Sun pm

**LW** long weekend (Thu/Fri eve to Sun/Mon pm)

**2D** 2 day course

**5D** 5 day course

**3D** 3 day course

**6D** 6 day course

**4D** 4 day course

**7D** 7 day course

Specialist courses eg. **PW**, **WF** as described

### The fundamentals of sculpting the head in clay

February 1–4

3D0130 | £282 | **NEW**

Suitable for all

Working from a model, learn each stage in the process of sculpting a head and create a finished piece for subsequent firing. Work starts with armature building and sculpting the skull and then proceeds to the various muscle groups. You learn moulding and casting, before covering finishing techniques.

**IAN EDWARDS**

John Blakeley



# SCULPTURE

AUTOMATA MAKING 46  
CARVING IN STONE AND WOOD 46-47  
MODELLING, CASTING AND OTHER TECHNIQUES 47-48



## Bronze casting – including wax sculpting

February 4–11  
7D0134 | £605

Suitable for all

Create your own cast bronze sculpture on this intensive two-stage course as you experience all the processes involved. In part 1 with Ian Edwards, you produce a small (no bigger than 150mm) wax sculpture for casting. You learn about the qualities of waxes, gain skill with tools and look at finishing techniques. The lost wax casting process is explained. In part 2, with Shane Whitehead, you obtain a grounding in bronze-casting processes and should achieve at least one small completed piece. The construction of the wax pouring system is followed by a silicone mould-making demonstration. After a day spent bronze casting, you remove castings and chase, patinate, polish and finish your work.

IAN EDWARDS AND SHANE WHITEHEAD

## Simple cast and decorated forms in clay and other materials

February 6–9  
LW0141 | £263 | **NEW**

Intermediate

Please see page 44 for further information.

CLAIRE IRELAND

## Drawing with steel in space

February 20–23  
LW0169 | £281

Suitable for all

Explore steel's potential for sculptural form as you exploit its unique qualities on this dynamic workshop. Fabrication and forging skills – underpinned by historical references – are taught in a way designed to enable you to capture a sense of rhythm and presence in your projects.

ANDREW SMITH

## Making garden vessels or sculpture in metal

February 27–March 1  
WE0179 | £203

Suitable for all

Please see page 30 for further information.

MIKE SAVAGE

## Sculpture using paper and wire – personal odysseys

March 22–26  
4D0236 | £330

Suitable for all

Take an exciting journey through the amazing possibilities of wire and papier-mâché as you create your own individual sculpture. Working directly with these approachable and low-cost media, you draw your three-dimensional armature with wire, then weave and mould the form with papier-mâché. You choose colours and textures of recycled papers and other materials to create the final 'skin'.

DAVID FARRER WITH CORDELIA JOHN

## Making small sculptures from recycled tin

April 17–20  
LW0283 | £250

Suitable for all

Experiment and create imaginative sculptures, whatever your level of experience, using materials such as biscuit tins. Techniques covered include soldering, cutting, beating and using pliers. You create practice pieces as well as one or two finished works – the more experimental the better!

LUCY CASSON

## An understanding of form – figurative and abstract sculpture

April 20–23  
3D0291 | £263

Intermediate/Advanced

Consider the particular qualities of form and explore ways of conveying 'body mass' on this course. You work in plaster, cement, stone and wood, with practical exercises to help broaden your observational skills. Visits to the Cass Sculpture Foundation and Chichester Cathedral encourage debate.

JON EDGAR

For more information on full-time graduate and postgraduate programmes in the visual arts including sculpture, tapestry & textile art and painting & drawing at West Dean contact the Diploma Office on 01243 811 301 or email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk)

## Modelling horses in terracotta

April 24–27  
LW0300 | £266

Suitable for all

Study the form and anatomy of the horse by drawing and photographing from nature, with a horse available for a session, and then start work in the studio on a day sculpture or relief. Once your work is complete, you are shown how to hollow it out for firing.

ALAN SAUNDERS

## Working direct in plaster – a sculpture course

April 27–May 1  
4D0310 | £333 | **NEW**

Suitable for all

Experience the unique immediacy of working directly in plaster as a medium for sculpture. You learn techniques for building a basic armature and for adding on and carving away plaster as you sculpt a finished piece. A discussion of source material starts the course and you are then shown ways of interpreting ideas and translating them into three dimensions.

JOHN BLAKELEY

## Mould making and casting for sculpture

May 10–15  
5D0326 | £465

Intermediate/Advanced

Explore a range of mould-making and casting processes on this comprehensive course. You start with fundamental principles and make a one-piece flexible mould from which you take castings. You then move on to produce, and cast from, a waste mould and multi-piece plaster mould. Finally you do 'life casting' of your hands, working in pairs. Materials include clay, resin, fibreglass, plaster and wax. Examples and notes back up the tutor's demonstrations.

NICK BROOKS

## Informing paper – recycled paper pulp vessels and vintage paper casting

May 28–31  
LW0366 | £245 | **NEW**

Suitable for all

Please see page 20 for further information.

MAGIE HOLLINGWORTH



**JULIE ARKELL** works with papier mache and mixed media to create narrative pieces in her distinctly personal style. She trained at Surrey and St Martin's in textiles and exhibits widely.

**JOHN BLAKELEY** is a classically trained sculptor and has worked in the film industry for 25 years, alongside private and public commissions, including work for Madame Tussards.

**NICK BROOKS** works on the BA and MA Fine Art courses at Central St Martins. He has published a comprehensive book on mouldmaking and casting (Crowood Press).

**LUCY CASSON** is renowned for her quirky metal sculptures using recycled tin. She exhibits worldwide and has recently completed several commissions in hospitals.

**PETER CLOTHIER** works as a woodturner, carver and sculptor, having studied sculpture at City and Guilds of London Art School. His book *Sculpting in Wood*, was published in 2007.

**JON EDGAR** trained at the Frink School and has work in collections in the UK and abroad. His work includes observed terracotta portraits and direct organic, abstract carvings.

**IAN EDWARDS** is an expert in many fields of woodcarving. He also sculpts in clay figures and animals to be cast in bronze. He teaches at Somerset College of Art.

**DAVID FARRER** studied printmaking at the University of Sunderland, before becoming a sculptor. He is assisted by Cordelia John, an experienced teacher.

**PAULA HAUGHNEY** is a full-time sculptor based in London. She recently carved spandrelles for Bromley Hall, a Tudor lodge, and had a solo exhibition at Uppark House in West Sussex.

**CLAIRE IRELAND** produces hand built sculptural ceramics with a figurative theme, using a variety of decorative techniques. She is a member of the Society of Designer Craftsman and the CPA.

**MAGIE HOLLINGWORTH** studied fine art at Wolverhampton and is an experienced teacher. She uses recycled paper pulp to create sculptural forms and vessels, exhibiting widely.

**SIMON KEELEY** trained as a stonemason and in 2003 completed an art in architecture MA. He has won many prestigious commissions and has work in Westminster Abbey.

**IAN MCKAY** graduated in 3D design from Buckinghamshire Chilterns University College and specialises in mechanical toys. Recent commissions include a large piece for Hove Museum.

**PETER PARKINSON** is an artist-blacksmith with extensive teaching experience who studied at the RCA. He has just published a new book, *Forged Architectural Metalwork*.

**ROBERT RACE**, an established maker of automata and simple wooden toys, is currently chairman of the British Toymakers' Guild. He exhibits his work widely.

**ALAN SAUNDERS** studied sculpture, stage design and ceramics. He now lectures in art history, and has founded BA and MA courses at University College, Chichester.

**MIKE SAVAGE** trained at Camberwell College of Arts and the RCA. His large-scale metal sculptures are commissioned by architects and exhibited internationally. He also lectures.

**ANDREW SMITH**, a very experienced artist, craftsman and tutor, trained at the RCA. He has a large portfolio of architectural commissions, from sculpture to functional metalwork.

**SHANE WHITEHEAD** manages a bronze foundry in Dorset whilst sculpting his own work in bronze. He originally worked in graphics where his interest in ornament was fostered.



David Farrer

# TEXTILES

EMBROIDERY AND STITCH 50–61  
PAINTING, PRINTING AND DYEING 51–52  
CONSTRUCTED TEXTILE TECHNIQUES 52–54



## EMBROIDERY AND STITCH

### Composing and making pictures with fabrics and found objects

November 28–December 1  
LW0049 | £245

Suitable for all

Explore ways of combining ideas, materials and techniques intuitively on this course. You work directly with fabrics and found objects to piece together a composition using simple hand-sewing and shape-cutting methods. The tutor also gives advice on framing finished work.

JANET BOLTON

### The machine embroiderer's workshop

November 30–December 5  
5D0051 | £390 | **NEW**

Beginners/Intermediate

Build up your machine-embroidery skills and ways of using them on this structured workshop. Working from your own observation of an inspiring natural object, you build a collection of samples using free motion embroidery on a variety of surfaces, and combine this with line and pattern, zigzag and satin stitch, appliqué and bondaweb, tension techniques, soluble fabrics and finally new and unusual surfaces for stitch.

VAL HOLMES

### Beadwork – right angle weave for jewellery and adornments

January 13–16  
3D0106 | £245 | **NEW**

Beginners/Intermediate

Gain an in-depth knowledge of right-angle weave, a versatile stitch which enables you to produce a fabulously soft fabric of beadwork as well as small, solid three-dimensional structures such as beaded

beads. Sample its many variations or complete a finished item such as a bracelet or tassel.

LIZ THORNTON

### Machine embroidered lace – creative stitching on soluble fabrics

February 6–9  
LW0138 | £245 | **NEW**

Suitable for all

This course explores the use of water-soluble fabrics in machine lacemaking. Learn to combine freehand machine embroidery with chiffons, organzas and fibres and the application of fibres and yarns to create your own delicate fabrics. Then use these in simple garments, scarves or wall hangings.

WENDY DOLAN

### Story stitching – creative hand embroidery

February 13–15  
WE0153 | £182

Suitable for all

Expand your technical and creative abilities to interpret stories, colours and feelings in stitch and fabric, as you work on a series of samples and then stitch a piece of textile art.

JAMES HUNTING

### Beadwork – Botshebelo herringbone techniques

February 20–22  
WE0167 | £167 | **NEW**

Suitable for all

Create beadwork jewellery and other decorative items while gaining a complete understanding of herringbone stitch and related beading techniques learnt by the tutor from Ndebele women in South Africa.

STEPHNEY HORNBLOW

### Machine embroidery for fine fabric garments and accessories

March 8–13  
5D0204 | £390 | **NEW**

Intermediate/Advanced

Explore machine embroidery skills to embellish a dainty garment or accessory made from fine silk or chiffon fabric. You start by making decorative samples as you try out techniques such as appliqué, shadow work, cut work, freehand machine embroidery, fabric manipulation, floss and ribbon, then make your own machine embroidered garment (simple patterns are supplied). A talk on the tutor's own embroidered fashion business is included.

CATHRYN AVISON

### Contemporary patchwork and quilting

March 13–16  
LW0217 | £245

Intermediate/Advanced

Using non-traditional patchwork techniques – cutting and piecing fabrics without rulers or templates, fused appliqué, and quilting without marking – you exploit the interaction of line, shape and colour to create a wallhanging. Basic sewing machine skills are required.

ALICIA MERRETT

### Colour and stitch in felt making

March 15–20  
5D0223 | £390

Suitable for all

Experiment with felt making and explore the creative possibilities of integrating colour and stitch in the felt structure. You begin with mixing gorgeously coloured Merino 'tops' by hand, then card or layer by bonding fabrics and threads to the felted surface. You embellish this with inlay, appliqué, hand or machine stitch and cutting. Your hands-on experience enables you to make samples to develop into a final idea or product.

JEANETTE APPLETON

### Different perspectives – free machine embroidery

March 20–23  
LW0232 | £245

Suitable for all

Explore the perspectives offered by maps, aerial photography and the ground beneath our feet as the stimulus for this machine embroidery course. Using these sources to evoke shapes, textures and colours, you create a series of stitched pieces exploiting the qualities of threads, fabrics and fibres.

CAROL NAYLOR

### Composing and making pictures with fabrics and found objects

April 3–6  
LW 0259 | £245

Suitable for all

Please see LW0049 for further information  
JANET BOLTON



For more information on full-time graduate and postgraduate programmes in the Visual Arts including Sculpture, Tapestry & Textile Art and Painting & Drawing at West Dean contact the Diploma Office on 01243 811 301 or email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk)

## Hand embroidery – create a two-dimensional, Faberge-inspired egg

April 9–12

LW0265 | £245 | **NEW**

Suitable for all

Learn how to combine the techniques of padding, appliqué, goldwork and surface stitching to create a fabulous Faberge-style egg. Working on your individually designed, two-dimensional egg, padded for shape, you embellish with silks, lace, beads and gold threads in creative and traditional stitches.

SHELLEY COX

## Exploring log cabin quilts

April 12–15

3D0270 | £245 | **NEW**

Suitable for all

You learn the traditional Log Cabin patchwork technique on this course, but you also study colour and design, explore related strip-pieced techniques and try out innovative methods devised by the tutor. Having made samples, you then create a small quilt, wall hanging or cushion.

JANICE GUNNER

## Fabric and stitch sketchbooks – textures and movement

May 22–25

LW0352 | £265 | **NEW**

Suitable for all

In this creative workshop you explore techniques and materials to make marks and textures using needle and thread. Following a session making a dictionary of marks using traditional materials on paper and fabric, you study and develop these marks to build up a textile repertoire using different cloth surfaces and threads.

JAMES HUNTING

## Rust and Procion dyeing for experimental sewn textiles

May 25–29

4D0362 | £318

Intermediate/Advanced

Explore the exciting mark-making possibilities of rust dyeing combined with Procion dye printing, hand stitching and free machine embroidery on this experimental workshop. You make a range of dyed samples using found ferrous metal objects and Procion dyes. You then assemble these with various embroidery techniques to create a freely composed collage, producing a quilt, hanging or other textile.

JO BUDD

## PAINTING, PRINTING AND DYEING

### Resist patterned fabrics

November 28–December 1

LW0050 | £253 | **NEW**

Suitable for all

Build up colour and pattern on silk and cotton as you make your own samples, panels and lengths of resist-patterned fabrics on this course. You learn to paint on silk using gutta resist, work with hot wax using batik techniques and explore the pole-wrapping, folding and clamping methods of shibori.

MANDY SOUTHAN

### Paper, text and image – developing ideas for textiles

December 12–15

LW0075 | £250

Suitable for all

Develop your creative projects as you combine Japanese paper craft methods with dyeing, printing and patchwork to build up textured, sculptural surfaces, and layer together fabrics and found ephemera.

CAS HOLMES

### Batik techniques for beginners

January 16–18

WE0110 | £172

Beginners

Experiment with developing pictures and designs by painting hot wax onto cotton fabric to form a resist and then, using fibre-reactive dyes, gradually build up your patterns through successive stages.

SARAH TUCKER

## Print, paint, dye and stitch – experimental textiles

February 15–20

5D0160 | £402

Suitable for all

This course aims to broaden your creativity and confidence in making textile art, through lively experimentation with many different media and techniques. You explore painting, mark-making and print methods on fabric and experiment with ways of combining textiles with found materials. You then start developing your ideas for a personal collage, using different approaches to assembling it using layering and piecing methods. Finally, enhancing your design with hand and machine stitching.

CAS HOLMES

## Creative use of Photoshop for makers and artists

February 16–19

3D0162 | £270

Beginners/Intermediate

Please see page 42 for further information.

ALISON MILNER

## Experimental batik on paper

February 20–22

WE0166 | £172

Beginners/Intermediate

Inspired by contemporary examples, explore the art of working designs in resists of hot wax, dyes and bleach as you experiment and make spontaneous images in batik and collage on various papers.

HETTY VAN BOEKHOUT

## Hot new surfaces for stitch and textiles

February 23–26

3D0176 | £245 | **NEW**

Intermediate

Explore the latest new materials – and revisit old ones – as you find creative ways of using heat processes and hand and machine stitch. Try out a range of alternative surfaces, adhesives, dyes and paints with heating techniques and build up a folder of references and several larger considered samples.

KIM THITTICHAJ

### Key to course codes

**WE** Weekend Fri eve to Sun pm  
**LW** long weekend (Thu/Fri eve to Sun/Mon pm)

**2D** 2 day course      **5D** 5 day course

**3D** 3 day course      **6D** 6 day course

**4D** 4 day course      **7D** 7 day course

Specialist courses eg. **PW**, **WF** as described

# TEXTILES

EMBROIDERY AND STITCH 50–51  
PAINTING, PRINTING AND DYEING 51–52  
CONSTRUCTED TEXTILE TECHNIQUES 52–54



Liz Clay

## Silk painting for beginners and others

March 6–9

LW0201 | £257 | **NEW**

Beginners/Intermediate

If you love colour and like experimenting with accessible mark-making techniques, this course is for you. Beginners learn basic silk painting skills while the more experienced work with wax, thickened dyes, discharge blocks and other processes.

JANE VENABLES

## Colour into cloth – painting and screenprinting

March 19–22

LW0226 | £245

Intermediate/Advanced

Aimed at those with a passion for colour and contemporary textiles, this course introduces you to simple screenprinting, monoprinting and painting techniques for clothing or fabric hangings. Experimentation with the processes is encouraged as you develop individual ideas and growing confidence.

CAROLE WALLER

## Creative use of Photoshop for surface decoration and designs

May 8–11

LW0102 | £255 | **NEW**

Intermediate

Please see page 42 for further information.

ALISON MILNER

## Drawing and painting on silk – wild flowers and weeds

May 15–17

WE0337 | £175 | **NEW**

Intermediate

Experiment freely with glorious silks and colours as you try out various drawing and silk painting tools to build up your designs – based either on a hedgerow or on individual flowers such as wild roses or nettles.

JANE VENABLES



Mandy Southan

## Japanese-style batik

May 22–25

LW0350 | £257

Intermediate/Advanced

A unique opportunity to explore Japanese batik and learn techniques including brushed colour, shading and stencil waxing is offered on this course. You work on a Japanese theme with a well-travelled tutor with technical expertise and a deep understanding of this art form from first-hand experience.

NOEL DYRENFORTH

## CONSTRUCTED TEXTILE TECHNIQUES

### Creative rag rug making

October 31–November 3

LW0006 | £245

Suitable for all

Equip yourself with the skills necessary to make a rag rug from discarded textiles and clothing. On this course you learn to design, mark out and dye fabric for making a hooked rug. It is advisable to bring your own rags, and, if appropriate, to prepare colour swatches to work from.

JULIA BURROWES

### Felt making – progressing skills and ideas

November 7–9

WE0013 | £167

Intermediate/Advanced

Combine felt making and collage techniques to inspire new work and extend your personal textile practice both in making felt and in exploring ideas for fashion, interior and gallery.

JEANETTE APPLETON

### Millinery headpieces – felt and feathers

November 7–9

WE0018 | £167 | **NEW**

Suitable for all

Make a headpiece of your own design as you learn techniques for creating bases, shaping felt and feathers, making flowers and embellishing with beading and stitch – and take away useful millinery skills.

SARAH CANT

## Felt making – exploring marks and mixes

November 9–14

5D0022 | £390

Suitable for all

Develop your skills and confidence in felt making as you learn how to handle fibre and to fix your individual marks, designs or patterns through the felt-making process. You also experiment with mixes to create striking blends of felt and other fabrics such as chiffon. From this hands-on involvement with your materials, you produce samples and develop ideas for an individual project or item.

JEANETTE APPLETON

## Contemporary leatherwork – handbags and accessories

Dec 5–8

LW0056 | £245

Beginners

Make a simple handbag or accessories as you learn the basics of leatherwork. Look at different tanned leathers, cut a simple pattern, practise different seams, stitching, piping and edge treatments for fine leathers. You also consider metal accessories and how to use them on a bag.

POLLY ISABELLA

## Stories in papier-mâché, knitting and stitch

December 12–15

LW0076 | £245 | **NEW**

Intermediate/Advanced

Using paper pulp and cardboard, you learn to construct imaginative creatures and objects – such as boxes, houses, furniture or trees – and to enhance and decorate them with embroidery or knitting if you wish. The tutor demonstrates her own wide-ranging techniques and gives individual instruction.

JULIE ARKELL

TO HELP YOU CHOOSE THE RIGHT COURSE, PLEASE USE THE CATEGORIES BELOW:

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience



## The Loyal Lobster

### Sign up for West Dean's new Lobster Loyalty Card.

For every full £100 spent on a short course at West Dean you'll get a stamp, once you've collected ten stamps, you're entitled to £75 off your next course. Full details on the scheme including terms and conditions will be sent to you with your enrolment pack.

# TEXTILES

## Contemporary knitting – accessories and adornments

January 9–12  
LW0101 | £245

Intermediate

Use your basic knitting or crochet skills to create bags, headpieces and experimental or wearable jewellery. Working with traditional crafts such as knitting, crochet, macramé, felting and embroidery, you acquire confidence in your skills and ability to create your own products.

CLAIRE MONTGOMERIE

## Bobbin lacemaking

February 27–March 1  
WE0180 | £167

Suitable for all

Try out lacemaking without purchasing any equipment if you are a beginner, or work on your chosen patterns – including Bucks Point, Torchon or Bedfordshire lace – to develop skills if you have lacemaking experience. Expert guidance is available to all.

JAN TREGIDGO

## Hand knitting from scratch

February 27–March 2  
LW0188 | £245

Beginners

Now that knitting is back in fashion, practise ways of combining stitches and methods of shaping and knitting in different directions on this course. Good technique is the watchword and you gain insights into the potential of hand knitting and learn to design basic pieces competently.

ALISON ELLEN

## An introduction to ply-split braiding for jewellery and accessories

March 5–8  
LW0193 | £245 | **NEW**

Beginners

Explore innovative ideas for textile jewellery or other items using the 'off loom' technique of ply-splitting, traditionally found in North West India. You make a series of samples with different oblique twining methods and shaped pieces, waves, zig-zags and cords.

JULIE HEDGES

## Tapestry weaving – the art of translation

March 13–15  
WE0212 | £170

Intermediate/Advanced

Examine the process of translating an art work into woven tapestry and the criteria for selecting or designing an image, as you consider scale, technical aspects and blending and shading techniques.

PHILIP SANDERSON

## Exploring colour through felt making

March 13–15  
WE0213 | £167

Beginners/Intermediate

Discover the qualities of colour particular to felt as you learn to mix merino 'tops' by hand, then work with carding, layering and bonding processes to produce an exciting range of tints and tones.

JEANETTE APPLETON

## Millinery headpieces – straw, bridal and flowers

March 23–27  
4D0239 | £318 | **NEW**

Suitable for all

Make a headpiece of your own design from start to finish and gain a thorough grounding in the techniques required at every stage. Time is taken to decide on a design. You then make a base and experiment with making and shaping trimmings. Learn about flow, balance, assembly and finishing, including shaping, steaming and storage, before presenting your finished headpiece.

SARAH CANT

## Rag rugs – combining traditional techniques for texture

March 27–30  
LW0244 | £245

Beginners

Explore the traditional rag rug making techniques of hooking, proddy and braiding using recycled materials. You are encouraged to experiment, mixing cut and looped pile techniques, and to develop your own creative eye as you produce at least one cushion or sampler.

DEBBIE SINISKA

## Kumihimo braids and beads

March 29–April 2  
4D0249 | £318

Suitable for all

Develop skills in Japanese Kumihimo braiding and learn techniques for combining it with beads to create new and original work. This workshop covers the basics of equipment, warp threads, working techniques, braiding sequences and pattern design, then moves on to consider bead types, design ideas and finishing. You produce a range of samples and one finished item (usually jewellery), if you wish.

JACQUI CAREY



Sarah Cant

# TEXTILES

EMBROIDERY AND STITCH 50–51  
PAINTING, PRINTING AND DYEING 51–52  
CONSTRUCTED TEXTILE TECHNIQUES 52–54

## Hand spinning – yarn construction using shade and colour

April 3–5  
WE0374 | £167

Suitable for all

Spin various types of fleece, mohair and silk filament in small quantities, learning about fibre preparation, the characteristics of various fleeces and the use of a spinning wheel. Fancy or multiple plying techniques using pre-coloured fleece or natural colours are also explored.

PENNY WALSH

## Passementerie techniques – decorated drop-tassels

April 6–9  
3D0264 | £245

Beginners/Intermediate

Drop-tassels (without skirts) are used as curtain tie-backs and key fobs in historical interiors. Employing traditional methods, students make one (or more) tassel in richly coloured cotton, learning to roll conical or domed wooden moulds with gimp, cover and decorate it.

ANNA CRUTCHLEY

## Tapestry weaving for beginners

April 17–19  
WE0278 | £170

Beginners

Experience and understand the medium of tapestry weaving by touring West Dean Tapestry Studio, then making samples as you learn techniques for shaping, shading, weaving diagonals and creating letters.

CARON PENNEY

## Creating hand-felted nuno cloth from resist-dyed fabrics

April 19–24  
5D0288 | £390 | **NEW**

Suitable for all

Explore and combine two textile techniques on this course to produce stunning nuno-felted cloth for use in garments, accessories or interior pieces. At the start, you learn a range of resist-dyeing methods (including shibori), develop designs based on West Dean Gardens and create marks and patterns on your fabric. You then prepare samples using your prepared fabrics with the nuno felt-making process before embarking on your final individual project.

LIZ CLAY

## Mosaic felting techniques from Central Asia

May 8–11  
LW0320 | £245 | **NEW**

Suitable for all

Discover the richly coloured and patterned felts of Kyrgyzstan and Kazakhstan in Central Asia on this workshop. After a demonstration and a short talk exploring the meanings and cultural references of these motifs which the tutor has researched at first hand, you make your own felt, experiencing the unique qualities of this ancient fabric with its traditional techniques and imagery.

HEATHER BELCHER

## Tapestry weaving – exploring ideas through personal practice

May 28–31  
LW0367 | £245 | **NEW**

Intermediate/Advanced

Focus on your ideas on this course and develop them by exploring materials, media and techniques in practical workshops and by reflecting on your personal creative territory through seminars, individual tuition and presentations on historical and contemporary tapestry weaving. A unique opportunity.

PAT TAYLOR

## Natural dyeing

May 29–31  
WE0210 | £167

Suitable for all

Learn about dyeing with ecologically low impact sources of colour. Recipes and natural dyeing techniques for good colour and light fastness are sampled on wool skeins, fleece and silk. Woad indigo, safflower, bloodroot, saffron and genista are among the dyestuffs used.

PENNY WALSH



Heather Belcher

JEANETTE APPLETON is a textile artist renowned for her felt making. Her residency at the University in Huddersfield in 2006 led to her solo touring exhibition 'Sow;Sew'.

JULIE ARKELL works with papier mache and mixed media to create narrative pieces in her distinctly personal style. She trained at Surrey and St Martin's in textiles and exhibits widely.

CATHRYN AVISON trained at Ulster and the RCA and then set up her own company in 1994 designing and making exclusive machine embroidered garments. She sells around the world.

HEATHER BELCHER is a textile artist working in felt. In 2008 she is taking part in the British Council's 'New Silk Route' cultural exchange project in Kazakhstan, Central Asia.

JANET BOLTON is a designer-maker who often works to commission. She has work in the permanent collections of the Crafts Council, the British Council and the Embroiderers' Guild.

JO BUDD is internationally known for her large-scale painterly textiles. Featured in numerous collections and publications, she is also an experienced lecturer and workshop leader.

JULIA BURROWES studied painting at the Slade School of Fine Art. She makes rag rugs and wallhangings, is a part-time teacher of art and art history and a member of the 62 Group.

SARAH CANT'S striking hats have featured often in the fashion press. She has won several prizes at 'The Hat Designer of the Year Competition' and also designs theatrical millinery.

JACQUI CAREY studied woven textiles, and now specialises in making Japanese Kumihimo braids. She is the author of several books and won an OEST Craft Scholarship in 2005.

LIZ CLAY trained at Bath in textiles and makes a range of delicate felted fashion accessories which she sells in Europe and Japan. In 2007 her book *Nuno Felt* was published.

SHELLEY COX is a professional hand embroidery designer, teacher and needlework restorer who trained at the Royal School of Needlework.

**ANNA CRUTCHLEY** trained in woven textiles and is now a designer-maker of bespoke furnishing trimmings. She keenly researches the history of tassel making and is author of a popular book.

**WENDY DOLAN** is a textile artist, experienced teacher and lecturer in creative embroidery. Commissions include for the Royal Caribbean International and Ashridge College.

**NOEL DYRENFORTH** pioneered batik in the UK. He is in demand as an exhibitor and teacher worldwide. His book *Batik – modern concepts and techniques* was published in 2003.

**ALISON ELLEN** has run her own business designing and making innovative hand-knitted items for over 20 years. She is also an experienced teacher and author of two books.

**JANICE GUNNER** is an award-winning quiltmaker and patchworker, favouring a contemporary style. She is formerly president of the Quilters' Guild (UK).

**JULIE HEDGES** trained as a weaver before researching the Indian technique of ply-split braiding. An experienced teacher and author on the subject, she is president of the Braid Society.

**CAS HOLMES** trained in fine art before specialising in textiles and mixed media. She regularly teaches and in 2007, her most recent solo touring show 'Traces' was held at Rochester Cathedral.

**VAL HOLMES** is well-known for her teaching of art related to machine embroidery and textile design. She has written five books, including *Creative Recycling in Embroidery* in 2006.

**STEPHNEY HORNBLOW** travelled to South Africa, China and America to develop her knowledge. In 2004 she was a guest-lecturer on beadwork at the V&A.

**JAMES HUNTING** trained at Goldsmiths and worked as a freelance embroiderer for the fashion industry. He was a nominated scholar for the Embroiderers' Guild in 2006.

**POLLY ISABELLA** trained at London College of Fashion, winning awards for her accessory designs. In 2003 she set up her own company, making fine leather fashion accessories.

**ALICIA MERRETT** is a textile and quilt artist best known for her striking use of colour. She is a member of the Society of Designer Craftsmen and of ColourFX Textile Art.

**ALISON MILNER** trained at Middlesex and the RCA in furniture design. She now works in two design partnerships combining digital photography and ceramics.

**CLAIRE MONTGOMERIE** studied at Middlesex University and the RCA. She uses her innovative knitting skills to sample for knitwear companies, and make her own accessories collection.

**CAROL NAYLOR** is an artist working in machine embroidery who studied at Goldsmiths College. She works to commission and exhibits her work widely across the UK and abroad.

**CARON PENNEY**, a tapestry weaver and lecturer, studied at Middlesex University. She is head of West Dean's Tapestry Studio, where she has worked for the last thirteen years.

**PHILIP SANDERSON** is creative director of the West Dean Tapestry Studio. Commissions include designs for two tapestries for the new parliamentary building, Westminster.

**DEBBIE SINISKA** is a textile artist and teacher working with recycled textiles, making rag rugs and felt. Commissions include the Charleston Trust and the Tate Gallery Shop.

**MANDY SOUTHAN** is a textile artist and author of several books on silk painting and shibori. She has expertise as a colourist and in resist techniques and enjoys teaching.

**PAT TAYLOR** is director of the West Dean Professional Tapestry studio and tutor on the Tapestry and Textile course for over 25 years. She exhibits her work internationally.

**KIM THITTICHAJ** studied at Brighton University and is a member of the textile group Fibretex 7. She specialises in experimental textiles and surface decoration and lectures nationally.

**LIZ THORNTON** specialises in three-dimensional beadwork structures. She was co-editor of the *Introduction to Beadwork* and co-author of *Beadwork for Beginners*, published in 2006.

**JAN TREGIDGO** specialises in teaching traditional and contemporary bobbin lace, as well as creative textiles. She is a member of the Lace Guild and Lace 98.

**SARAH TUCKER** is a batik artist producing works predominately on landscape themes for exhibition. She runs courses and published her book *Batik* (Crowood Press) in 1999.

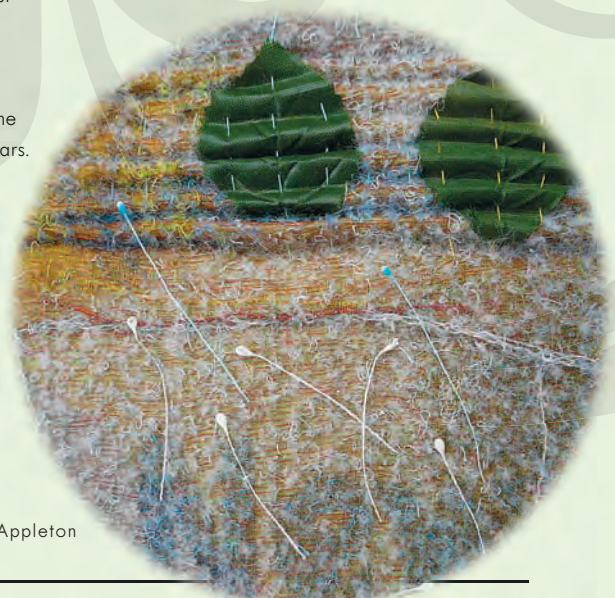
**HETTY VAN BOEKHOUT** is a batik artist working on fabric and paper. She trained in art, batik and education in Antwerp and now moves between Europe and England teaching batik.

**JANE VENABLES** runs courses in fabric painting and printing and using an experimental approach. Trained at Durham University in fine art, she is an experienced textile designer.

**CAROLE WALLER** is a maker of painted clothes and large-scale wall pieces on fabric, with an MA in fine art fibres. Her work is represented in the V&A and exhibited internationally.

**PENNY WALSH** trained at Winchester and the RCA in textiles and weaving. She now runs a company specialising in natural dyeing and is author of *Yarn, a textile handbook*.

Jeanette Appleton



# WOODWORKING AND FURNITURE MAKING

FURNITURE MAKING 56–57  
WOODCARVING AND TURNING 57–58  
PICTURE FRAMING, GILDING, FURNITURE REPAIR AND UPHOLSTERY 58–59  
MUSICAL INSTRUMENT MAKING 60



## FURNITURE MAKING

### Fine furniture making, Part 3. Jointing techniques for furniture

November 3–7  
4D0012 | £334

Intermediate

Learn about the function of joints in the construction of furniture and make your own hardwood samples, choosing from among the many types introduced on this course. You use hand tools and light machinery. Drawing skills and techniques for gluing and finishing are also taught. This course is an optional link between Parts 2 and 4 of this series. (Students must have completed Parts 1 and 2.)

BERNARD ALLEN

### Making simple furniture – for complete beginners

November 14–17  
LW0030 | £245

Beginners

Learn basic woodworking techniques and gain practical insight into making furniture as you make a small bench, with step-by-step guidance from the tutor. Suitable timber is supplied at cost. All essential tools, hand planes and chisels are provided.

TOM KEALY

### Furniture making – cutting and assembling a period joint stool

December 1–5  
4D0053 | £358 | **NEW**

Beginners/Intermediate

Deepen your understanding of period furniture by making a rectangular 17th century-style stool on this course. Start with rough timber – oak and ash – and a small number of basic woodworking tools and work the timber up to a finished piece. Learn to use appropriate hand tools and techniques at each stage, for splitting the wood, shaping and cutting the elements, then cutting mortise and tenon joints for final assembly. You can also try out the shaving ‘horse’ and spring pole lathe.

MIKE PODMANICZKY

### Fine furniture making, Part 5. Advanced furniture making

December 8–14  
6D0067 | £513

Advanced

If you have a sound understanding of furniture construction and good practical skills and would like to make a piece of furniture to your own design, you may wish to apply for a place on this course.

Helped by the tutor, you draw up plans for a suitable personal project in advance and are expected to be familiar with every aspect of it, so that you can spend your time at West Dean making, with the support of one-to-one tuition at the bench. (Applicants must have completed Parts 1, 2 and 4.)

BERNARD ALLEN

### Fine furniture making for beginners

January 16–22  
6D0113 | £453 | **NEW**

Beginners

Learn hand skills which are sustainable in a home workshop, to a high degree of proficiency and accuracy, as you work through each stage in the construction of a specially designed side table. Tools are provided by the College and you are taught the principles behind sharpening and maintaining them. Other topics include understanding wood grain, setting out and cutting mortise and tenon joints and oil finishing. This course is aimed at anyone wishing to acquire the skills to work with hardwoods and to make their own furniture.

TOM KEALY

### Fine furniture making, Part 1. An introductory course

January 30–February 1  
WE0122 | £179

Beginners

If you are an aspiring furniture maker, learn essential techniques for tuning and sharpening cabinet-making tools to a high standard on this course. (Must be booked with Part 2, March 1–6.)

BERNARD ALLEN

### Designing your own furniture

February 2–4  
2D0133 | £172

Suitable for all

Learn to prepare scale drawings for making your own furniture as you consider the factors controlling the development of a design. Advice on technical drawing, construction and materials are included.

BERNARD ALLEN

### Tool tuning for furniture makers and woodworkers

February 6–8  
WE0136 | £167 | **NEW**

Beginners/Intermediate

Through discussion, demonstration and practical guidance, you are taken through the stages of tuning your own planes and chisels to professional standards. If necessary, the tutor advises on tool purchase ahead of the course.

TOM KEALY

### Fine furniture making, Part 2. An introductory course

March 1–6  
5D0191 | £402

Beginners

As a continuation of Part 1, you develop your furniture-making skills by hand planing hardwoods to dimension, laying out and making dovetail joints, cutting dados and fitting hinges and locks, while making a small box or cabinet. These projects are designed to enable you to learn hand skills to a high degree of proficiency and accuracy. One-to-one tuition and guidance is given at the bench, in addition to general talks and demonstrations. (Must be booked with Part 1, Jan 30–Feb 1.)

BERNARD ALLEN

#### Key to course codes

WE Weekend Fri eve to Sun pm  
LW long weekend (Thu/Fri eve to Sun/Mon pm)  
2D 2 day course      5D 5 day course  
3D 3 day course      6D 6 day course  
4D 4 day course      7D 7 day course  
Specialist courses eg. PW, WF as described

TO HELP YOU CHOOSE THE RIGHT COURSE, PLEASE USE THE CATEGORIES BELOW:

**BEGINNERS** anyone new to the subject or those who have not practised for a while

**INTERMEDIATE** those with some experience in the subject, eg been on a beginners course

**ADVANCED** established practitioners in the subject – amateur and professional

**SUITABLE FOR ALL** courses that are delivered to suit any level of experience



For more information on full-time graduate and postgraduate programmes in the conservation and making of furniture and related objects and making stringed musical instruments at West Dean contact the Diploma Office on 01243 811 301 or email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk)

# WOODWORKING AND FURNITURE MAKING

## Making simple furniture – a small cabinet

March 13–16  
LW0218 | £285

Beginners

Join in and learn the basics of traditional cabinet making joinery. You make a pine shelf unit incorporating a drawer. All the processes from setting out to hand cutting and making joints and finishing are fully covered using the pre-machined timber supplied.

PETER KUH

## Making a bow-back Windsor chair

May 3–8  
5D0311 | £390

Beginners/Intermediate

Construct an elegant single-bow Windsor chair and learn about the particular methods and materials used in this flexible chair-making process. Working with ash, you use green woodworking techniques involving traditional hand tools for most tasks and experience steam bending for the bow and turning for the legs. The seat is made of American cherry in a chair design dating from c.1780. No previous woodworking experience is needed and the aim is to complete a chair on this physically active course.

JAMES MURSELL

## Fine furniture making, Part 4. Making furniture

May 17–22  
5D0344 | £425

Intermediate/Advanced

Build on your skills acquired in Parts 1 and 2 and learn to make a small piece of furniture of your choice, while working from drawings. You develop your project in advance, resolving issues and drawing up plans in discussion with the tutor. You focus on making at West Dean, extending your skills by learning to use relevant machinery. The aim is to complete your project on the course, but this is not always possible due to the many variables involved. (You must have completed Parts 1 and 2.)

BERNARD ALLEN

## WOODCARVING AND TURNING

### Woodturning bowls

December 5–8  
LW0055 | £275

Intermediate

First learn the techniques for turning a small bowl then study timbers, tool sharpening and the specialist methods of holding the wood on the lathe, including the use of face plates and various chucks. From this basis you can move on confidently to turn a full-size fruit or salad bowl.

PETER CLOTHIER

### Starting out in woodturning

December 19–21  
WE0084 | £178

Beginners

Experience spindle and bowl turning and learn techniques for making a bowl, goblet shape and lidded box, following instruction on the properties of wood, sharpening tools, chucks and chucking methods.

COLIN SIMPSON

### Woodturning for beginners

January 4–9  
5D0095 | £420

Beginners

Develop your skills and learn to make both spindle-turned and face-plate work with confidence on this course. With sole use of your lathe in a well-equipped workshop, you learn techniques by working through a series of graded projects including a tool handle, an egg, a lidded box and various bowls. Safe workshop practice is taught and emphasised. The programme includes tuition on timber, tools, abrasives and finishes. Tools and equipment are provided.

PETER CLOTHIER

### Woodturning – spiral work techniques

January 9–11  
WE0098 | £167 | **NEW**

Intermediate/Advanced

Build on your existing woodturning skills by learning how to incorporate spirals into your turned designs. Cutting twist work by hand for making twisted candlesticks and other forms, goblets and finials are practiced. Safest methods for handling tools and materials are taught as you make sample pieces and a hollow form.

STUART MORTIMER

### Relief carving in wood

February 1–6  
5D0132 | £402 | **NEW**

Intermediate/Advanced

Enhance your woodcarving techniques in low and high relief, while you learn how to sharpen and manipulate woodcarving tools and to approach this form of carving. Practical skills such as 'lining in', 'lowering' and 'levelling' backgrounds and modelling are covered through specific guided woodcarving projects. You need to bring your own set of carving tools as specified prior to the course.

CHRIS PYE

### Woodturning bowls – simple, textured and natural-edged

February 15–20  
5D0161 | £390

Intermediate/Advanced

Learn techniques for turning bowls of various shapes and sizes using seasoned and green wood on this course. You explore bowl design and, inspired by the tutor, are encouraged to tackle new forms and ideas. Timber sourcing and treatment and mastery of the art of bowl gouge sharpening are also covered alongside safe workshop practice while you work on your own lathe throughout. The aim is to complete a salad bowl, a textured platter, an incurved bowl and a wet-turned bowl with natural edge.

DAVE REGISTER



Chris Pye

# WOODWORKING AND FURNITURE MAKING

FURNITURE MAKING 56–57

WOODCARVING AND TURNING 57–58

PICTURE FRAMING, GILDING, FURNITURE REPAIR AND UPHOLSTERY 58–59

MUSICAL INSTRUMENT MAKING 60



## Introducing woodturning – bowls, spindles and boxes

February 20–23

LW0172 | £245

Beginners

Work at your own lathe and become familiar with its use and accessories. You study the bowl-making process through demonstrations and practice, using the various tools in sequence to produce a small bowl in seasoned ash or sycamore.

DAVE REGESTER

## Woodcarving for beginners

February 27–March 1

WE0183 | £173

Beginners

Learn about timber and the use of hand tools, then practise some carving exercises to develop your hand skills before you embark on a relief-carving project based on natural forms.

TED VINCENT

## Fine-turned boxes in wood

March 9–12

3D0209 | £245

Intermediate/Advanced

Learn how to turn small, finely decorated wooden boxes on a lathe, including the hand chasing of threads. Techniques to adorn these exquisite boxes with hand and lathe carving are also covered. Previous woodturning experience is essential.

JOHN BERKELEY

## Turning green wood

April 17–19

WE0281 | £167

Intermediate/Advanced

Discover how to convert green wood to usable timber as you make several vessels in wet wood, including a thin walled side-grain and an end-grain vessel. Wood preparation and drying are also covered.

COLIN SIMPSON

## Woodcarving – inspired by people and animals

April 27–May 1

4D0306 | £328

Beginners/Intermediate

Learn techniques for carving in limewood and develop an individual sculpture inspired by people or animals on this course. The tutor gives guidance on design and covers all the processes of carving including tool care and sharpening, safe workshop practice and finishes. The aim is to complete – or almost complete – your woodcarving in this creative and informal learning environment.

JOHN BUTLER

## Sculpture in wood for beginners

May 8–11

LW0321 | £250

Beginners

Please see page 46 for further information.

PETER CLOTHIER

## Woodturning bowls – improving technique

May 15–17

WE0339 | £187

Intermediate

Enhance your bowl turning skills as you explore the versatility of the bowl gouge. Good bowl design and techniques for texturing, colouring and finishing are also covered on this hands-on course.

COLIN SIMPSON

## PICTURE FRAMING, GILDING, FURNITURE REPAIR AND UPHOLSTERY

### Repairing and caring for furniture, using traditional methods

November 23–28

5D0040 | £390

Beginners/Intermediate

If you are attracted to the idea of renovating and caring for your favourite pieces of furniture and have practical aptitude, this course is for you. Work includes minor repairs (for those used to handling tools), correcting surface blemishes and refurbishing as appropriate. Typical projects include repairing chair joints, re-finishing stripped pine and tackling tables with marked and stained tops. The tutor gives demonstrations, talks and one-to-one tuition suited individual needs.

ROGER PASSMORE

### An introduction to picture framing

January 30–February 1

WE0124 | £167

Beginners

Learn the basic skills necessary to mount and frame works of art to a high standard, using good quality materials and a minimum of equipment at each stage so that you can work independently in future.

JOHN HILL





## The Loyal Lobster

Sign up for West Dean's new Lobster Loyalty Card.

For every full £100 spent on a short course at West Dean you'll get a stamp, once you've collected ten stamps, you're entitled to £75 off your next course. Full details on the scheme including terms and conditions will be sent to you with your enrolment pack.

# WOODWORKING AND FURNITURE MAKING

### Traditional upholstery techniques

February 8–13

5D0144 | £390

Suitable for all

Acquire a grounding in upholstery skills or build on your knowledge of basic techniques. Beginners bring a dining chair or similar to work on and learn the different methods of springing and stuffing up a seat, preparing a tacked edge and stitching the edges to a traditional style. More experienced upholsterers work on a chair or other project of their own choice, with appropriate guidance from the tutor. Suitability of these projects must be discussed beforehand with the tutor.

RICHARD RICARDO



### Taking care of your fine furniture

February 13–15

WE0147 | £167 | **NEW**

Suitable for all

Learn to analyze your piece of furniture and then, with the tutor's support, apply techniques and materials to clean and improve old finishes, and consolidate and strengthen the object. Minor repairs can also be carried out.

MIKE PODMANICZKY

### Lettercutting in wood

April 20–24

4D0292 | £318

Suitable for all

Please see page 21 for further information.

MARTIN WENHAM

### An introduction to traditional water gilding

March 6–9

LW0199 | £281

Beginners

Learn the techniques of water gilding using materials and methods dating from the time of the Pharaohs. You are guided through the stages of this complex craft from surface preparation to the laying, burnishing and tooling of gold leaf. Only new wood-based surfaces are dealt with.

JUDY WETHERALL

### Picture framing – all levels

May 18–22

4D0346 | £318

Suitable for all

Experience and practise all aspects of the picture framer's craft to a high standard in this focused workshop. Using basic equipment, you learn techniques for creative mount cutting, mitre cutting and joining mouldings, choosing colour and proportion and glass cutting. Conservation issues are also considered. As well as talks and demonstrations, the tutor gives one-to-one guidance throughout.

JOHN HILL

### A creative workshop in traditional gilding techniques

May 22–25

LW0354 | £251

Intermediate/Advanced

Experiment creatively with gilding on projects that develop your own personal interests. You learn further professional gilding techniques – some traditional, some unorthodox – on this workshop, designed for those who already have a working knowledge of traditional gilding methods.

JUDY WETHERALL

### Traditional oil gilding

March 9–11

2D0207 | £172

Beginners

Explore the ancient art of applying precious metal leaf onto various surfaces. You develop and practise oil gilding skills on samples, surfaces or objects made of materials ranging from wood to paper.

JUDY WETHERALL



# WOODWORKING AND FURNITURE MAKING

FURNITURE MAKING 56–57  
WOODCARVING AND TURNING 57–58  
PICTURE FRAMING, GILDING, FURNITURE REPAIR AND UPHOLSTERY 58–59  
MUSICAL INSTRUMENT MAKING 60



## MUSICAL INSTRUMENT MAKING

### Varnishing stringed instruments

November 7–12

5D0019 | £433

Beginners/Intermediate

Bring one, or preferably two, of your own plucked or bowed stringed instruments in the 'white' (or a white trade instrument) to work on to gain an insight to this final stage of completing an instrument. Commercially available wood-finishing products are discussed, before you make a series of practical tests prior to preparing and varnishing your instrument, using traditional oil varnish and brushes. Retouching and repairing damaged varnish can also be covered.

RENATE FINK

### Musical instrument making – starting or continuing projects

January 12–16

4D0380–4D0383 | £323

Suitable for all

Here is the opportunity to either start making a new instrument to continue on the 9-day course held over Easter, or to continue one already begun. You may select to work in one of the instrument groups below. On booking we ask you which instrument you wish to work on – you should select this according to your woodworking experience and interests, before the tutor contacts you to discuss this choice and materials required.

### Violins, violas or cellos – making moulds and jigs, or finishing instruments

4D0380

GEOFF BOWERS

### Starting or finishing a hurdygurdy, or keywork for the clavichtherium

4D0381

ANDY BUTTERWORTH

### Renaissance and baroque viols – making moulds and jigs, or finishing instruments

4D0382

RENATE FINK

### Fretted instruments – making moulds and jigs, or finishing instruments

4D0383

ZACHARY TAYLOR

### Musical instrument making for beginners

APRIL 6–15

MI0389 | £697 (incl all dinners)

Beginners

Complete beginners are encouraged to experience the satisfaction of making a musical instrument from scratch. You select an instrument from the following: woodwind (Renaissance flute, soprano or alto crumhorn, soprano or alto cornamuse, soprinino, soprano Spanish shawm); plucked instruments (mandolin, mandola, harp, Saxon lyre, French dulcimer, plucked psaltery); bowed instruments (medieval bowed rebec, renaissance treble viol). These can usually be made over the nine days – prior woodworking experience though not necessary, is an advantage. Bookings for this course are on a provisional basis – please advise us of your choice of instrument at the time of booking, and confirmation is then given within two weeks.

GEOFF BOWERS, ANDY BUTTERWORTH, RENATE FINK, ERIC MOULDER AND ZACHARY TAYLOR

#### Key to course codes

WE Weekend Fri eve to Sun pm

LW long weekend (Thu/Fri eve to Sun/Mon pm)

2D 2 day course      5D 5 day course

3D 3 day course      6D 6 day course

4D 4 day course      7D 7 day course

Specialist courses eg. PW, WF as described

### Musical instrument making

APRIL 6–15

MI0384–MI0388 | £697 (incl all dinners)

Intermediate/Advanced

Work in one of five small groups with an experienced maker as your tutor. You choose an instrument from the range offered, which should be selected according to your interests. Previous woodworking experience is necessary. Instruction is given in the principles of making, assembling and finishing the instrument, allowing you to complete a project already in progress or start a new one. On booking we ask you which instrument you wish to work on and the tutor then makes contact to discuss this choice and materials required. Please note some instruments take more than one course to complete.

### Traditional stringed and keyboard instruments

MI0384

GEOFF BOWERS AND

ANDY BUTTERWORTH

### Renaissance and baroque viols

MI0385

RENATE FINK

### Early woodwind instruments

MI0386

ERIC MOULDER

### Guitars and other plucked instruments

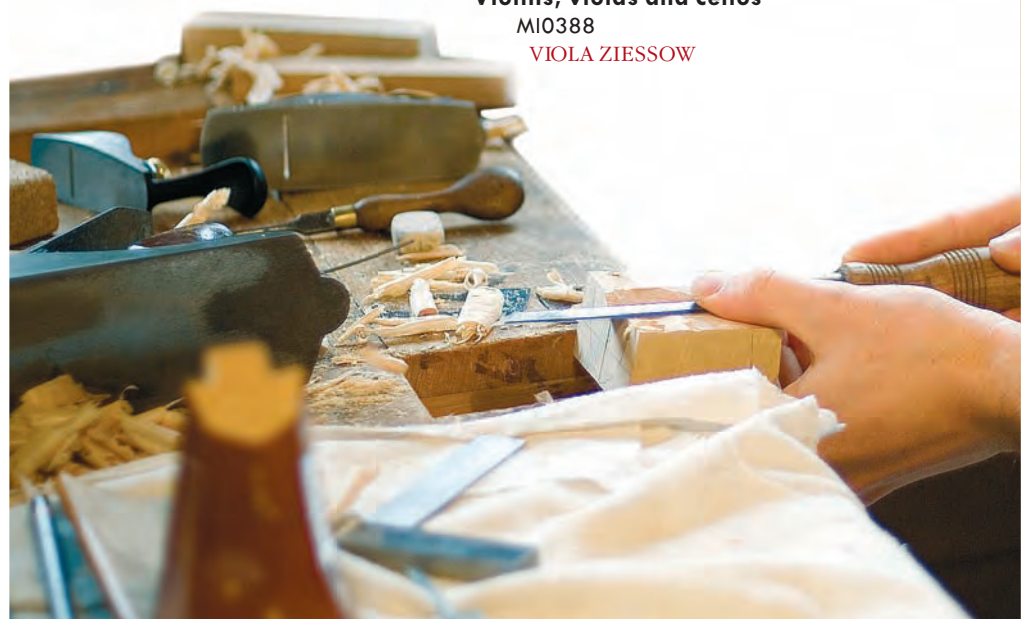
MI0387

ZACHARY TAYLOR

### Violins, violas and cellos

MI0388

VIOLA ZIESSOW



# TUTORS

WOODWORKING AND  
FURNITURE MAKING

**BERNARD ALLEN** is a self-employed designer-craftsman, producing traditional and modern furniture, screens, architectural and ecclesiastical commissions, and small turned items.

**JOHN BERKELEY** is a wood turner and puzzle maker who previously worked as a restorer of metal antiques. His speciality boxes are featured in his book *All screwed up*, published in 2004.

**GEOFF BOWERS** is an experienced teacher who studied at the Newark School of Violin Making. He is now a maker and repairer of violins, violas and cellos.

**JOHN BUTLER** is a woodcarver of 20 years' experience, focusing his work on his observations of everyday life. He has also worked as a stage designer, cartoonist and curator.

**ANDY BUTTERWORTH** is a restorer of antique horological and musical instruments. He also specialises in making percussion, plucked instruments and hurdygurdies.

**PETER CLOTHIER** works as a woodturner, carver and sculptor, having studied sculpture at City and Guilds of London Art School. His book *Sculpting in Wood*, was published in 2007.

**RENATE FINK** is a graduate in instrument technology from Guildhall University. She has been a full-time viol maker and violin restorer since 1996.

**JOHN HILL** is a picture framer and experienced teacher. He has worked as a framer in the UK and Bermuda, and has a keen interest in conservation.

**TOM KEALY** studied at Parnham College. He makes commissioned furniture to his own designs and for other eminent designers, alongside teaching in the UK and USA.

**PETER KUH**, a designer-craftsman, has many years' experience teaching furniture making, particularly at Rycotewood College. His work is featured in books on cabinetmaking.

**JO MABBUTT** is a practitioner and lecturer in a wide variety decorative paint techniques, and is a past winner of the City & Guilds Silver Medal of Excellence.

**JAMES MURSELL** changed career in the 1990s to pursue his passion for chair making. He developed his skills with Jack Hill at West Dean College and Mike Dunbar in New England, USA.

**ROGER PASSMORE** is a freelance restorer and conservator of antique furniture and wooden artefacts. He originally trained on the West Dean College Diploma Course.

**MICHAEL PODMANICZKY** is the Conservation of Furniture tutor at West Dean. He studied at the Smithsonian Institute, USA in conservation and has many articles published.

**CHRIS PYE** is a member of the Master Carvers Association, has over 30 years experience as a carver and is author of seven books. He teaches and demonstrates in England and USA.

**DAVE REGESTER** began turning as a full-time professional in 1974. He supplies his work to kitchenware shops and galleries. He teaches and writes on his craft and demonstrates worldwide.

**RICHARD RICARDO** runs a fine art upholstery business in Oxfordshire. He works in both modern and antique styles, advising on and organising specialist repair work.

**COLIN SIMPSON** a professional woodturner, he regularly writes articles on the subject for *Woodturning* magazine. His turned bowls are sold mainly in the National Trust's shops.

**STUART MORTIMER** has won many national awards for his turning and is a Freeman of the Worshipful Company of Turners. He demonstrates around the world, particularly spiral work.

**ERIC MOULDER** runs his own business making historical woodwind instruments. A woodturner of considerable experience, he is also a freelance lecturer.

**ZACHARY TAYLOR** studied the guitar in Spain and began making instruments for research and performance. He is a lecturer, author and a past master of the Art Workers' Guild.

**TED VINCENT** is a lecturer in three-dimensional design at Kingston University and a woodcarver of the sculptural type. His work is regularly exhibited.

**MARTIN WENHAM'S** lettering work is distinguished by its wide range of media. He is a former lecturer at Leicester University and published *Understanding Art: a guide for teachers* in 2003.

**VIOLA ZIESSOW** trained at the Newark School of Violin Making, setting up her own workshop in England in 1995. She won the 'Grand Prix de la Ville de Paris' for a cello in 1999.

**JUDY WETHERALL**, lecturer, practitioner and conservator in gilding and decorative arts, trained at Brighton University and the City and Guilds of London Art School.

# CHRONOLOGICAL LIST OF COURSES

Level of experience needed for each course **BEG:** Beginners **INT:** Intermediate **ADV:** Advanced **ALL:** Suitable for all

<b>2008</b>			
<b>OCT 31–NOV 2</b> Drawing for beginners	BEG	8	
Fabulous fungi – botanical painting	ALL	8	
Making fused glass jewellery	ALL	27	
Gardening – the organic kitchen garden	BEG/INT	24	
<b>OCT 31–NOV 3</b> Portrait heads in terracotta	ALL	47	
Creative rag rug making	ALL	52	
<b>NOV 1</b> How to listen to music (lectures)	ALL	39	
Growing apples and pears	BEG/INT	24	
<b>NOV 2–4</b> Bead threading and knotting	ALL	32	
<b>NOV 2–7</b> Sculpting the female figure	ALL	47	
Making jewellery in silver	ALL	32	
<b>NOV 3–7</b> Fine furniture making, Part 3	INT	56	
<b>NOV 7–9</b> Felt making	INT/ADV	52	
Making glass beads	BEG	27	
Watercolour painting for beginners	BEG	10	
Creative digital photography	BEG	42	
Recorders – madrigals and chansons	INT/ADV	38	
Millinery headpieces – felt and feathers	ALL	52	
<b>NOV 7–10</b> Designing your own garden	ALL	24	
<b>NOV 7–12</b> Varnishing stringed instruments	BEG/INT	60	
<b>NOV 9–11</b> Making and decorating glass beads	INT	27	
<b>NOV 9–12</b> Enamelling on copper	ALL	31	
<b>NOV 9–14</b> Felt making – marks and mixes	ALL	52	
<b>NOV 14–16</b> Digital colour photography	BEG	41	
Build your confidence – acrylics	INT	10	
Pottery – throwing and turning	ALL	44	
Silversmithing – forging and wrought forms	ALL	35	
<b>NOV 14–17</b> Small stone carvings	ALL	46	
Making simple furniture	BEG	56	
Oil painting	BEG/INT	10	
Baskets from willow	ALL	19	
<b>NOV 15</b> Gardening – using plants in making crafts	BEG/INT	24	
<b>NOV 16–20</b> Creative photography	BEG/INT	41	
Blacksmithing – sculpture from scrap	ALL	30	
<b>NOV 16–21</b> Silversmithing – advanced techniques	INT/ADV	35	
An imaginary world – writing course	ALL	22	
<b>NOV 17–20</b> Mosaics with found materials	ALL	28	
<b>NOV 19</b> Designing a gravel garden	BEG/INT	24	
<b>NOV 23</b> Art and the environment – a talk by Chris Drury and Frances Lord	ALL	7	
<b>NOV 23–26</b> Sculptural willow work	BEG/INT	19	
<b>NOV 23–28</b> Repairing and caring for furniture	BEG/INT	58	
Contemporary silversmithing	ALL	35	
<b>NOV 27–30</b> Miniature linocut	ALL	16	
<b>NOV 28–30</b> Kiln-formed glass – intricate surfaces	BEG	27	
Photography – digital printing	BEG	42	
Practical music theory	BEG	38	
The moving figure – drawing course	INT/ADV	8	
<b>NOV 28–DEC 1</b> Silversmithing	BEG	35	
Abstract picture making	INT/ADV	10	
Making fabric pictures	ALL	50	
Resist patterned fabrics	ALL	51	
<b>NOV 30–DEC 5</b> Machine embroidery workshop	BEG/INT	50	
<b>DEC 1–4</b> An introduction to gold tooling	BEG	20	
<b>DEC 1–5</b> New ways with coloured clays	ALL	44	
Making a period joint stool	BEG/INT	56	
<b>DEC 5–7</b> Watercolour painting	INT/ADV	10	
Video and photography – creating narrative	INT	42	
<b>DEC 5–8</b> Woodturning bowls	INT	57	
Contemporary leatherwork – handbags and accessories	BEG	52	
Simple automata	ALL	46	
Silversmithing – raising techniques	BEG/INT	35	
Chinese painting – birds and flowers	ALL	10	
<b>DEC 5–10</b> Blacksmithing – projects and details	ALL	30	
<b>DEC 6</b> Floral decorations – workshop A	BEG/INT	24	
Pottery – a practical glazing day	ALL	44	
Haydn's String Quartets (lecture)	INT/ADV	39	
<b>DEC 7</b> Floral decorations – workshop B	BEG/INT	25	
<b>DEC 8–11</b> Enamelling – creative surfaces	INT/ADV	30	
Bookbinding for beginners	BEG	20	
<b>DEC 8–14</b> Fine furniture making, Part 5	ADV	56	
<b>DEC 12–14</b> Broadway Baby! – musical-theatre	INT/ADV	38	
Still-life painting in oils	ALL	10	
Basic blacksmithing	BEG	30	
Jewellery making	BEG	32	
Calligraphy for beginners	BEG	21	
Pottery for beginners	BEG	44	
Digital image manipulation	BEG	42	
<b>DEC 12–15</b> Paper, text and image – textiles	ALL	51	
Papier-mâché, knitting and siltch	INT/ADV	52	
<b>DEC 14–19</b> Oil painting techniques	ALL	10	
Relief printmaking	ALL	16	
<b>DEC 15–17</b> Sing a song of Christmas – singing	ALL	38	
<b>DEC 15–18</b> Dynamic life painting – watercolours	INT/ADV	11	
<b>DEC 18–21</b> Portraits in watercolours	ALL	11	
<b>DEC 19–21</b> Caricature and cartooning – drawing	ALL	8	
Woodcut printmaking	ALL	16	
Woodturning	BEG	57	
Recorder consort weekend	INT	38	
<b>2009</b>			
<b>JAN 2–4</b> Creative digital photography	BEG	42	
Decorated hand-built dishes	ALL	44	
Watercolours, Part 1	BEG	11	
Making glass beads	BEG	27	
Painting the head	INT/ADV	11	
Viol consort music	INT/ADV	38	
<b>JAN 2–5</b> Silversmithing – a follow-up course	INT	35	
Stained glass	BEG/INT	27	
<b>JAN 4–6</b> Creative digital imaging	INT	42	
<b>JAN 4–9</b> Woodturning for beginners	BEG	57	
<b>JAN 8–12</b> Bookbinding techniques	BEG/INT	20	
<b>JAN 9–11</b> Monoprinting	ALL	16	
Woodturning – spiral work	INT/ADV	57	
Compelling story writing, 1	BEG/INT	23	
Jewellery – introducing Keum Bo	INT/ADV	33	
<b>JAN 9–12</b> Contemporary knitting – accessories	INT	53	
Oil painting for beginners	BEG	11	
Pottery – hand building and throwing	BEG/INT	44	
<b>JAN 11–15</b> Portraiture	INT/ADV	11	
<b>JAN 12–16</b> Musical instrument making	ALL	60	
<b>JAN 13–16</b> Beadwork – right angle weave	BEG/INT	50	
<b>JAN 15–18</b> Glass engraving – intaglio and relief	INT/ADV	27	
A drawing workshop	BEG	8	
<b>JAN 16–18</b> Bead threading and knotting	ALL	33	
Batik for beginners	BEG	51	
<b>JAN 16–19</b> Silversmithing – chasing and repoussé	INT/ADV	35	
Still-life into collage	ALL	11	
<b>JAN 16–22</b> Fine furniture making for beginners	BEG	56	
<b>JAN 17</b> Garden lecture – the adventurous gardener	ALL	24	
<b>JAN 18–21</b> Rush weaving and plaiting	ALL	19	
<b>JAN 18–22</b> Ceramic sculpture, using paper-clay	ALL	44	
<b>JAN 18–23</b> Egg tempera – painting a triptych	INT/ADV	12	
<b>JAN 25–29</b> Silversmithing – boxes and open forms	INT/ADV	35	
Creative acrylic techniques	BEG/INT	12	
<b>JAN 25–30</b> Icon painting in egg tempera	INT/ADV	12	
<b>JAN 29–FEB 1</b> Glass fusing	BEG	27	
<b>JAN 30–FEB 1</b> Fine furniture making, Part 1	BEG	56	
Dimitri Shostakovich – life and music (lecture)	ALL	39	
<b>JAN 30–FEB 1</b> Picture framing	BEG	58	
Blacksmithing – an introduction	BEG	30	
Life drawing	BEG	8	
<b>JAN 30–FEB 2</b> Self portraits in mixed media	INT/ADV	12	
<b>JAN 30–FEB 3</b> Making contemporary enamel beads	INT/ADV	32	
<b>FEB 1–4</b> Painting landscapes in miniature	ALL	12	
Sculpting the head in clay	ALL	47	
<b>FEB 1–5</b> Stained glass with glass painting	ALL	27	
<b>FEB 1–6</b> Relief carving in wood	INT/ADV	57	
<b>FEB 2–4</b> Designing your own furniture	ALL	56	
<b>FEB 4–11</b> Bronze casting and wax sculpting	ALL	48	
<b>FEB 6–8</b> Mosaics	BEG	28	
Tool tuning	BEG/INT	56	
Portrait drawing	ALL	8	
<b>FEB 6–9</b> Machine embroidered lace	ALL	50	
Silversmithing – coloured metal with silver	ALL	35	
Exciting surfaces for painters	ALL	12	
Pottery – simple cast and decorated forms	INT	44	
<b>FEB 7</b> Trees – care and management	ALL	25	
<b>FEB 8–12</b> Botanical painting – winter garden	ALL	8	
<b>FEB 8–13</b> Traditional upholstery techniques	ALL	59	
Woodcut printing	ALL	16	
<b>FEB 10</b> Computer aided design for casting	BEG	33	
<b>FEB 11</b> A garden for all seasons	ALL	25	
Computer aided design for hollow ware and boxes	BEG	35	
<b>FEB 13–15</b> Taking care of your furniture	ALL	59	
Mixed media images	BEG/INT	12	
Pottery – wheel-made pots	INT/ADV	44	
Relief printmaking	BEG	16	
Compelling story writing, 2	BEG/INT	23	
Jewellery from wire and beads	BEG	33	
Hand embroidery – story stitching	ALL	50	
Masterclasses for singers	INT/ADV	38	
<b>FEB 13–16</b> Jewellery making – granulation	INT/ADV	33	
Birds of prey – Chinese style	ALL	12	
<b>FEB 14</b> Pruning and training plants	ALL	25	
<b>FEB 15–18</b> Small stone carvings	ALL	46	
<b>FEB 15–20</b> Pottery – experimental clay surfaces	ALL	44	
Experimental textiles – paint and stitch	ALL	51	
Woodturning bowls	INT/ADV	57	
<b>FEB 16–19</b> Creative use of Photoshop	BEG/INT	42	
Free drawing using rollers	ALL	9	
<b>FEB 16–22</b> Painting – for advanced painters	ADV	12	
<b>FEB 20–22</b> Life drawing	INT/ADV	9	
Experimental batik on paper	BEG/INT	51	
Beadwork techniques	ALL	50	
<b>FEB 20–23</b> Making automata	ALL	46	
Sculpture – drawing with steel in space	ALL	48	
Jewellery casting	INT/ADV	33	
Photography – black-and-white printing	BEG/INT	41	
Introducing woodturning	BEG	58	
<b>FEB 22–27</b> Animal and bird forms in willow	BEG/INT	19	
Watercolours, Part 2	INT	12	
Portrait painting and drawing	ALL	13	
<b>FEB 23–26</b> Surfaces for stitch and textiles	INT	51	
<b>FEB 23–27</b> Lettercutting in stone and slate	ALL	21	
Design and make your own cutlery	INT/ADV	35	
<b>FEB 27–MAR 1</b> Making garden vessels in metal	ALL	30	
Bobbin lacemaking	ALL	53	
Enamelling – colour and pattern	BEG/INT	32	
Hand marbling on paper and fabric	BEG/INT	20	
Woodcarving	BEG	58	
Gardening – planting design	BEG	25	
Drawing and seeing	BEG/INT	9	
Drawing and painting on clay	ALL	45	
<b>FEB 27–MAR 2</b> Landscapes in lino and monotype	ALL	16	

<b>FEB 27–MAR 2</b> Hand knitting from scratch	BEG 53	<b>MAR 29–APR 3</b> Silversmithing – advanced techniques	INT/ADV 36	<b>MAY 3–8</b> Making a Windsor chair	BEG/INT 57
<b>MAR 1</b> Sullivan (...and Gilbert!) – lecture	ALL 39	A narrative painting workshop	INT/ADV 13	Stained glass – painting on glass	BEG/INT 28
<b>MAR 1–6</b> Contemporary silversmithing	ALL 36	<b>MAR 30–APR 3</b> Pastels	BEG/INT 13	Silversmithing	BEG/INT 36
Fine furniture making, Part 2	BEG 56	<b>MAR 31</b> The new gardener, 1	BEG/INT 25	<b>MAY 4–8</b> Painting tree peonies – Chinese style	ALL 14
<b>MAR 5–8</b> Turning sketches into 3D	ALL 9	<b>APR 3–5</b> Create a digital-image slide show	BEG 42	The spring landscape in oils	ALL 14
Ply-split braiding	BEG 52	A workshop for guitarists	INT/ADV 38	<b>MAY 8–10</b> Watercolour painting – loosening up	INT/ADV 14
<b>MAR 6–8</b> Watercolour workshop	BEG 13	General silversmithing	ALL 36	Mosaics – marble and natural stone	INT/ADV 28
An introduction to blacksmithing	BEG 30	Basically guitar	BEG 38	Bach's Well Tempered Clavier (lecture)	ALL 39
Garden photography	BEG 41	Hand spinning	ALL 54	<b>MAY 8–11</b> Painting – images of West Dean	BEG/INT 14
Bookbinding – long-stitch bindings	ALL 20	<b>APR 3–6</b> Exploring colour	ALL 13	Jewellery – mixed metals and stones	INT/ADV 34
Recorder for beginners	BEG 38	Making fabric pictures	ALL 50	Mosaic felting techniques from Central Asia	ALL 54
<b>MAR 6–9</b> Traditional water gilding	BEG 59	Blacksmithing – welding	BEG 30	Sculpture in wood	BEG 46
Enamelling copper bowls	ALL 32	<b>APR 3–7</b> Stonecarving	BEG 46	Pottery – stoneware and porcelain	INT/ADV 45
Silk painting	BEG/INT 52	<b>APR 5–7</b> Creative digital imaging	INT 42	Creative use of photoshop	INT 42
<b>MAR 7</b> A poetry workshop	ALL 23	<b>APR 6–9</b> Chinese brush painting	ALL 14	<b>MAY 9</b> The scented garden	BEG/INT 25
A poetry evening	ALL 7	Passementerie – drop-tassels	BEG/INT 54	<b>MAY 10–14</b> Forging candleholders and sconces	ALL 30
<b>MAR 8–11</b> Basketmaking and chair seating	ALL 19	<b>APR 6–15</b> Musical instrument making for beginners	BEG 60	<b>MAY 10–15</b> Mould making and casting	INT/ADV 48
<b>MAR 8–12</b> Pottery – tall pots	ALL 45	Musical instrument making	INT/ADV 60	<b>MAY 11–15</b> An innovative drawing course	BEG/INT 9
<b>MAR 8–13</b> Machine embroidery on fine fabric	INT/ADV 50	<b>APR 9–12</b> Hand embroidery	ALL 51	Combining collage and print	ALL 17
Painting still-life	ALL 13	Watercolours for beginners	BEG 14	Landscapes in watercolours with gouache	BEG/INT 15
Life painting in oils	INT/ADV 13	<b>APR 10–12</b> Exploratory art workshop	ALL 9	Wood engraving	ALL 17
<b>MAR 9–11</b> Traditional oil gilding	BEG 59	<b>APR 10–13</b> Haydn and the clavichord	INT/ADV 38	Silversmithing – anti-clastic raising	INT/ADV 34
<b>MAR 9–12</b> Making decorative silver beads	INT/ADV 33	<b>APR 10–15</b> Pottery – hand building and throwing	ALL 45	<b>MAY 15–17</b> Build your confidence – watercolours	INT 15
Fine-turned boxes in wood	INT/ADV 58	<b>APR 12–15</b> Exploring log cabin quilts	ALL 51	Stained glass with glass painting	BEG 28
<b>MAR 13–15</b> Jewellery – ring-linking techniques	ALL 33	<b>APR 12–17</b> Watercolour painting – self-expression	INT/ADV 14	Digital cameras and Photoshop	INT/ADV 43
Tapestry weaving	INT/ADV 53	Carving elephants in stone	ALL 46	Calligraphy – technique	BEG/INT 21
Exploring colour through felt making	BEG/INT 53	<b>APR 13–16</b> Digital portraiture	INT/ADV 41	Jewellery from wire and beads	BEG 34
Landscape painting	BEG/INT 13	<b>APR 15–17</b> Bead threading and knotting	ALL 33	Silk painting – flowers and weeds	INT 52
Glass engraving for beginners	BEG 27	Making fused glass jewellery	ALL 27	Decorative lettering on glass	INT/ADV 28
Make a hazel hurdle	BEG/INT 25	<b>APR 17–19</b> Jewellery for beginners	BEG 34	Woodturning bowls	INT 58
<b>MAR 13–16</b> Contemporary patchwork and quilting	INT/ADV 50	Tapestry weaving for beginners	BEG 54	<b>MAY 15–18</b> Carving in low relief	BEG/INT 47
Making a small cabinet	BEG 57	Basic blacksmithing	BEG 30	<b>MAY 17–20</b> High firing enamels on copper	ALL 32
<b>MAR 14</b> Pottery – a practical glazing day	ALL 45	Monoprinting from life drawing	ALL 9	<b>MAY 17–22</b> Painting West Dean	ALL 15
Gardening – spring preparation	ALL 25	Turning green wood	INT/ADV 58	Creating a sketchbook	ALL 15
<b>MAR 15</b> CONCERT – Helen Hooker and Karen Kingsley	6	French and Spanish music (lectures)	ALL 39	Fine furniture making, Part 4	INT/ADV 57
<b>MAR 15–18</b> Calligraphy – italic and other scripts	BEG/INT 21	<b>APR 17–20</b> Small sculptures from recycled tin	ALL 48	<b>MAY 18–20</b> Making and decorating glass beads	INT 28
<b>MAR 15–19</b> Making coloured glass bowls	ALL 27	Digital landscape photography	BEG 42	<b>MAY 18–22</b> Picture framing – all levels	ALL 59
<b>MAR 15–20</b> Colour and stitch in felt making	ALL 50	<b>APR 18</b> Hand-tied bouquets	BEG/INT 25	Sun, salt and blue photographic prints	INT/ADV 41
<b>MAR 16–19</b> Wood to woodcut print	ALL 16	<b>APR 19</b> CONCERT – John Clegg	6	Creative clay forms and textures	ALL 45
<b>MAR 16–20</b> Mokume Gane – Japanese metal working	INT/ADV 36	<b>APR 19–24</b> Bookbinding	ALL 20	<b>MAY 22–24</b> Know your digital SLR camera	BEG 41
<b>MAR 19–22</b> Colour into cloth	INT/ADV 52	Jewellery – hollow constructions with metals	INT/ADV 34	<b>MAY 22–25</b> Japanese-style batik	INT/ADV 52
<b>MAR 20–22</b> An opera singing weekend	INT/ADV 38	Creating hand-felted nuno cloth	ALL 54	A sketchbook in pen and wash	BEG 15
Willow work for the garden	BEG/INT 19	<b>APR 19–26</b> Painting – strength and adventure	ALL 14	Fabric and stitch sketchbooks	ALL 51
Digital image manipulation	BEG 42	<b>APR 20–23</b> Lettering and pattern on paper or vellum	BEG/INT 21	Recycled papermaking	ALL 20
<b>MAR 20–23</b> Life drawing in charcoal	INT/ADV 9	Figurative and abstract sculpture	BEG/INT 48	Traditional gilding techniques	INT/ADV 59
Illuminating alpiners – botanical painting	ALL 8	<b>APR 20–24</b> Lettercutting in wood	ALL 21	Etching for jewellers	INT/ADV 34
Free machine embroidery – perspective	ALL 50	<b>APR 23–27</b> Hand marbled papers	ALL 20	Abstraction – a painting course	ALL 15
Hand built domestic ceramics	ALL 45	<b>APR 24–26</b> Wood engraving	ALL 17	<b>MAY 22–27</b> Creative blacksmithing projects	ALL 31
Jewellery using resin	ALL 33	Compelling story writing, 3	BEG/INT 23	<b>MAY 22–29</b> Tackling larger stone sculptures	INT/ADV 47
<b>MAR 20–24</b> Blacksmithing – with unusual metals	ALL 30	Parrot tulips – botanical painting	INT/ADV 8	<b>MAY 25–28</b> Photographing objects – simple techniques	BEG/INT 41
<b>MAR 22–26</b> Sculpture using paper and wire	ALL 48	Puccini and popular opera (lectures)	ALL 39	Pebble mosaics for the garden	ALL 28
Mosaics for exteriors	ALL 28	<b>APR 24–27</b> Enamelling on precious metals	INT/ADV 32	<b>MAY 25–29</b> Small oil paintings from observation	ALL 15
<b>MAR 23–26</b> Jewellery – beads and polymer clay	INT 33	Modelling horses in terracotta	ALL 48	Dyeing for experimental sewn textiles	INT/ADV 51
<b>MAR 23–27</b> Millinery headpieces – straw, bridal and flowers	ALL 53	Paper embellishment	ALL 34	Making jewellery in silver	ALL 34
<b>MAR 27–29</b> Sketching cones and catkins – botanical	ALL 8	Woven willow and bark containers	ALL 19	Landscape painting	INT/ADV 15
Silversmithing – an introduction	BEG 36	<b>APR 25</b> Garden lecture – making Windcliff garden	ALL 24	<b>MAY 28–31</b> Colourful glass fusing	BEG/INT 28
Watercolours in response to the landscape	INT/ADV 13	<b>APR 26–MAY 1</b> Flowers and still-life in watercolour	ALL 14	Recycled paper vessels and paper casting	ALL 20
CHICHESTER WRITING FESTIVAL	ALL 22	<b>APR 27–MAY 1</b> Blacksmithing – structure and decoration	ALL 30	Tapestry weaving – exploring ideas	INT/ADV 54
<b>MAR 27–30</b> Rag rugs	BEG 53	Taking better photographs	BEG/INT 41	<b>MAY 29–31</b> Natural dyeing	ALL 54
Advanced life drawing	INT/ADV 9	Woodcarving people and animals	BEG/INT 58	Stone setting – jewellery and silver	INT/ADV 34
<b>MAR 27–31</b> Pottery – gravity defying coil pots	INT/ADV 45	Pate de verre and casting in glass	INT/ADV 28	Observational drawing	BEG 9
<b>MAR 28</b> Garden lecture – clematis and other climbers	ALL 24	Simple automata	ALL 46	Photographing nature	BEG/INT 43
<b>MAR 29–APR 2</b> Kumihimo braids and beads	ALL 53	A sculpture course – using plaster	ALL 48	Beginners' pastels	BEG 15
				Magic, myth and folk-lore at the opera (lecture)	ALL 39

# Booking information

## How to get to West Dean

West Dean College is situated in South East England, on the A286, six miles north of the historic city of Chichester and six miles south of Midhurst. There is convenient road access from London (65 miles) and from Gatwick, Southampton and Heathrow airports. It is within reach of Eurotunnel connections as well as cross channel ferries from Portsmouth, Dover and Newhaven. The nearest railway station is Chichester (from London Victoria) from where the College minibus collects students at certain times. Further travel details are sent with our booking confirmation letter.



## Accommodation

- Accommodation is allocated on a first-come first-served basis. When your preferred choice of room cannot be provided, alternative accommodation is allocated and fees adjusted accordingly.
- Rooms are normally available from 4pm on day one, and students are asked to vacate rooms by 10am on their last day.
- Superior rooms are located at The Vicarage and in the Main House and are limited in number.
- When booking a standard room with private facilities, the bathroom may not necessarily be en-suite, but opposite/adjacent to the bedroom.

## Accessibility

- The College is a large historic building with several changes in floor area.
- Adaptations have been made to enable those with disabilities to attend courses. **If you have any access or other concerns please indicate these on your booking form and give details on a separate**

confidential sheet. You will then be contacted by the Head of HR & Customer Care to discuss your individual requirements and ensure a safe and enjoyable visit. Alternatively please contact Jane Barker directly on 01243 818256.

- There is one twin en-suite bedroom in the Main House adapted for wheelchair users which is accessible by lift.
- A lift gives access to some bedrooms on the second floor which are suitable for visitors with limited mobility but not for wheelchair users.
- The two first-floor Art Studios in the College are reached by a single flight of stairs or a stair-lift.

## Studios and workshops

Please note that The Forge, The Orangery and the Sculpture Courtyard are not in the main College building. The Orangery is situated in the gardens 25 metres from the house; the Forge and Sculpture Courtyard are part of the Sussex Barn complex approximately 8 minutes walk from the main College building.

## Materials and equipment

Our workshops and studios are all well-equipped – Art Studios have easels, drawing boards and portable equipment. Our other specialist workshops – metal, pottery, woodworking – have appropriate tools and equipment for many activities.

In the course details, received in your booking confirmation pack, or accessible on our website, you are given a detailed list of materials and equipment which are needed for each course.

On some courses part, or occasionally all, of these costs are included in the fees. The course details also list the materials/equipment that will be stocked in our CRAFT SHOP for your course – it is often best to wait and discuss requirements with the tutor before purchasing specific items.

Any items that are best brought with you (eg jam jars) are also listed separately.

Please remember that on practical courses you will often need to purchase materials throughout the course to complete projects – eg silver on jewellery courses, paints etc.

## USUAL TIMETABLE

### Arrival Day 1

**4.00pm.** Arrival for residential students. Non-residential students arrive (by 6.45pm) for welcome chat and dinner.

**7.00pm.** Dinner

**8.15–9.15pm.** First teaching session

### Daily Timetable

**9.15am** Morning classes

**10.30am** Coffee

**11.00am** Classes

**12.45pm** Lunch

**2.00pm** Afternoon classes

**3.30pm** Tea

**5.00pm** Classes finish

**7.00pm** Dinner

**8.15pm** Evening working – students may have evening access to certain workshops in the absence of their tutor, but only with their tutor's permission and provided it is safe to do so.

Some courses and lectures follow different timetables. Details are sent with booking confirmation.

### Departure – last day

**10.00am** Residential students are asked to vacate rooms

**3.00pm** Classes finish

**3.30pm** Tea then departure



All Personal Protection Equipment appropriate for each activity is supplied by the College except footwear – steel capped boots are required for courses held in the Forge.

### Important information

- Pets, other than assistance dogs, cannot be accommodated at the College. Dogs must not be left in vehicles in the College car park at any time.
- Mobile phone reception for most networks is limited both in and around the College.
- Smoking is not permitted in any College building or in the courtyard eating area.
- Vegetarian options are available at every mealtime. We will endeavour to cater for special diets required for medical reasons. Please give details on your booking form. If you would like to discuss your requirements in detail contact the Catering Manager on 01243 818268. Please note we cannot cater for strict vegans.

### Course and accommodation fees

- The course fees are listed as part of the course details within the main body of the brochure. The fees include course tuition, lunch, tea and coffee, and the use of all the College facilities, including the workshops, the computer suite and library as well as access to West Dean's award-winning gardens. Most courses start early evening and the fee includes dinner on the first evening.
- The table on page 67 outlines the accommodation fees.

### HOW TO BOOK

- Courses are open to anyone aged 18 and over.
- You can book on-line at [www.westdean.org.uk](http://www.westdean.org.uk). Full course fees are payable when booking on-line.
- Booking by post: please complete one booking form per person. If additional forms are required, please photocopy the form or download it from the website, [www.westdean.org.uk](http://www.westdean.org.uk).
- To book a course via post, please send a deposit of £85 or the full cost of the course if £85 or less. The final payment is due six weeks before the start of the course. See the table on page 67 for information on the costs of optional cancellation protection.
- Full payment is required for bookings made within six weeks of the start of the course.

- If paying by credit or debit card, this includes authorisation of the final payment six weeks before the start of the course.
- If there is a place on the course, a booking confirmation pack will be sent to you as soon as possible. This contains all the information necessary for your visit, including the full course details and notification of any final payment required.
- If the course is fully booked you will be contacted promptly, your name will be added to the waiting list and any monies paid will be returned.

### Transfer to another course

- Your request must be received at least six weeks before the start of the course on which you are booked.
- You may transfer your booking to an alternative published course, providing there is a place available.
- A transfer fee of £25 will be charged.

### Cancellation of courses by the College

- If your course is cancelled you can transfer to another course at no extra charge.
- Alternatively you can receive a full refund for any course fees, deposits and cancellation protection supplements paid.
- **The College reserves the right to cancel any course at short notice.** In this event you will be notified as soon as possible, at least two weeks before the due start date.

### Cancellation of bookings by students

- If you have to cancel your booking please notify the Admissions Office as soon as possible by telephone and confirm in writing.
- If appropriate, you will be sent a cancellation protection claim form.
- For cancellations made more than six weeks before the start of the course, any fees paid over and above the deposit will be refunded.
- No refunds can be made to those who cancel within six weeks of the course or fail to attend a course for its full duration.
- All deposits are non-refundable.

See inside back cover for details of loss of deposits and course charges protection.

### Changes to published information

While every care has been taken in the production of this booklet to provide accurate descriptions of the courses on offer, the College reserves the right to make changes as necessary. You will be notified of changes in advance, wherever possible.

### Support from the Edward James Foundation

Thanks to support from the Edward James Foundation, short course fees are subsidised.

### Equality of opportunity

As part of the Edward James Foundation, West Dean College is committed to equality of opportunity for its staff and students. It values their diversity and strives to create a positive and inclusive atmosphere based on respect for others in which people are actively encouraged to reach their full potential.

### Bookings and enquiries

**Admissions Office:** Mon to Fri, 9am–1pm and 2pm–5pm  
Enquiries only: Saturday and Sunday 9am–5pm

**tel: 0844 4994408**  
**fax: +44 (0)1243 818293**

Phoning from abroad:  
**+44 (0)1243 811301**

**email: [short.courses@westdean.org.uk](mailto:short.courses@westdean.org.uk)**

### GIFT VOUCHERS

Gift Vouchers to the value of £10, £25, £50 or £100 are available. They can only be used for full or part payment of short course fees.

## PAYMENT

**DEPOSIT REQUIRED** £85 per person per course

**FULL PAYMENT REQUIRED** if booking less than 6 weeks in advance of course, or if the cost of the course is £85 or less.

## CANCELLATION PROTECTION

The cost of cancellation protection must be added to each deposit at the time of booking, or if less than 6 weeks in advance of the course, to the full payment for each course.

## Card details

Please charge my card below with:

Full fee or  Deposit (including cancellation protection if required) and then final balance 6 weeks before course start date.

Card No

Security code (3 digit code on reverse of card)

Valid from date Expiry date

Issue no (if applicable)

Name (as on card)

## Cheque

Full fee or  Deposit (including cancellation protection if required)  
Payable to "The Edward James Foundation"

Signature

Date

**Please return** completed form to: Admissions Office, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ

## For office Use

Room:

ID:

## YOUR DETAILS

Title (Mr, Mrs, Miss, Ms, Dr etc)

First Name

Surname

Address

Postcode

Country

Email

Telephone home

work/mobile

**Special needs:** Please provide brief details here or supply a letter with your booking form

Diet

Mobility

If this is your first course at West Dean College, how did you hear about it?

Please retain my name on West Dean's mailing list

yes  no

I would like to receive email updates from West Dean

yes  no

The tutor can contact me with any pre-course arrangements

yes  no

## COURSE DETAILS (please refer to each course listing in brochure for fees)

Courses	Course code	Course/lecture title	Dates	Cost (£)
1st course				
2nd course				
3rd course				

## ACCOMMODATION Accommodation Required? no yes Please indicate your preferred room type and enter costs in the table below

	1st course	2nd course	3rd course	
Single room with shared bathroom facilities (located in the main house and limited in number)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Standard room with en-suite or adjacent private bath or shower (located in the main house or annexes)	Single occupancy <input type="checkbox"/>	Single occupancy <input type="checkbox"/>	Single occupancy <input type="checkbox"/>	
	Twin occupancy see below <input type="checkbox"/>	Twin occupancy see below <input type="checkbox"/>	Twin occupancy see below <input type="checkbox"/>	
Superior room with en-suite bathroom	Single occupancy <input type="checkbox"/>	Single occupancy <input type="checkbox"/>	Single occupancy <input type="checkbox"/>	
	Twin occupancy see below <input type="checkbox"/>	Twin occupancy see below <input type="checkbox"/>	Twin occupancy see below <input type="checkbox"/>	
	Please select one: <b>Main house</b> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	<b>Vicarage</b> (rooms in the vicarage have over-bath showers) <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
CANCELLATION PROTECTION (see opposite)	<input type="checkbox"/> £	<input type="checkbox"/> £	<input type="checkbox"/> £	Total

**TWIN OCCUPANCY?**  Please state name of the person you will be sharing with:

If they are attending a course please state the course code: (a separate booking form must be completed).

If they are attending on a resident-only basis (non-student) please add **£57 PER NIGHT** (full board)

**Sub total 1st course** (including cancellation protection and accommodation)

**Sub total 2nd course** (including cancellation protection and accommodation)

**Sub total 3rd course** (including cancellation protection and accommodation)

**TOTAL**

**ACCOMMODATION FEES WINTER 2008/09 PER PERSON** accommodation includes dinner and breakfast (see course entries for course fees)

	Rooms with shared bathroom facilities (limited availability)	Standard Rooms with private bath/shower (ensuite or adjacent)		Superior Rooms with ensuite bath/shower	
		Single occupancy	Twin occupancy	Single occupancy	Twin occupancy
WE weekend Fri eve to Sun pm £	85	£115	£79	£137	£89
2D 2 day course £	85	£115	£79	£137	£89
LW long weekend (Thu/Fri eve to Sun/Mon pm)	£132	£177	£123	£210	£138
3D 3 day course	£132	£177	£123	£210	£138
4D 4 day course	£179	£239	£167	£283	£187
5D 5 day course	£226	£301	£211	£356	£236
6D 6 day course	£273	£363	£255	£429	£285
7D 7 day course	£320	£425	£299	£502	£334
WF Writing Festival 2 day course *£	76	*£106	*£70	*£128	*£80
*The course fee shown against the Writing Festival entry on page 22 includes all dinners – the room rates have therefore been reduced accordingly.					
MI Musical Instrument Making 9 day course *£342		*£477 *£	315	*£576	*£360
*The course fee shown against the MI course entry on page 22 includes all dinners as evening events are planned – the room rates have therefore been reduced accordingly.					
RESIDENT ONLY non-students A rate of £57 per night full board is payable by a partner sharing a room with a paying student.					

**COURSE DEPOSITS AND CANCELLATION PROTECTION** per person per course

Deposits	Cancellation Protection See below for full details of cancellation protection	
More than six weeks prior to the course, a deposit of <b>£85</b> secures a place (or the full course fee if <b>£85</b> or less). Any balance is payable six weeks prior to the start of the course.	Course fees and accommodation up to £85	£8
	Course fees and accommodation up to £600	£17
	Course fees and accommodation above £600	£30

**CANCELLATION PROTECTION**

Cancellation Protection can be arranged at the time of booking. If the appropriate Cancellation Supplement Fee has been paid, we will reimburse you (The Covered Person) up to £1300.00 for Accommodation and Course Fee (excluding the Cancellation Supplement Fee) less an amount of £10 should your participation in the Course be cancelled or curtailed before completion, directly as a result of

- i. Death, Bodily Injury, Illness or compulsory quarantine of:
  - (a) a Covered Person, or
  - (b) any person accompanying a Covered Person, or
  - (c) any close relative (including fiancé(e) or business associate necessitating a Covered Person to cancel or curtail his/her participation in the course.
- ii. Redundancy (provided that such redundancy qualifies for payment under Redundancy Payments Act) or marital breakdown (provided that formal legal proceedings have been commenced) of:
  - (a) a Covered Person, or
  - (b) any person accompanying a Covered Person.
- iii. Summoning to jury service or witness attendance in a court of law of:
  - (a) a Covered Person, or
  - (b) any person accompanying a Covered Person.
- iv. Major damage or burglary at the home or place of business of:
  - (a) a Covered Person, or
  - (b) any person accompanying a Covered Person.
- v. Adverse weather conditions making it impossible for a Covered Person to travel to the point of departure at commencement of the outward trip.
- vi. Unforeseen occupational posting of a Covered Person by his/her current employer (not applicable to self employed persons).
- vii. Theft of a private motor vehicle up to 7 days prior to commencement of the outward trip, or a motoring accident occurring during travel to the point of departure of:
  - (a) a Covered Person, or
  - (b) any person accompanying a Covered Person.

- viii. Strikes, locked out workers, industrial action, riots &/or civil commotions, hi-jack, avalanches, landslides, adverse weather or mechanical breakdown of scheduled aircraft, coach, train or sea vessel services in which a Covered Person was booked to travel to participate in the course.

**DEFINITIONS**

- (1) "BODILY INJURY" means identifiable physical injury which:
  - (a) is sustained by a Covered Person, and
  - (b) is caused by an Accident during the Period of this Protection, and
  - (c) solely and independently of any other cause, except illness directly resulting from or medical or surgical treatment rendered necessary by such injury, occasions the death or disablement of a Covered Person within twelve months from the date of the Accident.
- (2) "ACCIDENT" means a sudden, unexpected, unusual, specific event which occurs at an identifiable time and place, but shall also include exposure resulting from a mishap to a conveyance in which a Covered Person is travelling.

**EXCLUSIONS**

- (1) Participation in the course which is booked or commenced by a Covered Person:
  - (a) contrary to medical advice, or
  - (b) to obtain medical treatment, or
  - (c) after a terminal prognosis has been made.
- (2) Pregnancy and childbirth.
- (3) Any condition or set of circumstances known to a Covered Person at the time of effecting this Protection, where such condition or set of circumstances could reasonably have been expected to give rise to Cancellation or Curtailment.
- (4) The first £10 each claim, each Covered Person.
- (5) Any claim(s) in any way caused or contributed to by an act of terrorism involving the use or release or the threat thereof of any nuclear weapon or device or chemical or biological agent.

For the purposes of this exclusion an act of terrorism means an act, including but not limited to the use of force or violence and/or the threat thereof, of any person or group(s) of persons, whether acting alone or on behalf of or in connection with any organisation(s) or government(s), committed for political, religious, ideological or similar purposes or reasons including the intention to influence any government and/or to put the public, or any section of the public, in fear.

- (6) This Protection does not cover
  - (a) loss or destruction of or damage to any property whatsoever or any loss or expense whatsoever resulting or arising therefrom or any legal consequential loss
  - (b) any legal liability of whatsoever nature, directly or indirectly caused by or contributed to by or arising from (i) ionising radiations or contamination by radioactivity from any nuclear fuel or from any nuclear waste from the combustion of nuclear fuel (ii) the radioactive, toxic, explosive or other hazardous properties of any explosive nuclear assembly or nuclear component thereof.

**GENERAL CONDITION**

Any fraud, misstatement or concealment in the statement made by or on behalf of a Covered Person prior to or when effecting the Protection or in the submission of a claim made hereunder shall render this Protection null and void and all claims hereunder shall be forfeited.

**NOTICE TO THE COVERED PERSON**

The Protection referred to herein is subject to English Law. All claims for reimbursement should be addressed to Poole Martin Limited who will act as the appointed Claims Coordinator. The address is:

**Poole Martin Limited – Insurance Brokers.**  
 8 Elmdale Road, Bristol BS8 1SL  
 Tel: (0117) 9276676 Fax: (0117) 9226935  
 Email: andrew.bollen@poolemartin.com



West Dean,  
Chichester,  
West Sussex  
PO18 0QZ

tel: 0844 4994408

from abroad: +44 (0)1243 811301

fax: +44 (0)1243 818293

email: [short.courses@westdean.org.uk](mailto:short.courses@westdean.org.uk)

**PLANNING**

Alison Baxter, Head of Short  
Courses and Conferences

Rosemary Marley, Short Course  
Organiser

Annie Guilfoyle, Garden Course  
Consultant

Marcus Martin, Music Course  
Organiser

Greg Mosse, Creative Writing  
Consultant

**TEXT**

West Dean College and Caroline  
Pearce-Higgins

**PHOTOGRAPHY**

New images by Jenny Dwyer-Ward,  
Steve Speller, Simon Harries and  
Rosemary Marley

**DESIGN**

[oysterdesign.co.uk](http://oysterdesign.co.uk)

Front cover images include work by tutors Claire Ireland, Jane  
Stobart, Andrew Fitchett, Pat Taylor and Linda Lewin. All images  
that are not credited to a tutor are students' work.



West Dean College is part of the Edward James Foundation, a  
charitable trust that also includes the West Dean Gardens, Sussex  
Barn Gallery, West Dean House and West Dean Tapestry Studio.  
Charity reg no 306372.

Printed on chlorine free 100% recycled paper and printed using  
vegetable-based inks.

[www.westdean.org.uk](http://www.westdean.org.uk)



These courses are accredited by the British  
Accreditation Council for Independent  
Further and Higher Education.