

SHORT COURSE DETAILS

5D6835 VISION OF COLOUR

Tutor: MARK CAZALET

Dates: 5 DAYS SUNDAY 26 MARCH – FRIDAY 31 MARCH

ABOUT YOUR COURSE:

This course is about breaking down prejudices about colour, both in the timidity of its habitual usage and in discovering subtler unexpected palettes. Colour is such a stimulating and exciting area that it is easy to become either fearful or brash in our approach. This course will give you the confidence to discover your own chromatic voice within the rules that govern colour practice, enabling you to find your own sensibility. There is no prescribed house style but a desire to experiment and analyse differing aspects of colour is essential. Using the work of artists who are considered above all to be colourists provides a scaffold to systematically cover a broad range of adventurous chromatic visions.

This is a fast moving course with distinct morning and afternoon sessions complemented by two video presentations and the tutor's own slide show of recent work in the evenings. There is also the possibility of an evening drawing project. Nine projects will be completed and a final group tutorial emphasising where each student could take their colour investigation after the course.

We will explore some of the major developments in colour theory by using examples taken from the working methodology of such figures as Turner, Constable, Cotman, Bonnard, O'Keefe, Klee, Matisse, Diebenkorn, and Hodgkin.

Working in oil, acrylics or gouache, you will study a balanced structured sequence of projects exploring the potential of colour to become a subject in its own right – from local colour directly observed to the more subjective realms of imaginative associative mood colour, to the formal relationships of abstract colour.

You will, weather permitting, be working extensively from the stunning landscape environment of West Dean's gardens and walking to and from locations. Please bring warm clothes and tell us in advance if you have any mobility issues.

LEVEL: INTERMEDIATE/ADVANCED

For those who have taken a related course or have some existing skills, and for more experienced practitioners who want to expand skills. The focus is on working towards independent practise.

ABOUT YOUR TUTOR:

Mark Cazalet studied at Falmouth School of Art. He works on ecclesiastical commissions which include a chancel ceiling mural. Other work includes lino and wood cuts for Old Stile Press.

TIMETABLE:

Arrival day: Sunday 26 March

From 4.00pm	Arrival for residential students
6.45pm	Non-residential students please arrive by 6.45pm for welcome chat and dinner
7.00pm	Dinner
8.00pm – 9.00pm	First teaching session – attendance is an essential part of the course. The opening evening sets out the philosophy of the course, stressing the need to re-examine our response to colour through nature and the landscape in conjunction with the example of previous artists' colour visions.

Other days: Monday 27 to Thursday 30 March

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon classes
3.30pm	Tea
4.00pm	Afternoon classes continue
5.00pm	Classes finish
From 6.30pm	Dinner
8.00pm	Evening working (optional): two video presentations and the tutor's slide show.

Departure day: Friday 31 March

(Residential students to vacate rooms by 10am)

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	This final after lunch session is very important – group review of coursework and individual directions
3.00pm	Classes finish
3.30pm	Tea then departure

REQUIRED PREPARATION:

Each student should bring three paintings of colours that represent to them a distinct mood or place.

MATERIALS FOR YOUR COURSE:

We have a generously stocked craft shop, which opens daily from 8.30am–2pm.

For any materials you need to purchase from the shop, we suggest you do so during the first morning of your course, after having discussed with your tutor.

Available from the Shop:

A basic range of coloured chalks/pastels (12 hues)

Coloured papers, one black sheet of drawing paper

A range of conté sticks including: white and browns (terracotta, sanguine, umber, Burnt Sienna etc x 5)

PVA glue

Pencils: HB, 2B, 4B, and 6B

Scissors

A variety of brushes

Acrylic painters:

White cartridge paper – 5 sheets A1

Black cartridge paper – 2 sheets A1

Oil painters:

Oil primed boards x 10 or oil primed paper

White Spirit – 1 litre

Pure turps

Oil or Acrylic paints, in the nearest colour (note manufacturers use different names for the same hues)

But you ***really will need all the colours below***, plus any others that you may have beyond this list:

Cadmium red, Alizarin crimson

Cadmium yellow, Yellow ochre, Lemon yellow

Raw umber, Burnt umber, Raw sienna, Burnt sienna

Ultramarine blue, Cobalt blue, Cerulean blue

Terre verte green, Sap green, Viridian green

White and Paynes grey (*do bring any extra colours if you have them*)

Please bring any of the materials listed on page 2, if you have them, and in addition:

Rags

Warm clothing (*for working outside*)

HEALTH AND SAFETY:

The tutor instructs students in health and safety issues relevant to this course. There are no health and safety restrictions on access to this studio/teaching space in the absence of the tutor. All Personal Protection Equipment, apart from footwear, is provided by the College.

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