

## SHORT COURSE DETAILS

### S5D08261 PAINTING AND DRAWING THE SUSSEX DOWNLAND LANDSCAPE

Tutor: ROBERT A. NEWELL

Dates: 5 DAYS SUNDAY 14 OCTOBER – FRIDAY 19 OCTOBER

#### ABOUT YOUR COURSE:

This landscape of hill forts, Bronze Age barrows and rolling Sussex Downs presents challenges and stimuli that are both visual and non-visual: spatial, historical and even metaphysical. Using media of your choice, you will be drawing and painting outdoors and in the studio, working towards a creative compositional interpretation, developing ideas, technical and perceptual skills.

Studies made entirely *in situ*, and works made in the studio will develop in dialogue with each other. The aim is to develop an interpretation of the subject that manifests the integration of perception with knowledge, imagination and formal resolution.

The South Downs area provides a great opportunity with regard to its forms, geology, archaeology, woodland, etc. There is a rich artistic legacy for the subject and a range of interpretative themes can be developed from this human landscape that is replete with both ancient and modern features. The landscape of The Trundle, and then the Devil's Jumps, approached with about a half an hour's walk uphill from being dropped off by the minibus at Treyford, will provide outdoor working locations. The Devil's Jumps Bronze Age barrows are aligned north-west to south-east, and thus aligned with sunset on Midsummer Day.

The course will commence with a slide talk on landscape painting and materials. If needed, paper will be stretched on boards in preparation for going out the following day. Three days will be spent working *in situ*, two in the studio. While there are aspects of common interest in all of this, individual aspirations and ideas are fundamental. There will be plenty of individual tuition as well as group critiques/discussions.

If very adverse weather conditions occur, adaptive working in locations in the grounds and buildings of West Dean will provide a substitute for being out on the Downs. Emphasis will still be placed on observation and interpretation.

By the end of the course you will have learned how to combine the practicalities of open air observational studies with the more imaginative development of subject matter in the studio. You will have been encouraged to develop your perceptual skills, understanding space, scale, light and colour; and engaged in the discussion of meaning found in the landscape relating to your own work.

It is important to be reasonably fit and prepared for outdoor conditions.

#### 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 practice.

#### ABOUT YOUR TUTOR:

Robert Newell is an exhibiting landscape painter and member of the Royal Cambrian Academy. He studied Fine Art at Wimbledon School of Art and Goldsmiths College, and holds a doctorate of the University of Wales. He recently retired from being a Senior Lecturer in Fine Art.

## TIMETABLE:

### Arrival day: Sunday 14 October

From 4.00pm	Arrival for residential students
5.30pm	Workshops available for dropping off equipment and materials
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 – <b>attendance is an essential part of the course.</b> Introductions followed by a slide talk on landscape painting and materials. If needed, paper will be stretched on boards in preparation for going out the following day.

### Other days: Monday 15 to Thursday 18 October

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: workshops are available up to 10pm for those wishing to work on providing this has been discussed with the tutor. These sessions are untutored.

### Departure day: Friday 19 October

(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	Afternoon classes
3.00pm	Classes finish, please vacate workshop by 3.30pm
3.30pm	Tea then departure

## REQUIRED PREPARATION:

If able to do so, explore the landscape of the Devil's Jumps, draw and take photographs in order to think about how to develop visual ideas. Look at work by Stukeley, Ravilious, Nash, Sutherland, Piper. If appropriate, and you know how to do it, stretch a sheet of drawing paper onto a suitable board, otherwise, don't worry, we can do it on the first evening.

## 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:

#### PIGMENT COLOURS FOR ANY MEDIUM OF CHOICE

The following list is the most generally needed. Lacking any of the pairs of primaries and white could result in encountering a colour you cannot achieve. This is a guide only, you may have similar colours that will be fine. With developing practice, many artists work with a narrower palette of colours.

Titanium White (Use Chinese White or Permanent White gouache with watercolour)

Ivory Black or Lamp Black

Cadmium Yellow Pale or Cadmium Lemon

**Available from the Shop continued:**

Cadmium Yellow Middle  
Cadmium Red  
Alizarine Crimson or Permanent Rose or Rowney Rose  
French Ultramarine Blue  
Cobalt Blue or Prussian Blue  
Raw Sienna or Yellow Ochre  
Indian Red  
Raw Umber

**BRUSHES**

Hog bristle for oils: Filberts – about six or more ranging from small to large. In addition, mongoose or sable or synthetic, round/pointed – around 2 or three.

Synthetic hair or hog bristle for acrylics: Filberts – about six or more ranging from small to large. In addition, mongoose or sable or synthetic, round/pointed – around 2 or three.

Sable brushes or synthetic fibres for watercolour: Round to a point, a range of sizes. Chinese brushes can be very good.

**GENERAL PAINTING MATERIALS AND EQUIPMENT**

Palette  
Painting Knife. Medium size (for mixing oils or acrylics)  
Gummed paper tape (for use with watercolours and drawing media)  
**Turpentine and white spirit are not permitted for studio use.** Zest-It (for use with oil paint), is a non-toxic, low-odour bio-synthetic alternative. This is a requirement for studio work.  
Containers for mediums, dilutents, water, etc. (with lids where required)  
Rags  
Natural sponge for watercolour  
Prepared canvas or board (for oil or acrylic)  
Paper and sketchpads  
Stanley knife  
Ruler

**DRAWING**

Graphite pencils – a range of around four, from 2H to 6B  
Charcoal (willow sticks, uncompressed and compressed)  
Fixative  
Stanley Knife  
Kneadable eraser  
Bulldog Clips (need to be prepared for any windy weather!)  
Masking Tape  
Sketch books/note books.

**OIL PASTELS**

These can be useful for rapid studies outdoors. As with soft or chalk pastels, you find that you accumulate a rather large number of variations and tints. When starting out, one of the standard sets of 24 or so pastels can be useful as a basis (these will include the primary and secondary hues), but you always need to accumulate certain hues and available tints and variations that you find particularly useful. Among these, for landscape, I recommend as many greys as possible, variations in tone and warm to cool (the basic sets will never provide enough of these) plus earth colours, including subtle de-saturated versions. White is important as well.

**Please bring any of the above, if you have them, and in addition:**

Backpack for all equipment used outside  
Drawing boards. These are available from the studios, you may like to bring light weight ones of your own. They need to be rigid.

**Please bring continued:**

Cord to carry drawing board  
Warm clothing and waterproofs  
Walking boots/shoes  
Sunglasses and visor or broad-brimmed hat.  
Water bottle

**Optional:**

Lightweight portable easel (also available in the studio)  
Camping stool or shooting stick  
Map: *O/S Explorer 120 Chichester, South Harting and Kelsey*, 1: 25 000  
Fishing umbrella (with string and tent pegs) (Hopefully won't need to use this!)

**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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