

WEST DEAN COLLEGE  
ARTS & CONSERVATION

# PROSPECTUS 2020 – 21

Full partner of  
**US**  
UNIVERSITY  
OF SUSSEX

Russell-Cotes Art Gallery & Museum collection of watches and The Lobster Phone, West Dean College of Arts and Conservation, part of The Edward James Foundation © Salvador Dalí, Fundació Gala-Salvador Dalí





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# ABOUT THE COLLEGE

Students can expect a creative environment with a forward thinking approach, professional connections and a rich heritage of creativity. Small classes, extended studio access, talented tutors and exceptional facilities offer a rich study experience.

West Dean College of Arts and Conservation is part of The Edward James Foundation, a charitable trust which was set up to promote education in the arts and crafts. The trust, together with external funders, supports emerging talent by offering several scholarships to students who show the enthusiasm, commitment and potential to excel in their chosen field. A number of bursaries are also available to talented students who might not otherwise be able to study here.

## The Edward James Foundation

**Edward James (1907 – 1984)** a life-long patron of the Arts, is best known for his patronage of artists including Dalí, Magritte, Tchelitchew, Fini and Carrington. Through commissions and collaborative work he enabled them to realise their ideas, making a significant contribution to Surrealism in the 20th century. In his own work, James was principally a writer and poet, while his theatrical interior designs for his homes in London and Sussex, including West Dean, were ground breaking in their combinations of art and technology. During the last phase of his career he was responsible for the creation of Las Pozas, a Surrealist architectural masterpiece in the Mexican jungle, which is being considered for World Heritage Site status by UNESCO.

“

I feel that the West Dean community should concentrate on helping young artists and craftsmen to copy some of the more beautiful forms of old craft and design new work upon totally new lines, though always preserving the excellence of former craftsmanship.”

Edward James, 1939

“

There is a strong focus on **craft technique** across all subjects, whether these are deployed in the making of new work or in the conservation of existing objects, alongside an emphasis on providing the time and space for students to master these skills. The College is a very special place. It has a unique character and environment set in the historic West Dean estate and has excellent learning resources, including an **important art collection** and **archive** in addition to well-equipped studios and workshops. Most of all though, the College's small size means we can support the individuality of our students, enabling them to develop their passions and reach their potential within a community of like-minded people.”

*Francine Norris*  
BA (Hons) MA FRSA  
Director of Education



Student installation in the Music Room at West Dean Arts and Crafts Festival 2019, Pastoral by Philippa Clark, Graduate Diploma student



The Lobster Phone, West Dean College of Arts and Conservation, part of The Edward James Foundation © Salvador Dalí, Fundació Gala-Salvador Dalí



Conservation students doing a condition report for the Lobster Phone, West Dean College of Arts and Conservation, part of The Edward James Foundation © Salvador Dalí, Fundació Gala-Salvador Dalí

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OF SUSSEX

West Dean College of Arts and Conservation is formally affiliated with the University of Sussex ([www.sussex.ac.uk](http://www.sussex.ac.uk)) as a Full Partner.

The University awards the majority of our diploma and degree qualifications. The University is a leading research-intensive university, as reflected in the 2014 Research Excellence Framework (REF). Over 75% of its research activity is categorised as world leading or internationally excellent in terms of originality, significance and rigour. Its academic reputation is based on research excellence, internationalism and an interdisciplinary approach. West Dean College of Arts and Conservation has partnered with the University of Sussex since 1996.





# WHY CHOOSE US

## REPUTATION

West Dean College of Arts and Conservation has an international reputation for equipping students with the skills sought by the conservation sector.

## EMPLOYABILITY AND SKILLS

**94%** of students studying at the College\* felt the programme had enhanced their skills and abilities. Alumni can be found in prestigious museums and heritage organisations worldwide and as independent conservators, makers, designers or repairers.

\*from a 2019 survey of students

## A UNIQUE ENVIRONMENT

The College offers a rich arts environment and a focus on craft skills with vocational application. **Our 36 week academic year and extended hours of student access to workshops and studios is exceptional in Higher Education.**

“

Attending West Dean College is a once in a life time opportunity. Your days are spent learning inside a beautiful historic home, surrounded by lush gardens, with fellow students and tutors that are passionate about their chosen field. Smaller numbers in the workshop allows for more dedicated one-on-one time and provides an opportunity to learn skills outside of your core course through cross disciplinary collaboration on projects both in and out of the workshops.”

*Amberley Nelson*

President of the Student Association





“

The tutors in our programme are true experts in their fields with a mountain of experience behind them.”

*Shane Orion Wiechnik*  
Graduate Diploma student

## MEET US

### OPEN DAYS

Come and see the College in action. Register online or email [admissions@westdean.ac.uk](mailto:admissions@westdean.ac.uk)

Friday 6 December 2019 | Saturday 8 February 2020

### TAKE A VIRTUAL TOUR



Take a tour from your mobile, tablet or computer.





# CONSERVATION

## Welcome

Studying in the School of Conservation will prepare you for the next steps in your conservation career.

Our alumni work in many of the most prestigious institutions and private practices in the world. Courses are available to MA level, the global industry standard for conservation. Curriculums are aligned with the Institute of Conservation's professional standards.

Whilst working in your chosen specialism, selected from books, ceramics, clocks, collections care, furniture or metals, you benefit from networking with students and staff from other pathways and cross disciplinary teaching in sciences and contextual studies. The involvement of practicing accredited conservators and external heritage and craft specialists in course delivery ensures that teaching is contemporary and consistent with current practice. The longer terms and seven day access to the studios and workshops, gives you the opportunity to explore, practise and refine your theoretical and practical skills.

Our aim is for students to leave West Dean College of Arts and Conservation with the appropriate academic qualifications and practical training to pursue the next stage of their careers, and that the College continues to be recognised as a world leader for training in conservation and historic craft practice.

**There is a sense of amazement at holding in your hands something that is a physical link with the past, made and used by people you can never know, yet providing a window into how things were.**

**Being a conservator is a continuous process of discovery, investigation and application of technique, all undertaken for the purposes of helping people to understand and appreciate history and preserving what is valued today for future generations.**

*Elizabeth Neville*

MA ACR  
Head of School of Conservation





# ABOUT THE SCHOOL OF CONSERVATION

**At West Dean College of Arts and Conservation we specialise in the conservation of tangible cultural heritage. This involves the investigation of the condition and context of objects and collections and the subsequent selection and implementation of conservation measures to protect and sustain.**

Conservation measures can be applied to individual objects or structures and may include cleaning, consolidation, remedial treatments, reconstruction, protective packaging and preparation for exhibitions. A guiding principle is that treatments involve the minimum actions necessary to maintain an object for its intended use. Conservation is also applied at a holistic level through the development and management of strategies for the maintenance and safeguarding of collections and historic interiors and buildings.

Conservators usually specialise either in objects-based conservation or collections care. Both areas require close collaboration with owners and custodians to establish history, context and future use; with scientists to analyse materials, with funders to support projects, and with the public to engage and enthuse.

Evidence of experience/engagement with your chosen pathway needs to be shown in your application if you do not have any subject specific qualifications. Conservation requires good dexterity and observational skills and a calm, focused approach to practice that can cope with methodical work yet manage unexpected change. These competencies will be assessed at the interview stage through your portfolio and practical tests.

**Conservation studio access is 8.30am to 10pm, seven days a week, which is exceptional in higher education.**

## Supporting Facilities

The specialist Arts and Conservation Library gives you access to approximately 11,000 books and 85 journals. Students can access the online catalogue remotely and also have access to the University of Chichester Library and Chichester Library alongside other specialist libraries in the area through an inter-library loans service. The Archives of the Edward James Foundation are also available for consultation by arrangement via the Library.

To develop particular areas of your professional practice students also have access to over 800 short courses at the College each year. See page 52 for more information.

“

You should strive to conserve cultural heritage so that it can continue to be used for education and enjoyment, as reliable evidence of the past and as a resource for future study.”

The Institute of Conservation's Code of Conduct, 2014



## ALUMNI DESTINATIONS

Conservation alumni have gone on to work in institutions and the independent sector worldwide including:

- Bodleian Library (Oxford, UK)
- Boerhaave Museum (The Netherlands)
- British Museum (London, UK)
- Cambridge University Library (Cambridge, UK)
- Cambridge College's Conservation Consortium (Cambridge, UK)
- Canadian Conservation Institute (Canada)
- Charles Frodsham Ltd (UK)
- Chester Beatty Library (Dublin, Ireland)
- Cliveden Conservation (UK)
- Columbia University Libraries (New York, USA)
- Gold Museum (Bogota, Colombia)
- Huntington Library (California)
- Imperial War Museum (London, UK)
- Iowa University (USA)
- Lambeth Palace (London, UK)
- Museum of London (UK)
- National Maritime Museum (London, UK)
- National Museum of the Royal Navy (UK)
- National Museums Liverpool (UK)
- National Museums Scotland (UK)
- National Trust (UK)
- Parliamentary Archives, Houses of Parliament (London, UK)
- Plowden and Smith Ltd (UK)
- Richard Rogers Conservation (UK)
- Royal Museums Greenwich (London, UK)
- Royal Swedish Palaces (Sweden)
- Smithsonian Museums (USA)
- The Clockworks Museum (London, UK)
- The National Archives (London, UK)
- The Royal Collections, Windsor Castle (London, UK)
- University of Aberdeen (Scotland)
- University of Glasgow (Scotland)
- Victoria and Albert Museum (London, UK)
- Vienna Clock Museum (Austria)
- Wellcome Trust (London, UK)
- Virginia Commonwealth University (USA)
- Yale Center for British Art (USA)



# CONSERVATION SCIENCE FACILITIES

When assessing an historical object you will look at material makeup, method of production or artistic techniques used and areas of damage or deterioration. This will start with visual examination but often progresses to the use of scientific techniques of microscopy, digital imaging techniques such as RTI (Reflectance Transformation Imaging), multispectral imaging such as UV or IR image, x-radiography, or materials analysis such as with Portable X-ray Fluorescence (pXRF) for elemental analysis or Fourier Transform Infra Red Spectrometry (FTIR) for determining chemical compounds present.

The use of analytical technologies in conservation is driven by the need to understand the work and its condition in order to make the most informed choices when deciding on a conservation or restoration process.

## Science Equipment

You will have access to the School of Conservation's Analytical Laboratory to undertake technical analysis commonly encountered in the heritage sector. The Laboratory was significantly expanded in 2019 and equipment includes a new Tensometer, a Portable X-ray Fluorescence (PXRF) Spectrometer, FTIR Spectrometer, Fluorescence Microscope, UV-visible Spectrometer and Visible Light Spectrometer. Students use these instruments for both practical treatments and academic research.

## Applying science to conservation projects

Students specialising in Furniture conservation needed to determine whether an historic 18th century chair had once had gilded decoration. The owner had historic drawings which seemed to indicate that gilded decoration has been applied. Analysing the areas in question using XRF, we were able to determine that somewhat surprisingly there was in fact no evidence of gilding or remnants of gold on the chair.

A Metals conservation student examined what appeared to be a dinner knife with an octagonal metal handle. The knife initially appeared quite corroded and unremarkable, but XRF analysis showed the handle to be a complex construction made up of lead, brass and gold, which were revealed more clearly after careful cleaning. This knife also featured an unusual spring-loaded weighing scale built into the handle and X-ray imaging showed that the cavity containing this mechanism extended most of the way through the handle. In this case what initially appeared to be an unremarkable historic piece was revealed to be an unusual example of bespoke craftsmanship.

Students from across all conservation disciplines use the Laboratory and work with the Science Liaison Officer on their projects.

“

The application of these technologies to the wider field of restoration and conservation is game changing in many ways. They allow the understanding and documentation of works to a much higher level than was previously possible, often in ways that are either completely non-destructive or that only require micro-sampling. This in turn gives the conservator much more to go on when making decisions of how best to preserve the piece through sympathetic conservation or restoration measures. This is one of the reasons that West Dean College supports the integration of scientific techniques into conservation through its provision of analytical equipment and support from science teaching staff.”

*Dr Eric Nordgren*  
Science Liaison Officer



“

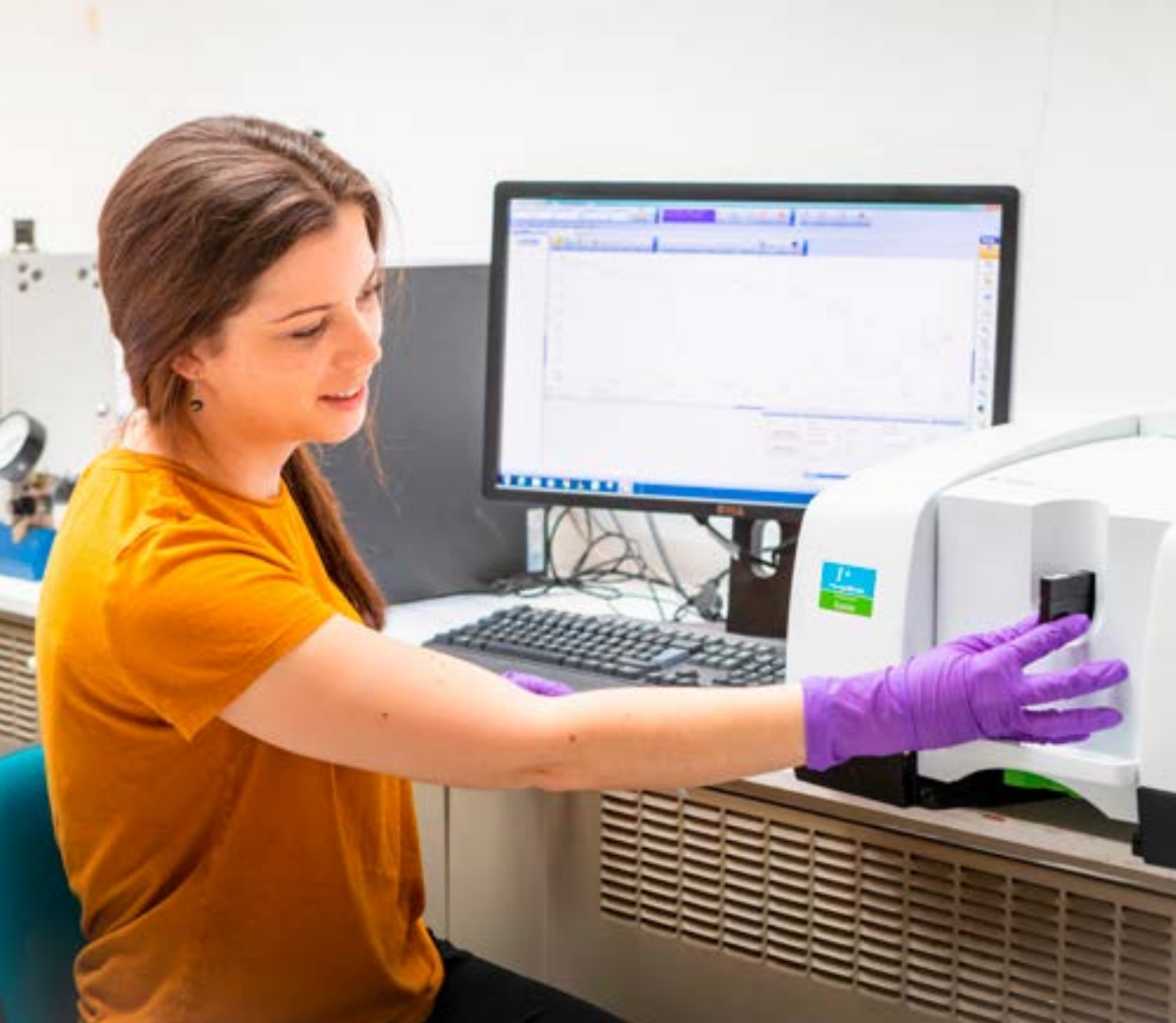
Another highlight of my experience here is having access to the in-house science lab and tailored science lectures. I learnt about sampling techniques, and I have been carrying out Fourier-Transform Infrared (FTIR) spectroscopy analysis to identify unknown materials deposited on ceramic surfaces.”

*Andri Maimaridou*  
Graduate Diploma student



Analysing an 18<sup>th</sup> century chair, once owned by Horace Walpole

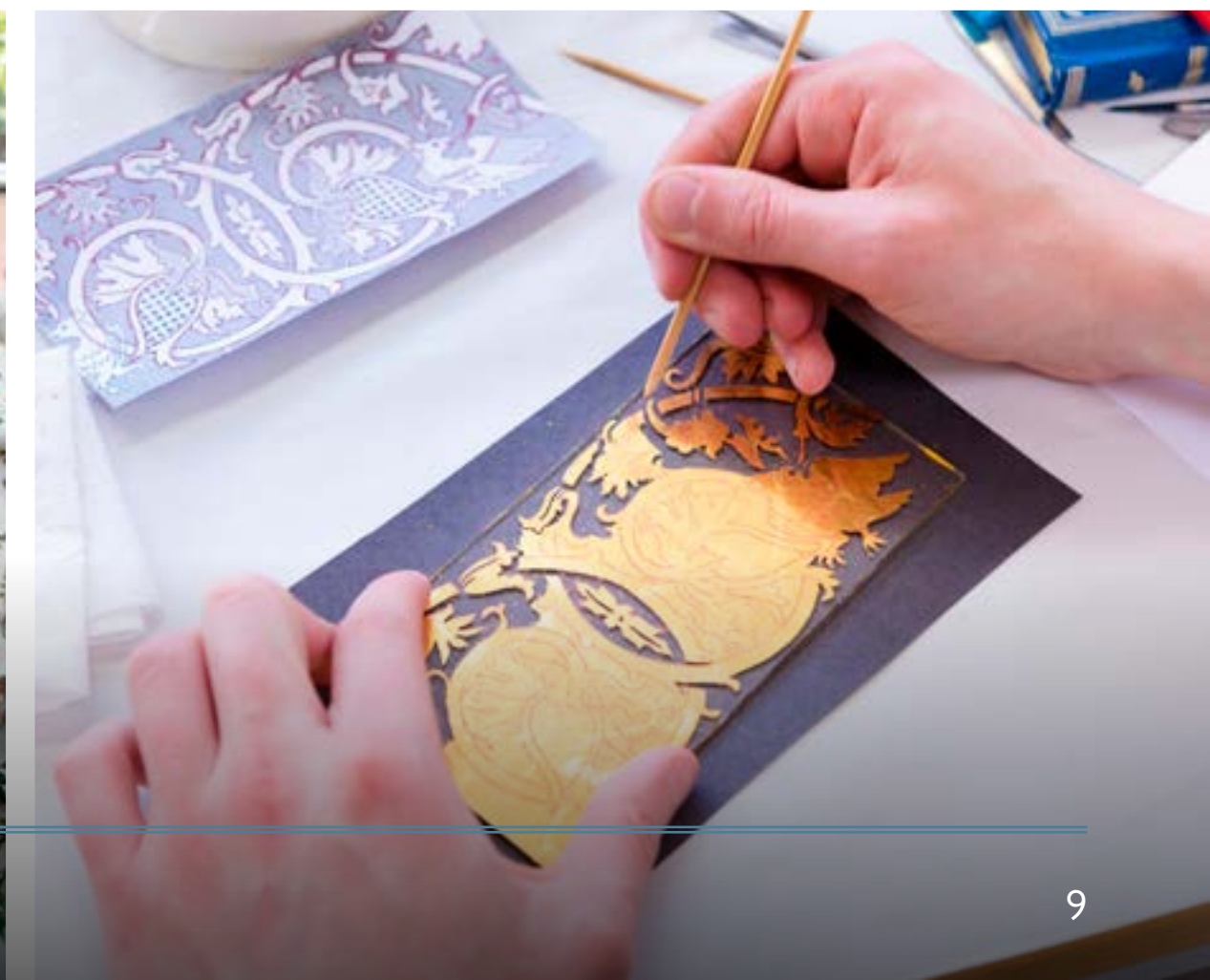
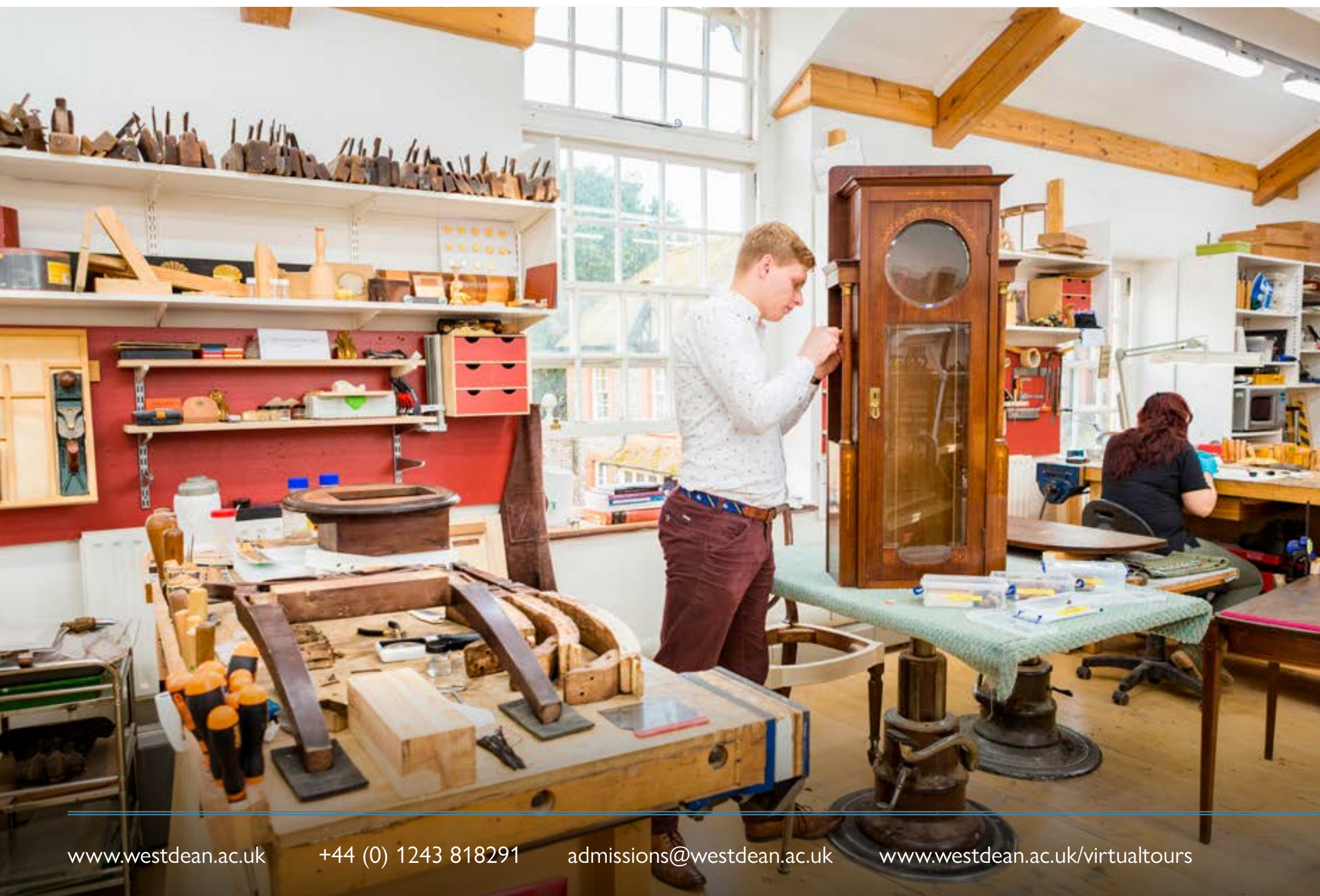




The Globe Clock, "Falling Ball Clock" presented to Society of Antiquaries of London by Benjamin Vulliamy



## CONSERVATION





# CONSERVATION WORK PLACEMENTS

The College's extensive links with museums, conservators and professional bodies in the heritage sector in the UK, EU and internationally, opens up an impressive range of work placement opportunities for our students. MA Conservation Studies students typically undertake a placement of six weeks.

## Recent placement host institutions include:

Amsterdam City Archives, The Art Institute of Chicago, Bodleian Library, Brighton Pavilion, British Museum, Fishbourne Roman Palace, Heritage Blacksmith Partnership, Imperial War Museum, Lambeth Palace Library, Leiden University Library, Library of Congress, Maritime Museum Rotterdam, National Museum of American History, Notarial Archives, Malta, Oxford Conservation Consortium, Richard Rogers Conservation, Royal Collection Trust, Royal Museums Greenwich, Smithsonian National Museum of American History, Victoria and Albert Museum (V&A), Yale University Library,

“

For us, work placements offer an important bridge between us as a major conservation department and potential employer and the colleges preparing students for careers in the world of conservation.

Placement students bring with them a boost of enthusiasm and fresh insights on working practices, and their questions often challenge us in turn to think in different ways about old problems. One of the most important aspects of placement work is putting conservation decisions in context, and this is a very difficult skill to teach in a college setting. Understanding the difference in approach to the same object depending on usage, ownership and context is a crucial ability for conservation students to learn and placements are the best way to develop this.”

*Nicole Gilroy*

Book Conservation Supervisor, Bodleian Library

## Victoria and Albert Museum Placement

“

As part of my studies I secured a six week placement at the V&A in the Ceramics and Glass Conservation Studio. Working alongside a small team, I have been able to learn from specialists in the field: Hanneke Ramakers (Senior Ceramics, Glass & Related Materials Conservator), Fi Jordan (Senior Ceramics & Glass Conservator) and Victoria Oakley (Head of Objects Conservation). **The opportunity has enabled me to be immersed in the day-to-day life of being a conservator at the museum,** involving activities such as attending meetings and conferences, assessing objects for loans, assisting with preparing objects for exhibitions and treating objects in need of conservation.

I have been able to work on a set of three Fritware tiles with Persian inscriptions and floral ornaments from the 14th century. As the tiles will be photographed for an upcoming publication they were brought in for conservation due to one of the tiles having previous repairs that had discoloured. The treatment I performed involved: surface cleaning, recessing the previous fills, consolidating weak areas of glaze, refilling areas of loss, retouching fill areas and rewriting the museum numbers. I particularly enjoyed working on this object as I find previous repairs fascinating because they provide so much information about an object's history.

**I have really enjoyed my time at the V&A. The experience has provided insight into life after West Dean College and has better prepared me for looking for future work.** I am very thankful to the conservators who made me feel so welcome and taught me so much.”

*Rosie Blay*

MA Conservation Studies student



Pictured left, Rosie Blay and right fellow student Nayla Maaruf on placement at the V&A.



# CONSERVATION WORK PLACEMENTS

## Oxford Conservation Consortium Placement

“

The focus of my placement was the cleaning, re-housing and repair techniques on parchment. Apart from the practical work and the numerous external visits to different libraries and archives in Oxford, one of the best aspects of my placement was having access to the Chantry Library.

For a student such as myself, the library provides an inviting and comfortable space where I was able to consolidate my learning in the studio. I was able to learn more about a variety of materials and objects such as parchment and seals, as well as read about interesting conservation topics, including preventive conservation and condition surveys. The variety of resources at the library were also very helpful for me to finish course work related to my studies, including research for a science report... Personally, it was a remarkable experience.”

*Maria Borg*

MA Conservation Studies student

## CONSERVATION SERVICES FOR CLIENTS

Students carry out supervised conservation work of historic ceramics, metalwork, clocks, books, wood, furniture and decorative surfaces for clients, including the museum and heritage sector, the antiques trade and for private individuals. Work is consistent with current conservation standards.

## STUDENT BLOG

See the School of Conservation Blog for the latest student projects and research. An alumna who was invited to an international symposium based on her student blog post commented, “The West Dean blog is changing my life!”

[www.westdean.ac.uk/study/school-of-conservation/blog](http://www.westdean.ac.uk/study/school-of-conservation/blog)

## Russell-Cotes Art Gallery & Museum Placement

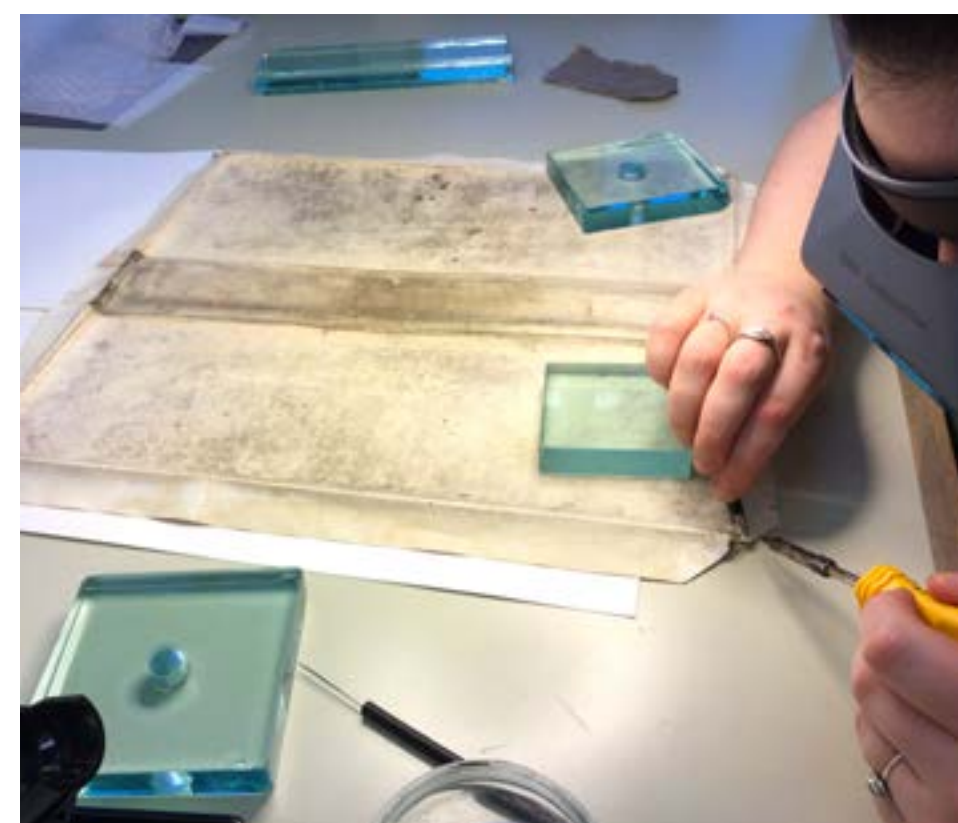
“

The College has a good working relationship with the Russell-Cotes, and I had seen a number of objects from the collection on fellow students' benches... I was really looking forward to working with Duncan to broaden my knowledge of curatorial and collections management – I didn't want to do a work placement where I just fixed clocks all day, I could do that just as easily at college.

It has been a really interesting month for me, both in terms of the range of different watch styles and mechanisms that I have been able to examine, but also getting a better understanding of the behind-the-scenes running of a museum and being involved in a variety of other tasks like hanging pictures and auditing parts of the ceramic collection.”

*Dale Sardeson*

MA Conservation Studies student



Nayla Maaruf on placement at the V&A



Maria Borg on placement at Oxford Consortium



Dale Sardeson on placement at Russel-Cotes Gallery & Museum



LEVEL 6

# GRADUATE DIPLOMA CONSERVATION STUDIES

The Graduate Diploma is the start of your transition into Conservation Studies if your undergraduate degree was not in a related field.

The Graduate Diploma provides the theoretical and practical knowledge and experience necessary to start your career as a conservator and to begin to develop an area of specialisation. The programme is designed to be accessible from both the humanities and science study backgrounds. Students choose one of the pathway specialisms below, yet elements of interdisciplinary work are still involved.

SUBJECT SPECIALISMS

- Books and Library Materials
- Ceramics and Related Materials
- Clocks and Related Objects
- Furniture and Related Objects
- Metalwork

INTERDISCIPLINARY STUDIES

- Contextual and professional studies
- Conservation science

PROGRAMME CONTENT

You will be introduced to conservation documentation, conservation technique and application, materials science and how history and context informs decision-making in conservation. As the year progresses, you will undertake more complex conservation projects and by the end of the course you will have acquired a repertoire of conservation treatments and gained an understanding and appreciation of the history and cultural context of objects in your chosen pathway. The content of this programme has been developed in line with The Institute of Conservation’s Professional Standards in Conservation and the UK Quality Code for Higher Education.



Unique Features

- West Dean College has a large and diverse collection comprising objects from all disciplines. The collections are used by students to apply their knowledge to real-life problems.
- The immersive environment encourages joint learning and interdisciplinary practice.
- Regular visiting lecturers and part time tutors from public and private institutions.
- Field trips to conservation studios, historic sites and exhibitions.
- The programme has a low student to staff ratio.
- The 36 week programme has workshop access 8.30am – 10pm, seven days a week which is exceptional in a higher education environment

PROGRAMME STRUCTURE – 36 WEEKS

Semester 1 (18 weeks)			Stage assessment	Semester 2 (18 weeks)			Final Assessment
Study Block 1 (12 Weeks)	Christmas Vacation	Study Block 2 (6 Weeks)		Study Block 3 (6 Weeks)	Easter Vacation	Study Block 4 (12 Weeks)	
Unit G1A Introducing Professional Practice (40 Credits)				Unit G2A Developing Professional Practice (10 Credits)		Unit G3A Research through Practice (30 Credits)	
Unit G1B Introducing Conservation Science (10 Credits)				Unit G2B Conservation Science: Development and Applications (10 Credits)			
Unit G1C Contextual and Professional Studies 1 (10 Credits)				Unit G2C Contextual and Professional Studies 2 (10 Credits)			

Entry Requirements

The Graduate Diploma is accessible to students from both humanities and science backgrounds. You need to have a degree or qualification at equivalent level to a second year of undergraduate study, e.g. HND, FdA, DipHE. Alternatively, accreditation of prior experiential learning (APEL) will be considered for those who have been out of formal education for some years and are over 21, who do not meet the general (minimum) entrance requirements, but who can demonstrate their capacity for degree-level work in other ways.

International students will require English language CEFR (Common European Framework of Reference for Languages) Level B2 or IELTS 6.5 or above.



# GRADUATE DIPLOMA CONSERVATION STUDIES

## TEACHING AND LEARNING

This 36 week, one year programme is undertaken by many students prior to studying on an MA in Conservation Studies. The curriculum is delivered over two 18 week semesters with vacations at Christmas and Easter. A minimum of three days per week is spent working in one of the specialist conservation studios with approximately one day per week spent on interdisciplinary courses in science and contextual studies.

You will have on average 24 contact hours per week, typically consisting of:

- 6 hours of lectures or demonstrations
- 1 hour of seminars and peer to peer presentations
- 14 hours of workshop time with a supervisor
- 2 hours of external trips and visits (on average)
- 1 hour of tutorials to discuss practical projects or more formal tutorials

There is a one week induction at the start of each academic year, a non-taught reading week and a marking week in each of the two semesters and a week at the end of the second semester for the end of year exhibition.

## Independent Learning

When not attending lectures, seminars, workshops or other timetabled sessions you will be expected to continue learning independently through self-study for approximately 13-14 hours per week. Typically, this will involve reading journal articles and books, working on individual and group projects, undertaking research in the library and preparing coursework assignments and presentations.

## Overall Workload

Graduate Diploma: 60% of your time will be spent in scheduled learning activities or working under supervision.

Scheduled teaching and learning: 720 hours.

Independent learning: 480 hours.



“

If I think about my time here, the biggest delights have been in meeting so many likeminded people and visiting so many professional establishments (in particular when we all travelled to Vienna). Being able to talk regularly with passionate students and professionals has been amazing. The tutors in our programme are true experts in their fields with a mountain of experience behind them.”

*Shane Orion Wiechnik*

Graduate Diploma student



Student study trip to Vienna, 2019.

## CONTEXTUAL AND PROFESSIONAL STUDIES

Students across all pathways study together to examine the common foundations of historical, cultural and professional knowledge that are relevant to understanding contemporary conservation practice. Content is delivered through a mix of lectures, recommended reading, seminars and visits.

Themes explored in the first semester include the role of the conservator, ethics and conservation standards, the value of craft, sustainability and the significance of heritage to different cultures. The driver for this unit of study is to help students situate the specific conservation projects they are working on in their specialist pathways within a wider cultural and professional context. Seminar sessions provide an opportunity for students to share their own projects and discuss the ethical dilemmas and complexities around decision making with their peers. Exercises and assignments are designed to introduce research skills and promote critical analysis and reflection.

For the second semester the focus moves to the collection, its context and the associated complexities of decision-making. Visiting lecturers and visits will introduce students to a range of preservation strategies in different organisations. Students will consider how the decision-making for the treatment of objects they work on can be influenced by the context of the collection they are part of or the institutional policies or strategies of their custodians. Students are asked to present case studies on the challenges of collections care in different situations and exercises and assignments are designed to continue the development of research skills, critical analysis and reflection.

These units are complimented by the bi-annual cross school trip.



LEVEL 7

# MA CONSERVATION STUDIES

The MA Conservation Studies builds on your existing experience of conservation and equips you with the skills and range of competencies sought by the conservation sector.

This rigorous and highly respected programme draws on an extensive sector network nationally and internationally, including industry bodies such as Icon. The focus is on research through practice. You will draw on theoretical, scientific, and analytical study of artefacts and materials, and analyse the context and practice of conservation. MA Conservation Studies students deliver a major final research project. Students choose one of the pathway specialisms below, yet elements of interdisciplinary work are involved:

SUBJECT SPECIALISMS

- Books and Library Materials
- Ceramics and Related Materials
- Clocks and Related Objects
- Furniture and Related Objects
- Metalwork

INTERDISCIPLINARY STUDIES

- Research methods for conservation
- Science analysis

PROGRAMME CONTENT

Areas of study in the first two semesters include the further development of practical skills through supervised work on a range of objects with complex treatment requirements, incorporation of scientific analysis into conservation projects to inform treatment decisions and a six week work placement to broaden practical experience, build contacts and gain transferable skills. Research skills are taught in the first semester in preparation for final research project development during the second semester. The third semester is devoted solely to the student's final research project. The content of this programme has been developed in line with the Institute of Conservation's Professional Standards in Conservation and the UK Quality Code for Higher Education.



Unique Features

- West Dean College has a large and diverse collection comprising objects from all disciplines. The collections are used by students to apply their knowledge to real-life problems.
- The immersive environment encourages joint learning and interdisciplinary practice.
- Regular visiting lecturers and part time tutors from public and private institutions.
- Field trips to conservation studios, historic sites and exhibitions.
- The programme has a low student to staff ratio.
- The 46 week programme has workshop access 8.30am – 10pm, seven days a week which is exceptional in a higher education environment.

Entry Requirements

Progression from the Graduate Diploma in Conservation Studies to Masters requires successful completion of the graduate programme with a good pass.

Applicants with conservation experience and scientific knowledge equivalent to the Graduate Diploma in Conservation Studies may enter directly on to the Masters programme, in which case an upper 2nd class or above UK Honours degree in an appropriate subject or a non-UK equivalent is required. Alternatively, accreditation of prior experiential learning (APEL) will be considered for those who have been out of formal education for some years and are over 21, who do not meet the general (minimum) entrance requirements, but who can demonstrate practical skills or evidence of practical interests and research and writing abilities commensurate with BA level.

International students will require English language CEFR (Common European Framework of Reference for Languages) Level B2 or IELTS 6.5 or above.

PROGRAMME STRUCTURE - 46 WEEKS

Semester 1 (18 weeks)			Stage assessment (FEB)	Semester 2 (14 weeks)			Stage Assessment	Semester 3 (14 weeks)		Final Assessment
Study Block 1 (12 weeks)	Christmas Vacation	Study Block 2 (6 weeks)		Study Block 3 (6 weeks)	Easter Vacation	Study Block 4 (8 weeks)		Study Block 5		
MA1A Extending Practice 50 credits		MA2A Professional Practice 35 credits  Work placement element		MA2A Professional Practice (cont.) 35 credits		Unit MA2RP Project Realisation 60 credits				
Unit MA1B Conservation Science Analysis 10 Credits										
Unit MA1C Research studies & project design 10 Credits				Unit MA1RP Project Development 15 credits						



# MA CONSERVATION STUDIES

## TEACHING AND LEARNING

This 46 week, one year programme\*, is delivered over three semesters of 18, 14 and 14 weeks duration with vacations at Christmas and Easter. For the first semester a minimum of three days per week is spent working in one of the specialist conservation studios with an additional day spent on interdisciplinary courses in science and research skills. As the year progresses, students are expected to work with increased autonomy and to focus on their own research through practice rather than taught content. The first half of the second semester is devoted to the work placement and for the remainder of the academic year students continue to have access to the conservation studios, analytical resources and library to complete practical projects and their final research.

For semester 1 you will have 19-20 contact hours per week, typically consisting of:

- 5-6 hours of lectures or demonstrations
- 1-2 hours of seminars and peer to peer presentations
- 10 hours of workshop time with a supervisor
- 2 hours of external trips and visits (on average)
- 1 hour of tutorials to discuss practical projects and more formal tutorials

For semester 2, outside of the work placement, you will continue to have full workshop access and have 10 contact hours per week in the above areas.

For semester 3 you will continue to have full workshop access and have approximately 1 hour tutorial time per week.



## Independent Learning

When not attending lectures, seminars and workshops or other timetabled sessions, you will be expected to continue learning independently through self-study. Typically, this will involve reading journal articles and books, working on individual and group projects, undertaking research in the library, preparing coursework assignments and presentations and undertaking and writing up your final research project.

## Overall Workload

Total scheduled teaching and learning: 600 hours. Independent learning: 1200 hours.

In semester 1, 41% of your time will be spent in scheduled learning activities or under supervision. In semester 2, 25% of your time will be spent in supervised activities and in semester 3, you will be expected to work independently with tutorial support.

“

I chose West Dean as it has such a good reputation in the industry. I like having so much access to the workshops and working on quality objects as well as the small class sizes. The College is very well focussed on conservation in an intensive, positive and friendly way.”

*Cathy Silverman*  
Alumna

## RESEARCH METHODS FOR CONSERVATION

This unit introduces a range of research methods and tools appropriate to an advanced level of study in conservation.

It is designed to enable the identification of research questions and methods appropriate to the development of either a final Postgraduate Diploma research project or an MA research project.

At the start of the year, Academic Research and Writing Skills sessions will introduce students to the Library's research resources (catalogues, information retrieval, online databases and archives) as well as appropriate academic conventions for citing and referencing (Harvard).

Through a series of lectures, seminars and workshops a range of scientific, social scientific and humanities based research skills will be explored and visiting lecturers will present on their areas of research. Further lectures and seminars will investigate the role of the conservator in diverse contexts and fields of practice and contemporary concerns and debates in conservation. This will lead students towards identifying research opportunities within their practice as it develops through MA1A. Possible research questions are then presented and discussed with peers and tutors with a view to; assessing their purpose and viability, identifying source material and primary research methods, possible constraints and ethical issues, methods of analysis, evaluation and presentation. Students are expected to review a range of research skills to provide them with a broad understanding on which to develop the methodology for their final selected research question. In addition, through individual and group exercises, students will study, critically evaluate and discuss examples of writing to a publication standard in preparation for the written element of their final research project.

This will comprise lectures and seminars, theoretical exercises, peer group discussions and independent study leading to a review of research methodologies, development of a final research question, methodology and indicative reading list with an oral presentation of the research question to an audience of peers.



SUBJECT SPECIALISM  
LEVELS 6 AND 7

# BOOKS AND LIBRARY MATERIALS

Your opportunity to develop the skills and competences to work towards becoming a professional book conservator.



Objects from special collections and private collectors are provided for you to work on to acquire and practice both established and developing techniques. In keeping with professional standards, treatments are discussed and agreed with stakeholders, with reference to the current and historical context of the item, its structure and a scientific understanding of its materials.

The course is delivered in well-equipped workshops, with areas for practical work, scientific research and testing, bookbinding, finishing, tool sharpening and secure storage. Each student has their own individual bench.

## Practical Work

You will study historic bookbinding techniques and the relationship between structure, mechanical use and deterioration through the observation of original material and model making of book structures. You will also become familiar with ethical considerations when taking decisions about treatments of books and archive material from special collections and private collections.

You will undertake negotiated projects, using appropriate methods to document objects and assess their condition, discuss treatment strategies, and take part in decision-making. Outcomes are recorded, discussed and communicated as part of learning through practice. Work undertaken will increase in complexity over each one year period, enabling you to accumulate a core range of practical skills that can be applied to selecting and executing appropriate treatments. Ultimately, you will develop the ability to adapt these techniques according to need. Throughout your time you will work with increasing autonomy.

Seminars, lectures and case studies all add to producing a portfolio of treated objects and demonstrable workplace skills. Your learning will be enhanced by visiting lecturers and group visits to collections, studios and workshops.

## Conservation Theory

Challenges and strategies in object and collections care are introduced, including considerations of usage, exhibitions, environmental monitoring, enclosures, and protective systems. Reflective practice is continuously developed to integrate practical, theoretical, conceptual and professional skills.

## Placements

In the MA programme you will undertake a six week placement in a professional studio, either in a public institution or private workshop. Recent placements have included the Bodleian Library, the Victoria and Albert Museum, the British Library, Lambeth Palace Library, National Archives of the Netherlands, Leiden University Library, Lincei Library in Rome, the National Library Board in Singapore, Amsterdam City Archives, Smithsonian National Museum of American History and the Library of Congress. The programmes culminate in an exhibition of work supported by portfolios and associated documentation.

“

The aim of the Book and Library Materials programme is to provide students with a good technical knowledge, an understanding of the theory behind decision making as well as strong hand skills. All this will enable them to become professional conservators working to preserve cultural heritage materials.”

*Mariluz Beltran de Guevara*

ACR  
Subject Leader



## SUBJECT SPECIALISM

## BOOKS AND LIBRARY MATERIALS

## SEE WEBSITE FOR TEACHING STAFF

## AFTER YOU GRADUATE

Graduates have gone on to work at Cambridge University Library, Fitzwilliam Museum, Cambridge, Smithsonian Institution, Chester Beatty Library, Dundee University Library, PZ Conservation, Victoria and Albert Museum, the British Library and Lambeth Palace Library.



## STUDENT TRIPS

“

External visits were an essential part of the course. We were able to visit museum collections and private studios to see how conservators approached problems in a realistic way. It was fascinating to see how the skills learned in the workshop are applied outside the educational setting.”

*James Davis*

MA Conservation Studies student

## STUDENT PERSPECTIVES

“

Prior to arriving at West Dean College of Arts and Conservation, I studied library science at Pratt Institute and worked as a librarian in New York. I knew that I wanted to continue my studies and learn more about the materiality around books and libraries, and I believed that conservation was the proper avenue for that. I chose to study at West Dean College because I felt that its program was uniquely suited to developing a deep and thorough understanding of bookbinding and conservation due to its reputation for world-class tutors and emphasis on rigorous bench work.

**Among the highlights of my time have been a multi-day visit to Cambridge University and their historic libraries and conservation facilities,** as well as the many guest lectures from experts in their respective fields—bookbinding history, printing history, woodworking, tool-making...the list goes on.

Upon graduating, I will return to the United States to begin my conservation career, hopefully working in a research institution with a notable collection of late medieval and early modern books. Undoubtedly, the tuition at West Dean College is very demanding yet rewarding, and has allowed me to hone the sophisticated hand-skills and hard-earned knowledge needed to allow me to realize my goals as a successful book conservator, and ultimately a leader in the profession.”

*Garrett Sumner*

MA Conservation Studies student

“

After trying all other pathways into conservation, such as volunteering in museums and working in related industries, I believe that completing the Masters at West Dean has provided me with the best possible base from which to build a career. ...I would like to thank The Lawrence Atwell's Charity for their generous (bursary) backing throughout my studies; it would not have been possible to complete the two-year course without financial help. Due to the continued support of the Charity I have advanced my knowledge and key conservation skills and now look forward to progressing through a career in conservation.”

*Emily Thomas*

MA Conservation Studies student





SUBJECT SPECIALISM  
LEVELS 6 AND 7

# CERAMICS AND RELATED MATERIALS

**Your opportunity to develop the skills and competences to work towards becoming a professional ceramics conservator.**

Objects from historical and private collections are provided for you to work on (from archaeological finds to decorative arts objects from a range of cultures and stylistic periods), to acquire and practise both established and developing techniques. In keeping with professional standards, treatments are discussed and agreed with stakeholders, with reference to the current and historical context of the item, its technical aspects and a scientific understanding of its materials.

The course is delivered in a well-equipped workshop, where each student has their own dedicated workspace. There are areas for photography, microscopy and a wet room for cleaning processes.

## Practical Work

Practical exercises with a range of ceramic body types help students to develop and apply appropriate conservation treatments for a range of ceramic objects, ranging from preventive care through to reconstruction and visual integration.



Conservation work on 'Pity' a plaster statue made by Joy McKean between 1930-32.

You will undertake negotiated projects, using appropriate methods to document objects and assess their condition, discuss treatment strategies, and take part in decision-making.

Outcomes are recorded, discussed and communicated as part of learning through practice. Work undertaken will increase in complexity over each one-year programme enabling you to accumulate a core range of practical skills that can be applied to selecting and executing appropriate treatments.

Ultimately you will develop the ability to adapt these techniques according to need. Throughout your time you will work with increasing autonomy. Seminars, lectures and case studies all add to producing evidence of treated objects and demonstrable workplace skills.

Your learning will be enhanced by visiting lecturers and group visits to collections, studios and workshops.

## Conservation Theory

Challenges and strategies in object and collections care are introduced, including considerations of usage, exhibitions, environmental monitoring, and protective systems. Reflective practice is continuously developed to integrate practical, theoretical, conceptual and professional skills.

“

We focus on live projects. The working conditions and small class sizes give our students the time and space to develop at their own pace in a learning environment.”

*Lorna Calcutt*

MA ACR, Subject Leader



A 16th century two-handled jar being worked on for The Courtauld Institute.

## Professional Context

Icon accredited (PACR) teaching staff ensure all work is consistent with Professional Standards, thereby ensuring you start your career on a trajectory consistent with your own career goals. Work placements prepare you for a career in ceramics and related materials conservation. You will undertake a placement in a professional studio, either in a public institution or private workshop.

Recent placements have included the British Museum, the Victoria and Albert Museum, Royal Collection Trust, Birmingham Museum of Art USA, The Art Institute of Chicago, National Museum of American History and Arizona State Museum. The course culminates in an exhibition of work supported by associated documentation.

## STUDENT TRIPS

“

I enjoyed the study visit to Southampton Archaeological unit. Accessing the archaeological material from the collection helped me to carefully observe the diversity of the ceramic fabric through microscopes that couldn't otherwise be possible.”

*Andri Maimaridou*

Graduate Diploma student



## SUBJECT SPECIALISM

## CERAMICS AND RELATED MATERIALS

## PROGRAMME ADVISERS

**Reino Liefkes** – Curator of Ceramics,  
Victoria and Albert Museum

**Victoria Oakley** – Head of Sculpture, Metals,  
Ceramics and Glass Conservation Department,  
Victoria and Albert Museum

**Errol Manners** – BADA member;  
Specialist in European and English Porcelain

**Loretta Hogan** – Senior Ceramics Conservator,  
British Museum

## SEE WEBSITE FOR TEACHING STAFF

## AFTER YOU GRADUATE

Graduates have had placements at, or gone on to work with:  
the British Museum, Victoria and Albert Museum, Royal  
Collection Trust, Ashmolean Museum, The Metropolitan  
Museum, National Museums  
Liverpool, National Museums  
Scotland, Cliveden  
Conservation, Plowden  
and Smith Ltd.  
and Sarah Peek  
Conservation.



## STUDENT PERSPECTIVES

“

I studied objects conservation previously in Australia but I wanted to further develop my practical treatment skills. I am also passionate about ceramics, so coming to West Dean College of Arts and Conservation was the natural choice.

Prior to attending West Dean College I was working in the preservation department of a public library in Sydney, stabilising books and archive papers for digitisation. There are very few objects conservation jobs available in Australia and the market is extremely competitive, so part of my decision to come to West Dean College was to enhance my employability.

My favourite thing about West Dean College is being able to work on an amazing range of objects alongside other enthusiastic students. One of the highlights of my time so far has been working on a 16th century maiolica pharmacy jar with my peers Emily and Jamie. I was also incredibly lucky to undertake an eight-week work placement with the Royal Collection Trust in London. **I had the opportunity to treat a number of highly decorative porcelain pieces and assist with collection moves at Buckingham Palace and Windsor Castle.**

**Studying at West Dean College has given me the knowledge, practical skills and confidence to work as a specialist ceramics conservator.**

After finishing my course at West Dean College, I aspire to continue my learning by securing a fellowship position. I hope my career will take me to new and exciting places around the world. ”

*Amy Walsh*

Postgraduate Diploma student



Reconstruction of an urn from a local collection, which arrived in 175 fragments.

“

A key role in my decision to study at West Dean College of Arts and Conservation **was its worldwide reputation and the fact that it is the only place to specialise in the conservation of ceramics.** My first visit to West Dean College was during the Open Day, and undoubtedly it has exceeded my expectations.

West Dean College provides a rich and stimulating learning environment and studying here has certainly boosted my confidence and is developing my skills and knowledge. ”

*Andri Maimaridou*

Graduate Diploma student



SUBJECT SPECIALISM  
LEVELS 4 - 7

# CLOCKS AND RELATED OBJECTS

Your opportunity to develop the skills and competences to work towards becoming a professional horologist or horological conservator, or to undertake further professional development in horology.

## Foundation Study in Horology: Levels 4 & 5

Equip yourself with skills to work in the clockmaking and repairing industry by acquiring practical and technical skills, the theory, principles and techniques used in historic horological manufacture. See Craft page 34.

## Level 6, Graduate Diploma in Conservation Studies and Level 7, MA Conservation Studies

Objects from historical and private collections are provided for you to work on, to acquire and practise both established and developing techniques. Recent examples include a wide range of projects from longcase clocks to clocks with balance wheel escapements such as carriage clocks and chronometers, including the Longcase Regulator by Vulliamy, 19th century French mystery clock and the c.1700 Globe Clock from the Society of Antiquities. In keeping with professional standards, treatments are discussed and agreed with stakeholders, with reference to the current and historical context of the item, its technical makeup, and a scientific understanding of its materials.

The course is delivered in a well-equipped workshop. You will have a dedicated bench space, equipped with hand and machine tools for the production and treatment of clocks. There is an area for cleaning and testing completed work.

“

The range and complexity of work is managed to provide a progression of experiences, where possible bearing in mind individual needs. Students receive personalised tuition as they develop their skills, understanding and professional practice. We aim to create an environment for students to obtain and hone the essential knowledge and skills to prepare them for their varied career paths and endeavour to ensure that each student has the opportunity to gain the most from their studies.”

*Malcolm Archer*

FBHI  
Subject Leader

## Practical Work

Through practical work you will establish and further develop hand and machine tool skills, learning the fundamental principles and techniques used in historic horological manufacture. You will carry out your own research in order to support your decision-making process.

You will undertake negotiated projects, using appropriate methods to document objects and assess their condition, discuss treatment strategies, and take part in decision-making. Outcomes are recorded, discussed and communicated as part of learning through practice. Work undertaken will increase in complexity over each one year period, enabling you to accumulate a core range of practical skills that can be applied to selecting and executing appropriate treatments. Ultimately you will develop the ability to adapt these techniques according to need. Throughout your time you will work with increasing autonomy.

Seminars, lectures and case studies all add to producing a portfolio of treated objects and demonstrable workplace skills. Your learning will be enhanced by visiting lecturers and group visits to collections, studios and workshops.



## Conservation Theory

Challenges and strategies in object and collections care are introduced, including considerations of usage, exhibitions, environmental monitoring, enclosures and protective systems. Reflective practice is continuously developed to integrate practical, theoretical, conceptual and professional skills.

## Professional Context

Experienced teaching staff ensure all work is consistent with Professional Standards, thereby ensuring you start your career on a trajectory consistent with your own career goals. Work placements prepare you for a career in horological conservation. You will undertake a placement in a professional studio, either in a public institution or private workshop.

Placements have included The Clockworks in London and Russell-Cotes Art Gallery & Museum. The course culminates in an exhibition of work supported by portfolios and associated documentation.



## SUBJECT SPECIALISM

## CLOCKS AND RELATED OBJECTS

## PROGRAMME ADVISERS

Geoff Allnutt – J E Allnut & Son

Tobias Birch – Tobias Birch Clocks

## SEE WEBSITE FOR TEACHING STAFF

## AFTER YOU GRADUATE

Graduates have gone on to work as conservators for the heritage, public, corporate and private sectors, or as self-employed makers, repairers, restorers, teachers or advisors.

There are many areas of specialism within and associated with the profession and graduates occasionally go into watchmaking or automata. Recent alumni can be found at The Clockworks Museum in London, the Royal Collection and the Vienna Clock Museum.



## STUDENT PERSPECTIVES

“

On placement at Russell-Cotes Museum... the major project I worked on has been updating the records of the museum's collection of watches. It turned out to be a larger task than I or Duncan expected, and **in total I have catalogued, photographed and assessed 89 pocket watches, one wristwatch, one miniature clock, a necklace made of old watchcocks and two watch fragments** from the wreckage of HMS Association which sunk during the Scilly Naval Disaster of 1707, plus a range of disassociated watch parts. **Completing this project means that the museum now has full records of every watch in the collection, including a precise assessment of their condition** and as much information about their makers as could be found. This has highlighted a few interesting and unusual or important pieces that might be suitable for future display in the house, as well as giving Duncan an idea of those that need work, and how best to prioritise future conservation of the horological collection.

Every year, the West Dean horology students give short talks to two branches of the British Horological Institute and Antiquarian Horological Society, and this year I will be presenting some of my work at the Russell-Cotes and showing some of the highlights of the horological collection.”

*Dale Sardeson*

MA Conservation Studies student

“

West Dean College of Arts and Conservation has a unique and renowned reputation for offering a course specialising in the conservation of clocks. The workshop facilities, analytical laboratory, low student-to-staff ratio, connections to industry, together with the pleasant setting of historic buildings and their contents are all reasons why I chose to study at West Dean College.

**I am an electronics engineer by profession, having worked in electronic product design all my life. A growing interest in collecting and restoring antique scientific instruments influenced me to leave modern product design and to retrain in the conservation of historic objects.**

After deciding to retrain in the conservation of clocks and related objects, **the course at West Dean College has given me a recognised academic qualification in a field that will enable me to gain work in the heritage sector.**

Highlights of the course for me have been the excellent workshop teaching, working on historically significant clocks and our visits to historic collections where we've been able to handle some extremely early and rare clocks.

When I finish studying, I plan to gain more experience in the conservation of dynamic objects through an internship or possibly further study at West Dean College.”

*John Chapman*

Graduate Diploma student



## STUDENT VISITS

“

A key point that has been useful for most of us during the trips organised was the networking. Meeting with professionals in our particular field increased the chance of future job opportunities and collaborations. The visit to the British Museum was of great interest as we had the chance to have a close look at clocks of great significance in the history of horology.”

*Elliott Colinge*

MA Conservation Studies student



SUBJECT SPECIALISM  
LEVELS 4 - 7

# FURNITURE AND RELATED OBJECTS

The Foundation Degree (Levels 4 & 5) is designed to give you well-rounded woodworking theory and skills that will enhance your employment prospects or allow you to continue your studies in higher education. Levels 6 & 7 give you the opportunity to develop the skills and competences to work towards becoming a professional furniture conservator.

**FdA Historic Craft Practices in Furniture:  
Levels 4 & 5. See Craft page 35.**

**Level 6, Graduate Diploma in Conservation Studies  
and Level 7, MA Conservation Studies**

Objects from historical and private collections are provided for you to work on, to acquire and practise both established and developing techniques. Recent examples include a c.1786 ceremonial Verge from The Admiralty, oriental lacquer boxes and an 18th century chair owned by Horace Walpole from Strawberry Hill Trust. In keeping with professional norms, treatments are discussed and agreed with stakeholders, with reference to the current and historical context of the item, its technical makeup, and a scientific understanding of its materials.

The course is delivered in a well-equipped workshop, where each student has their own individual bench. There is a dedicated finishing area, and a separate machine shop.

“

Students take advantage of the many learning facilities at West Dean College and benefit from visits to historic houses, museums and other professional workshops. A good balance of skills helps prepare students for securing employment as professional conservators after graduating.”

*Norbert Gutowski*  
Subject Leader

## Practical Work

There is significant emphasis placed on developing hand skills through practical work. Your application of treatments to historic objects will be underpinned through understanding both structural and decorative materials, their properties, identification, degradation and stabilisation.

You will undertake negotiated projects, using appropriate methods to document objects and assess their condition, discuss treatment strategies, and take part in decision-making. Outcomes are recorded, discussed and communicated as part of learning through practice.

Work undertaken will increase in complexity over each one-year period, enabling you to accumulate a core range of practical skills that can be applied to selecting and executing appropriate treatments. Ultimately you will develop the ability to adapt these techniques according to need. Throughout your time you will work with increasing autonomy.

Seminars, lectures and case studies all add to producing a portfolio of treated objects and demonstrable workplace skills. Your learning will be enhanced by visiting lecturers and group visits to collections, studios and workshops.

## Conservation Theory

Challenges and strategies in object and collections care are introduced, including considerations of usage, exhibitions, environmental monitoring and protective systems. Reflective practice is continuously developed to integrate practical, theoretical, conceptual and professional skills.



## Professional Context

Experienced teaching staff ensure all work is consistent with Professional Standards, thereby ensuring you start your career on a trajectory consistent with your own career goals. Work placements prepare you for a career in furniture conservation. You will undertake a placement in a professional studio, either in a public institution or private workshop.

Recent placements have included the Maritime Museum in Rotterdam, Conservation Letterfrack in Ireland, Brighton Museum and Knole House.

The course culminates in an exhibition of work supported by portfolios and associated documentation.





## SUBJECT SPECIALISM

## FURNITURE AND RELATED OBJECTS

## PROGRAMME ADVISERS

**Christopher Claxton Stevens** – Decorative Arts Scholar and Consultant

**Richard Coles** – Antique Furniture Dealer

## SEE WEBSITE FOR TEACHING STAFF

## AFTER YOU GRADUATE

Graduates typically go on to work as conservators with public and private collections within the heritage sector, nationally and internationally, with conservation businesses or as independent conservators, furniture-makers, designers or restorers. Alumni can be found in institutions including The Royal Collection Trust and the Science Museum.



Conserving The Royal Naval Verge, a silver-mounted mahogany staff made c.1740 and used on occasions such as coronations and state funerals.

## STUDENT PERSPECTIVE

“

Before coming to West Dean I managed a woodworking workshop in Sydney for an environmental charity. Our goal was to prevent perfectly good furniture items and furniture history from going to landfill. We did a lot of basic repairs and refinishing. We also taught a lot of community level classes in basic woodworking, repair, and craft skills. It was in this time, as a self-taught woodworker trying to learn as much as I could, that I came across Shayne Rivers and Nick Umney's *Conservation of Furniture* and came to find the world of conservation.

**West Dean College was the obvious choice for me to go and train and learn; a furniture conservation programme with a dedication to craft and practical skills as well as a foundation in science and ethical contexts.** We get the opportunity to work on actual objects, practising and testing our own hand skills in balance with theory and science. For instance, I have been challenged lately with working on two Chinese export lacquer boxes. On this project I have not only had to analyse and understand the material, but I have had to then test out the treatment on the objects themselves, and it is a very different experience. Combining analytical equipment, research, engagement with knowledgeable experts in lacquer conservation such as Shayne Rivers and Tristram Bainbridge, and hands on practice, I have been able to work through this very challenging treatment.

If I think about my time here, the biggest delights have been in meeting so many like-minded people and visiting so many professional establishments (in particular when we all travelled to Vienna). Being able to talk regularly with passionate students and professionals has been amazing.

The doors and avenues that West Dean has exposed me to me are just as exciting. I am now feeling more confident to continue into a profession for which I have felt like an outsider to for many years.”

*Shane Orion Wiechnik*

Graduate Diploma student



The Warburton Chair, once owned by Horace Walpole, undergoing conservation treatment for the Strawberry Hill Trust.



SUBJECT SPECIALISM  
LEVELS 4 - 7

# METALWORK

Develop well-rounded metalworking skills and theory in your foundation degree (Levels 4 & 5) to enhance your employment prospects or allow you to continue your studies in higher education. Levels 6 & 7 give you the opportunity to develop the skills and competences to work towards becoming a professional metalwork conservator.

**FdA Historic Craft Practices in Metalwork: Levels 4 & 5. See Craft page 36.**

## Level 6, Graduate Diploma in Conservation Studies and Level 7, MA Conservation Studies

Objects from historical and private collections are provided for you to work on, to acquire and practice both established and developing techniques. Recent projects include an unusual 17th century English knife, Omani Khanjar daggers, 19th century pewterware and 20th century bronze sculptures. In keeping with professional norms, treatments are discussed and agreed with stakeholders, with reference to the current and historical context of the item, its technical makeup, and a scientific understanding of its materials.

The course is delivered in a purpose-designed workshop, with areas for microscopy, chemicals, hot work, machining and photography. There is also access to on-site silversmiths and blacksmithing workshops.



## Practical Work

You will learn the language, ethics and philosophy of your discipline alongside practical techniques; developing the ability to estimate time needed for a piece of work in a professional, problem-solving environment.

You will undertake negotiated projects, using appropriate methods to document objects and assess their condition, discuss treatment strategies, and take part in decision making. Outcomes are recorded, discussed and communicated as part of learning through practice. Work undertaken will increase in complexity over each one year period, enabling you to accumulate a core range of practical skills that can be applied to selecting and executing appropriate treatments. Ultimately you will develop the ability to adapt these techniques according to need. Throughout your time you will work with increasing autonomy.

Seminars, lectures and case studies all add to producing a portfolio of treated objects and demonstrable workplace skills. Your learning will be enhanced by visiting lecturers and group visits to collections, studios and workshops.

## Conservation Theory

Challenges and strategies in object and collections care are introduced, including considerations of usage, exhibitions, environmental monitoring, enclosures and protective systems.

Reflective practice is continuously developed to integrate practical, theoretical, conceptual and professional skills. At MA level these skills are combined and you will produce a research thesis with supporting practical work.



The cross-disciplinary science syllabus covers the characteristics, deterioration, analysis and treatment of a broad range of objects and materials. All students have access to the College's analytical laboratory where a range of instrumental techniques enables experimental scientific work to be carried out, and our Science Liaison Conservator will visit you and discuss science related to your individual projects in the workshop.

## Professional Context

Experienced teaching staff ensure all work is consistent with Professional Standards, thereby ensuring you start your career on a trajectory consistent with your own career goals.

Work placements prepare you for a career in metalwork conservation. You will have the opportunity to undertake a placement in a professional studio, either in a public institution or private workshop.

Placements have included Russell-Cotes Museum, Fishbourne Roman Palace, HMS Belfast, Heritage Royal Museums, Greenwich and Richard Rogers Conservation.

The course culminates in an exhibition of work supported by portfolios and associated documentation.



## SUBJECT SPECIALISM METALWORK

### PROGRAMME ADVISERS

**Richard Rogers** – Richard Rogers Conservation

**Alistair Dickenson** – Specialist in silver and precious metalwork

**Sophy Wills** – Royal Collection

### SEE WEBSITE FOR TEACHING STAFF

### AFTER YOU GRADUATE

Previous students have gone on to work in organisations including the British Museum, National Maritime Museum, Fitzwilliam Museum, Victoria and Albert Museum, Museum of London and various businesses including Plowden and Smith Ltd., Arabesque and Richard Rogers Conservation.

“

The combination of conservation treatment informed by metalworking practice enables students to develop a deep understanding and appreciation of the properties of historic metals, alloys and their treatment options. Part of the process involves the experience of making, which sits alongside conservation techniques, scientific understanding and professional practice to support the process of deciding on the most appropriate treatment strategies for historic objects from varying contexts.”

*Dr Eric Nordgren*

AFHEA  
Subject Leader



### STUDENT TRIPS

#### The Mary Rose, Portsmouth

A visit to the conservation department at the Mary Rose Trust offered a fascinating opportunity to discuss the challenges of conserving metal artefacts such as tools and cannonballs recovered from this historic Tudor shipwreck.

#### Workshops and Museums in Vienna, Austria

As part of the 2019 bi-annual cross-school study trip, students were able to visit an array of workshops and museums in Vienna, including the Werkstätte Karl Auböck where traditions of metal craft and design are continued and the Hofjagd und Rüstkammer, an outstanding collection of historic metal Arms and Armour.

### STUDENT PERSPECTIVE

“

I chose to study at West Dean College of Arts and Conservation for three reasons. The most significant reason was because material specific subjects were offered - in my case conservation of metalwork. Secondly, I was looking for a smaller community to study in. Lastly, studying at West Dean College provided me with the opportunity to experience living and studying in a different culture for the last two years. Since being here I have found that between the landscape, the historic house and community that West Dean College provides I could not imagine studying anywhere else.”

*Kasey Morning*

Postgraduate Diploma student





LEVEL 7

# MA COLLECTIONS CARE AND CONSERVATION MANAGEMENT

Gain your MA Collections Care and Conservation Management through eight five-day study blocks over two years in the unique working historic environment of West Dean College of Arts and Conservation.

This MA provides the theoretical and practical knowledge and experience necessary for a lead role in collections care and management within a historic house or collections context. It is aimed at professionals with collections care responsibilities (for example conservation assistants, conservators, curators and registrars), as well as graduates from other museum-related disciplines intending to develop their career in this area.

PROGRAMME CONTENT

Areas of study include understanding, monitoring and managing agents of deterioration; emergency/salvage planning; collections surveys, risk assessment and management; event management; planning and budgeting; managing staff, H&S as well as care of typical object/collection types, such as libraries and books, textiles, tapestries, carpets and rugs, ceramics, stone and plaster, metals and wood and furniture. Research and transferable skills are fully integrated into the programme of study and include project management, developing, planning and delivering a research project, problem-solving, critical thinking, job application and interview skills. The content of this programme has been developed in line with UK Quality Code for Higher Education.

“ This is a unique opportunity to study Collections Care and Conservation Management in a working historic house and estate environment. You will benefit from an extensive lecture programme with contributions from a wide range of industry experts, drawing on practical experience and examples from our own large and diverse collection. ”

Shayne Rivers  
MA FIC  
Subject Leader



Unique Features

- West Dean College has a large and diverse collection comprising objects from all disciplines. The house and collection are used by students to apply their knowledge to real-life problems.
- Independence and professional practice are enhanced through the requirement that you have an ongoing involvement with a collection of at least one day a week during the academic year; this time is used to apply and extend the skills you have learned during the study blocks to enhance the care and management of a collection.
- You will study in a collaborative environment and have access to experts in a range of conservation disciplines.
- The immersive environment encourages joint learning and interdisciplinary practice.
- You will gain a broad range of transferrable skills in communication, data analysis, critical thinking and research.
- You will be able to build professional contacts and networks.
- The programme has a low student to staff ratio.

PROGRAMME STRUCTURE

Year 1 / Semester 1 (18 weeks)			Stage Assessment	Year 1 / Semester 2 (18 weeks)			Stage Assessment	Year 2 / Semester 1 (18 weeks)			Stage Assessment	Year 2 / Semester 2 (18 weeks)			Final Assessment
	Christmas Vacation				Easter Vacation				Christmas Vacation				Easter Vacation		
Collections Care and Conservation Management 1 - Professional Skills: Introduction (40 Credits)				Collections Care and Conservation Management 2 - Professional Skills: Development & Research Project Conception (40 Credits)				Collections Care and Conservation Management 3 - Professional Skills: Extending Practice & Research Project Development (40 Credits)				Collections Care and Conservation Management 4 - Professional Skills: Fluency & Research Project Realisation (60 Credits)			

Entry Requirements

You will need to have an upper second class or above UK honours degree in a relevant subject, or a non-UK equivalent.

Accreditation of prior experiential learning (APEL) will be considered for those who have been out of formal education for some years and are over 21; and mature students who do not meet the general (minimum) entrance requirements, but who can demonstrate their capacity for degree-level work in other ways. International students will require English language CEFR (Common European Framework of Reference for Languages) Level B2 or IELTS.



# MA COLLECTIONS CARE AND CONSERVATION MANAGEMENT

## TEACHING AND LEARNING

The two-year programme offers a flexible study path to achieve your MA. The curriculum is delivered over eight five-day study blocks in themed units spread over two years. The units cover a comprehensive programme of theory coupled with practical conservation exercises and visits that focus on key aspects of contemporary collections care and management practice. Taught blocks are supported by off-site professional practice assignments and a dissertation.

### Contact Hours

You will have around 30-35 contact hours per study block, typically consisting of:

- 26-30 hours of lectures
- 2-3 hours of seminars and peer to peer presentations
- 2 hours of external trips and visits (on average)
- 30 minutes of one-to-one meetings/tutorials

### Independent Learning

When not attending lectures, seminars, workshops or other timetabled sessions, you will be expected to continue learning independently through self-study. Typically, this will involve reading journal articles and books, working on individual and group projects, undertaking research in the library and preparing coursework assignments and presentations.

### Overall Workload

40% of your time will be spent in scheduled teaching and learning and work-based learning activity.

Scheduled teaching and learning: 280 hours

Work-based learning 504 hours

Independent learning: 1016 hours

### SEE WEBSITE FOR TEACHING STAFF



## STUDENT PERSPECTIVE

“

After graduating from the Postgraduate Diploma specialising in furniture conservation I built up a small workshop on the Isle of Wight, and worked freelance for private clients and public institutions, mainly working with furniture and also using my skills on wooden yachts. Up to then my working knowledge was mainly based on the interventive side of conservation and was very practical. I wanted to learn more about the preventive side of conservation in order to make more informed decisions during my work.

I choose to study CCCM to intensify my knowledge on preventative conservation and broaden my working prospects.

Studying the CCCM course enabled me to take on work projects which I previously could not have. For example I was commissioned to undertake a condition survey of the historic parliamentary furniture of Westminster Palace in store, which I undertook during a period in 2017-2018. The CCCM course prepared me with all the necessary skills.

**Now in 2019, I have started a new position as conservator on the historic ships team for the National Museum of the Royal Navy.** This role includes dealing with conservation issues relating to large historic vessels, such as HMS Victory, HMS Warrior, a number of other vessels and submarines. **Studying the CCCM course has prepared me to deal with a variety of issues and make well informed decisions, skills which I need on a daily basis when working with challenging projects such as HMS Victory.**

West Dean College of Arts and Conservation has helped me greatly on my way with constant support over the years. The tutors are experts in their fields and provide excellent support and guidance. ”

*Emily Kelmendi*

Alumna



# PROFESSIONAL DEVELOPMENT DIPLOMA IN HISTORIC BUILDING CONSERVATION AND REPAIR



## Recognised by Historic England

Diploma awarded by West Dean College of Arts and Conservation

Duration: Part time (at your own pace) completed in a maximum of five years

Study the technical and practical skills relevant to the repair and maintenance of historic buildings and structures. Improve your skills and up-to-date knowledge of developments in materials, techniques and current practice.

The Professional Development Diploma is recognised by Historic England and adheres to its guidelines and standards aimed at improving building conservation practice. The Historic England Practical Building Conservation volumes are the core texts which underpin the courses. The Diploma is designed and delivered by leading practitioners and follows the latest knowledge and developments in technology, craft and science applicable to historic buildings, archaeological sites and monuments.

The unique Ruinette at West Dean, on which students practise conservation and repair techniques, is a purpose-built structure exhibiting many of the problems found in historic buildings. The Diploma is aimed at those who need to develop practical skills and also those who need to understand, specify and supervise them.

## Unique Features

- High tutor: student ratio.
- Specialist teaching resources including the purpose-built Ruinette to practise techniques.
- Workshop-based or conference style learning, dependent on masterclass subject.
- Residential accommodation is available while you complete each masterclass.

## Qualification

On successful completion of the course you will be awarded the Professional Development Diploma certificate by West Dean of College of Arts and Conservation.

The Royal Institute of British Architects (RIBA) has agreed that the Professional Development Diploma course qualifies as a Conservation Training Course for entry on to the RIBA Conservation register at CR level.

The Institute of Historic Building Conservation (IHBC) has approved West Dean as one of its recognised CPD providers.

The Chartered Institute of Architectural Technologists (CIAT) recognises a number of West Dean College courses as appropriate CPD for its members. The Professional Development Diploma is part of this programme and will assist candidates in their progression to specialise in conservation and ultimately towards applying for CIAT's Conservation Register.

The Professional Development Diploma is currently supported by a Construction Industry Training Board (CITB) grant which, on achieving the qualification, is payable to in-scope employers and their employees registered with CITB.



## Entry Requirements

Students will ideally have training/experience in the field and/or a minimum of two years' practical experience. The Diploma is ideal for (though not limited to) conservators, conservation officers, archaeologists, architects, surveyors, engineers, craftspeople and specialist contractors.





# PROFESSIONAL DEVELOPMENT DIPLOMA IN HISTORIC BUILDING CONSERVATION AND REPAIR



“The BCM programme offers a wealth of experience from practitioners who are all passionate about the built environment and who are keen to pass on their knowledge. The College itself is a remarkable historic site and provides an ideal environment for learning about the conservation of historic structures.”

*Catherine Woolfitt*

ACR MCIFA MA Classics MA Art Conservation  
Subject Leader

## PROGRAMME ADVISERS

Historic England

## SEE WEBSITE FOR TEACHING STAFF

## FUNDING

**The Drake Trust** generously provides a number of bursaries for students attending a Building Conservation Masterclass at their own expense. To apply for The Drake Trust Bursary please contact [cpd@westdean.org.uk](mailto:cpd@westdean.org.uk).

## PROGRAMME DETAILS

You will complete 10 Building Conservation Masterclasses (BCMs) - seven compulsory and three of your choice.

Students are required to submit a final illustrated portfolio of approximately 3000 words demonstrating the link between experience gained on the BCMs and your past, current and intended professional practice.

## Compulsory Units

Conservation and Repair of Architectural and Structural Metalwork

Conservation and Repair of Plasters and Renders

The Structural Repair of Historic Buildings

Conservation and Repair of Brick and Flint Masonry

Conservation and Repair of Timber

Conservation and Repair of Stone Masonry

Mortars for Repair and Conservation

## A further three BCMs to be selected from:

Specifying Conservation Works

Coatings and Consolidants for Masonry

Conservation and Repair of Slate and Stone Roofing

Conservation of Tile Roofing

Managing Wildlife in the Historic Environment  
(alternate years)

Conservation of Historic Concrete

Conservation and Repair of Masonry Ruins

Masonry Cleaning

## STUDENT PERSPECTIVE

“

I've been project managing a Heritage Lottery Funded Skills for the Future project, to support traditional building skills training and address the shortage of skilled craftspeople in and around Leeds. The city has a huge number of buildings built before 1919 but diminishing numbers of specialist heritage construction workers.



I'm looking to continue working in this area. I have an understanding of building conservation but wanted some practical training, this seemed to be the most practical course available and was recommended by a colleague. The ability to study towards accreditation in short bursts also suited me and I'm very grateful to have been awarded a bursary by the Drake Trust to enable me to study here.

The standard of tutors and speakers has been superb ... it's been a privilege to study with them. I've also met a range of contacts who I know will be useful for future networking. Because of the highly respected nature of the courses here, I've been asked by colleagues to report on some of the expertise on my return, up-to-date developments in the use of lime mortar for example.

Overall, I've found the courses to be an excellent mix of practical and theoretical learning supported by great facilities.”

*Sarah Neville*

Professional Development Diploma student





# CRAFT AND MAKING

West Dean College of Arts and Conservation has a long tradition of supporting the learning of craft skills across all programmes. Students work with tutors who are experts in their fields and in well-equipped workshops. Unique to The College is student access to workshops from 8.30am – 10pm seven days a week, which gives you time to hone skills so you can become professional craftspeople.

The year round programme of makers, writers and artists-in-residence, and talks from visiting artists, makers and authors, fosters a creative atmosphere in which you can develop advanced skills as a maker.

Facilities include fully-equipped workshops with your own workbench space, a specialist Arts and Conservation Library and support from skilled technical staff.

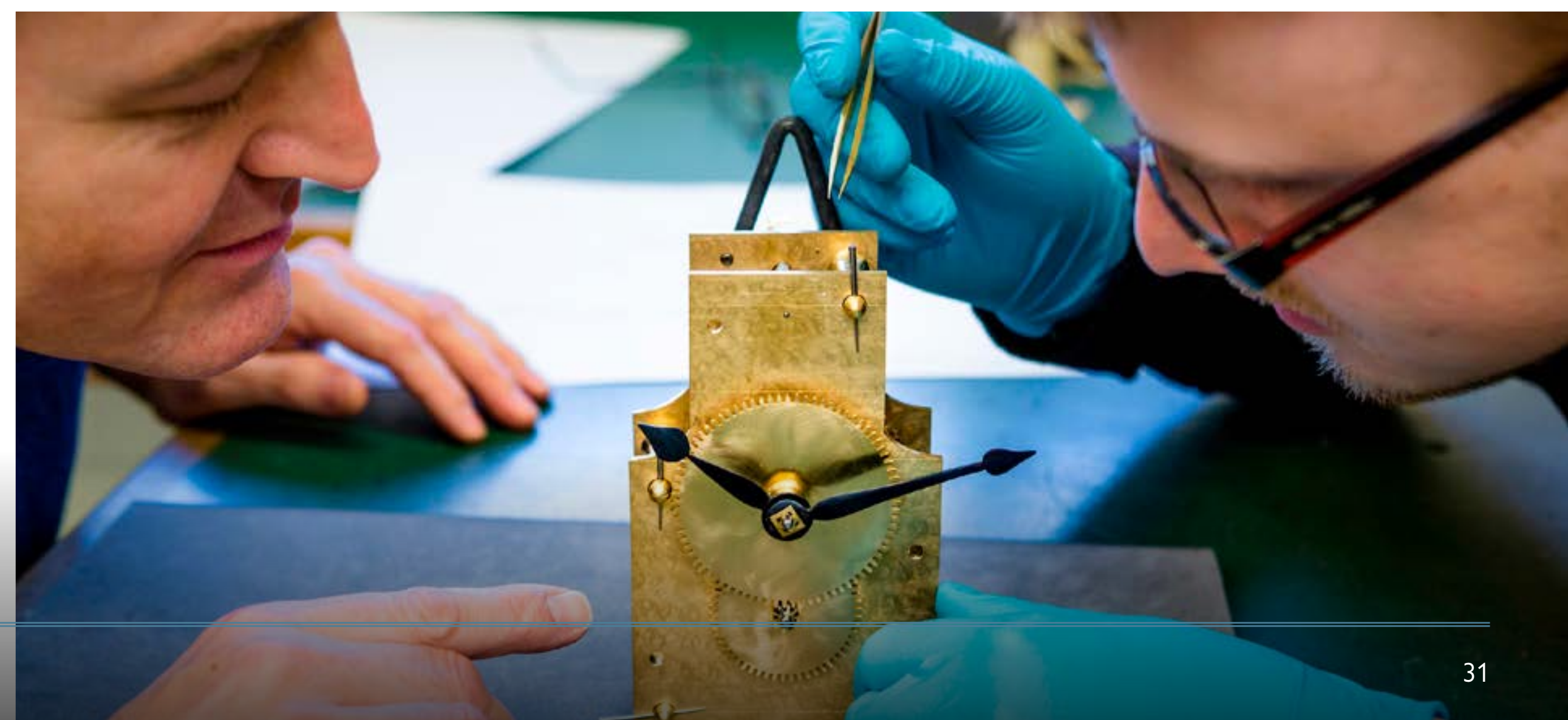
## YOU WILL HAVE THE OPPORTUNITY TO

- Develop advanced making and craft skills.
- Undertake original theoretical and contextual research to inform your practice.
- Benefit from the inspirational and historically significant cultural setting of West Dean College.
- Visit leading museums, galleries and exhibitions.
- Develop transferable skills such as self-management, communication and research.
- Benefit from visiting lecturers in specialist subjects.
- Engage with the cultural programme of the College throughout the year.

“We have some of the best craftspeople in the world, the likes of whom are recognised and revered in other countries for their expertise and prowess...”

Heritage Crafts Association (UK)







LEVELS 4 AND 5

# FdA HISTORIC CRAFT PRACTICES

Your opportunity to develop craft skills to set up as a professional self-employed maker or craftsperson, to continue your studies in higher education or to find employment in the creative industry sector.

This practice-led Foundation Degree gives you the opportunity to develop meticulous craftsmanship skills within a heritage crafts environment and apply them to create contemporary or traditional work. Students specialise in Musical Instruments, Clocks, Furniture or Metalwork on subject specific assignments in dedicated workshops. Interdisciplinary sessions give students the opportunity to share and discuss their different experiences of research, processes and materials.

You will attend lectures, workshops and tutorials in addition to study visits to specialist collections to develop your knowledge and understanding of historical, technical and theoretical influences that affect the design, construction and care of objects in your specialism.

**PATHWAYS**

- Clocks
- Furniture
- Metalwork
- Musical Instruments

**THE LEARNING ENVIRONMENT**

**You can expect:**

- High tutor: student ratio.
- Dedicated workspace in well-equipped workshops with access 8.30am-10pm, seven days a week.
- Interdisciplinary environment.
- Lectures, tutorials and demonstrations.
- To learn from dedicated and experienced tutors who are practicing professionals and well-connected in the sector.
- Visits from practicing crafts-persons and specialists from the heritage and private sectors.
- Visits to museums and active links with heritage bodies.
- Undertake work placements and work-related projects.



**Entry Requirements**

UCAS tariff points: 120 Completion of a level 3 qualification, for example: A-Levels, BTEC or Foundation Diploma in Art and Design. Applicants can be considered if they can provide evidence of prior learning with an appropriate portfolio of work. You will be invited to a Portfolio interview. International applicants should provide a digital portfolio, evidence of English language ability to Level B2 (IELTS 6.0), as well as equivalent level 3 qualifications.

**PROGRAMME STRUCTURE**

Year 1 Semester 1 (18 weeks)			Mid-year Assessment	Year 1 Semester 2 (18 weeks)			Summer Assessment	Year 2 Semester 1 (18 weeks)			Mid-year Assessment	Year 2 Semester 2 (18 weeks)			Final Assessment
	Christmas Vacation				Easter Vacation				Christmas Vacation				Easter Vacation		
HC-M1 - Materials Technology - 10 credits (Common) delivered in pathway workshop & cross-curricular				HC-M2 - Materials Technology (Metal/Wood) - 10 credits (Common) delivered in pathway workshop & cross-curricular				HC-P3 - Professional Skills incl. Work Placement - 20 credits (Common)				HC-P4 - Professional Portfolio - 60 credits (Common - student led)			
HC-D1 - Drawing + Aethetics - 10 credits (Common)				HC-H2 - History of Craft - 20 credits (Common)											
HC-R1 - Study/Research Skills - 10 credits (common)								HC-R1 - Study/Research Skills - 10 credits (common) HC-C1M1/C/ME - Craft Skills 1-30 credits (Subject Specific)							
HC-C1M1/C/ME - Craft Skills 1-30 credits (Subject Specific)															

**AFTER YOU GRADUATE**

Graduates have gone on to work in the sector, both as employees and self-employed, to pursue their studies in higher education, and some have established a high profile for their own designs and craftsmanship. In 2018, 75% of students were in work or study six months after graduation.



## FdA HISTORIC CRAFT PRACTICES

### Contact Hours

#### Teaching

You will be taught through a combination of lectures, seminars, external trips and visits, and workshop practicals. In addition, you will have personal tutorials with your subject tutor.

**At level 4 you will have around 18-19 contact hours per week, typically consisting of:**

- 4-5 hours of lectures
- 1 hour of seminars
- 8 hours of supervised workshop practicals
- 4 hours of external trips and visits (on average)
- 1 hour of one-to-one meetings/tutorials

**At level 5 you will have around 16-17 contact hours per week, typically consisting of:**

- 3-4 hours of lectures
- 1 hour of seminars
- 7 hours of supervised workshop practicals
- 4 hours of external trips and visits (on average)
- 1 hour of one-to-one meetings/tutorials

#### Independent Learning

When not attending lectures, seminars, workshops or other timetabled sessions, you will be expected to continue learning independently through self-study. Typically, this will involve reading journal articles and books, working on individual and group projects, undertaking research in the library and preparing coursework assignments and presentations.

### Overall Workload

Level 4: 53% of your time will be spent in scheduled teaching and learning activity.

Scheduled teaching and learning: 633 hours. Independent learning: 567 hours.

Level 5: 50% of your time will be spent in scheduled teaching and learning activity.

Scheduled teaching and learning: 600 hours. Independent learning: 600 hours.

**SEE WEBSITE FOR TEACHING STAFF**





PATHWAY  
LEVELS 4 AND 5

# FdA HISTORIC CRAFT PRACTICES – CLOCKS

**Equip yourself with skills to work in the clock making and repairing industry by acquiring practical and technical skills, the theory, principles and techniques used in historic horological manufacture.**

## PROGRAMME CONTENT

The programme begins with practical exercises to help you establish disciplined hand and machine tool skills relating to historic craft practices in clock making. Learn how to combine and use this knowledge when making treatment decisions as a professional practitioner.

You will have a dedicated bench space within the workshop, equipped with hand and machine tools for the production and repair of clocks. There is an area for testing completed work and access to analytical equipment.

### You can expect:

- To learn historical horological manufacture and repair techniques.
- To work on historic objects.
- Visits from specialists from the heritage and private sectors.
- Visits to museums and active links with the horology sector and heritage bodies.

“

The FdA focusing on Clocks appeals to students who have a good practical focus. We've had students from engineering, science, mechanics and mathematical backgrounds and from the arts. The FdA offers an alternative to university but also appeals to career changers. Students receive personalised tuition as they develop their skills, understanding and professional practice.”

*Malcolm Archer*

FBHI  
Subject Leader



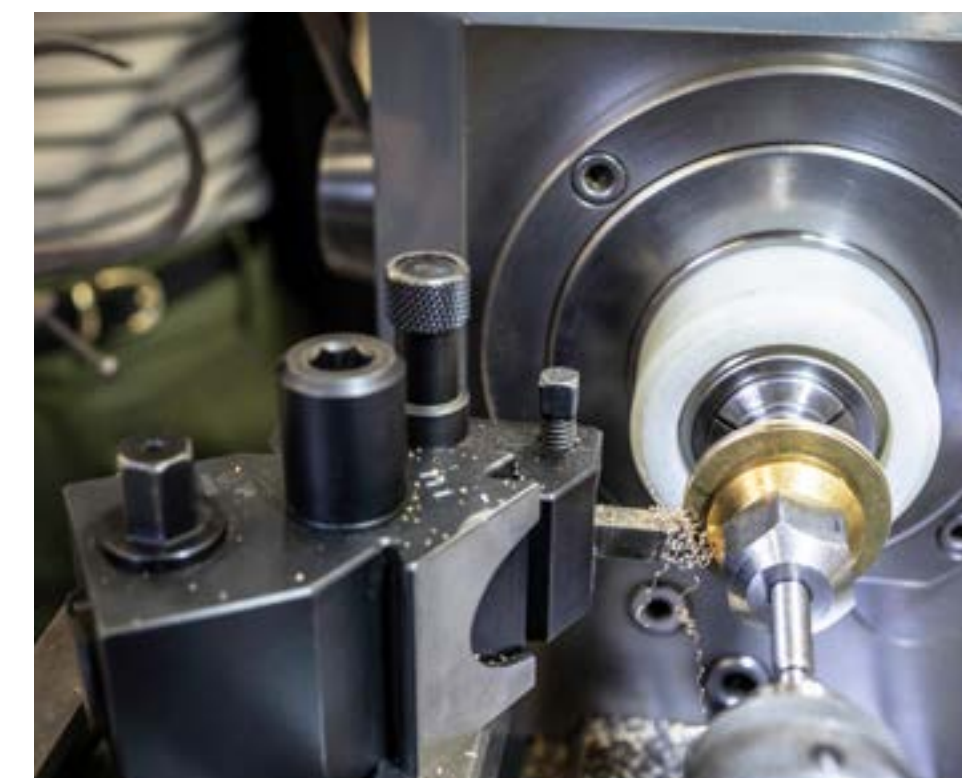
## STUDENT PERSPECTIVE

“

My time at West Dean College has provided me with the skills and knowledge I need to begin my career in horology and enabled me to expand them. The combination of being surrounded by a variety of knowledge, well equipped facilities and without commercial pressures, gives space to not just use well-rehearsed methods but discover and explore others”

*Stephen Loader*

FdA Historic Craft Practices student



## AFTER YOU GRADUATE

Among our Clocks alumni are graduates whose interest in historical horology led them to study the Graduate Diploma and progress to a Masters degree in Conservation Studies. Others have gone on to work in the trade, or to establish a profile for their own ground-breaking design such as alumnus George de Fossard FBHI whose *The Solar Time Clock* was launched at The Science Museum and made national news.

**See also: Professional Development Diploma in Horology.**



PATHWAY  
LEVELS 4 AND 5

# FdA HISTORIC CRAFT PRACTICES — FURNITURE

**The Foundation Degree is designed to give you well-rounded woodworking theory and skills that will enhance your employment prospects or allow you to continue your studies in higher education.**

## PROGRAMME CONTENT

Furniture making projects become more challenging as the course progresses and may incorporate your own designs. In the second year you may choose to continue to develop your furniture making and finishing proficiency or begin to develop basic skills in furniture restoration.

### You can expect:

- To develop excellent practical skills.
- To learn how material properties influence practice and making.
- To learn historic making techniques in a modern woodworking context.

“

FdA Furniture making is aimed at those with existing practical knowledge and those looking to broaden their horizons and skill base. Increasingly more challenging projects will help you to develop not only essential practical skills but a nuanced understanding of professional attitudes.”

*Norbert Gutowski*

Subject Leader

## AFTER YOU GRADUATE

Graduates go on to work in the trade as professional furniture makers, designers or repairers, or pursue further education.



## STUDENT PERSPECTIVE

“

A few years as a self-employed carpenter, followed by about 25 years in various branches of engineering consultancy and contract work. Much of this was sitting at a PC so it's good to swap a desk for a workbench.

The top highlights have been being able to read through the Magritte - James letters stored in the archive here, related to a Magritte-influenced piece that I have designed. Also having the opportunity to take part in the hopper design competition (for the major College roof restoration project underway) - getting my design approved for production wasn't bad either.

Probably the most important thing is being given the opportunity to come up with a design for something, and to be able to push that design all the way through to completion, which has significantly expanded the scope of what I think is achievable.”

*Leo Björkegren*

FdA Historic Craft Practices student





## PATHWAY

# FdA HISTORIC CRAFT PRACTICES — METALWORK

**Develop a wide range of metalworking skills and knowledge of processes, techniques and materials, to pursue a future as a craftsperson, enhance your employment prospects, or continue your studies in higher education.**

## PROGRAMME CONTENT

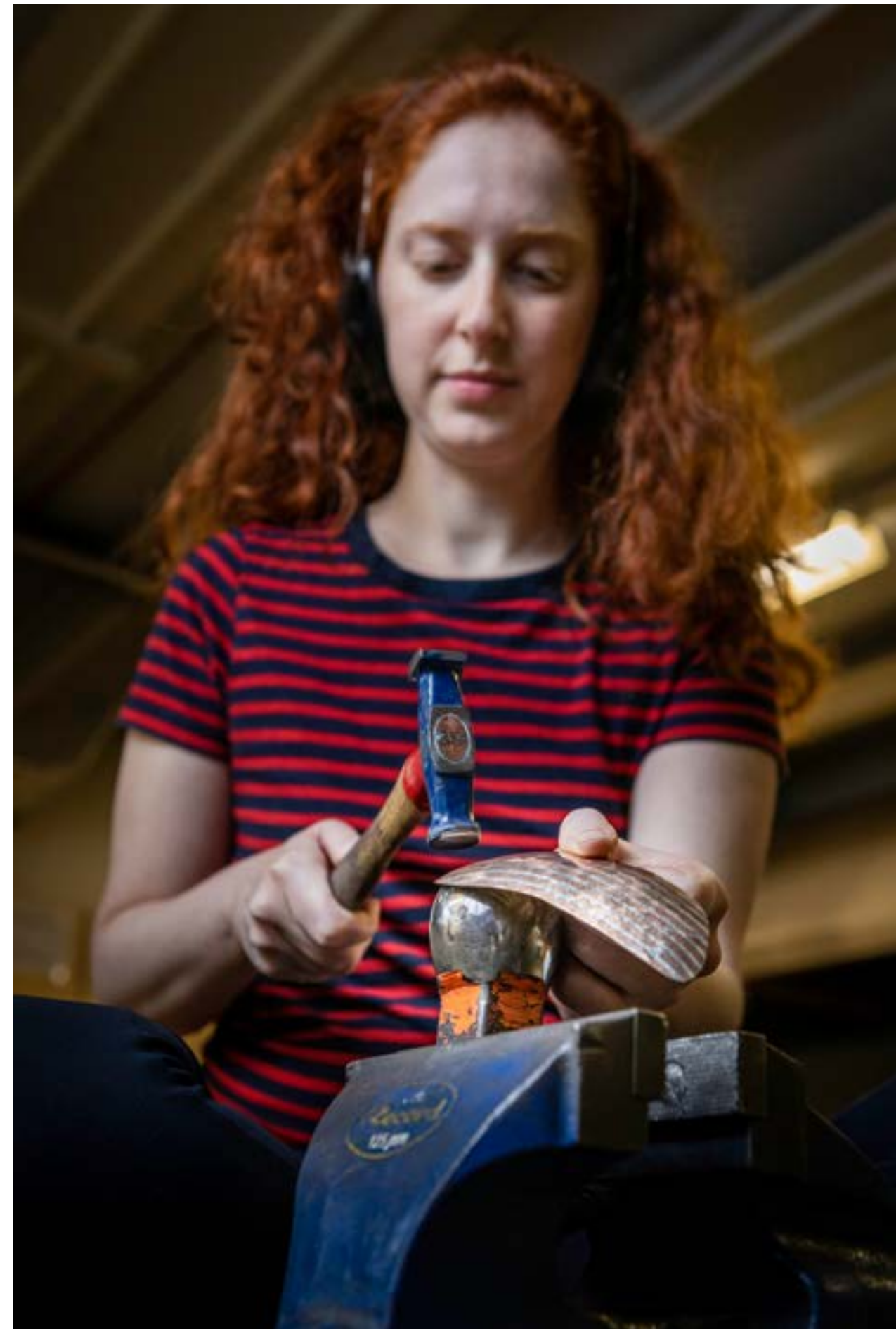
Project skills encompass silversmithing through to blacksmithing, and become more challenging as the course progresses. You will have a dedicated bench space within the purpose-designed workshop. There are areas for hot work including casting, soldering, welding, and machining, photography, analysis (microscopes, metallurgy) and chemicals. You will also have access to on-site silversmithing and blacksmithing workshops.

### You can expect:

- To develop excellent practical skills.
- To learn how material properties influence practice and making.
- To learn historic metalwork techniques.
- Visits to museums and active links with craft and heritage bodies.

“Over 60% of makers have a first or second degree in craft, art or design.”

[www.thecreativeindustries.co.uk](http://www.thecreativeindustries.co.uk)



## STUDENT PERSPECTIVE

“

There were probably three main reasons I chose West Dean College. Firstly the small class sizes, which offer a high degree of individual tuition. Secondly, the unparalleled access to facilities including the forge, hot work and chemicals areas, which because of the small class sizes you get plenty of time to use. Thirdly is the location – it is unique! The ethos of the College with its links to art history through Edward James and commitment to ensuring traditional craft practices continue was also an important factor.

One of the highlights of the year was a project to make a pewter box. Part of the brief was that before constructing the box we also had to make the tools to do the repoussé. It allowed us to learn and experience the whole process, from design and methodology to realisation of the final object. I also found great satisfaction from the integrity of hand making the tools and ensuring they were specialised to create the desired finish.”

*Mary*

FdA Historic Craft Practices student

“

This course will suit those who are practical and ambitious to apply and enhance existing skills or explore and develop new ones within the broad scope of metalwork. Workshop based projects will help develop confidence allowing engagement in more complex and challenging projects towards achieving your personal goals.”

*Grant McCaig*

Subject Leader



## PATHWAY

# FdA HISTORIC CRAFT PRACTICES — MUSICAL INSTRUMENTS

**If your goal is to set up an instrument-making workshop or to work in the trade, this programme is internationally respected for the high level consummate craftsmanship of its graduates.**

The skills you acquire on the course can be applied to making a wide range of stringed instruments, both bowed and plucked including viola da gamba, violin and guitar. We create a professional environment for all students to encourage a business-like approach.

You can expect to complete up to two instrument making projects a year. In addition to the practical focus of the course, we provide lectures and demonstrations by visiting specialists. You will also visit public and private instrument collections, galleries and on a more practical note, wood yards. You will be given tutorials and supervised projects specific to your individual development skills. Within the purpose-built workshop you will have your own workbench and storage for personal tools and equipment.

Specialist facilities include a separate machine shop and varnishing room. To support the link between player and maker, professional early music specialists will give you lessons on the viol.

## PROGRAMME CONTENT

You will learn basic tool skills and progress to preparing and constructing your first instrument. Over the duration of your study you will develop your skills and finesse such as machine setting; woodturning; pigment and varnish making; varnishing; purchase and care of timber/tone woods; early bow making; basic machining; documenting extant instruments; selecting and purchasing materials; instrument repair; decorative and head carving; purfling design, marquetry and motif; setting up and sound adjustment.

You will also have the opportunity to develop a range of communication skills including drawing and professional skills for contemporary crafts people. You will have the opportunity to attend events such as the London International Early Music Festival.

### You can expect:

- To learn historic musical instrument making techniques.
- To develop excellent practical skills from using basic tools to more advanced skills in decorative and head carving, woodturning, purfling design and motif.
- To learn how material properties influence practice and making, including varnishing and care of timber/tone-wood.
- To study instrument design, history and playing.
- To learn from expert tutors who are practising professionals and have industry experience and knowledge, for example in bow-making, pigment laking, soundboard construction, marquetry.

The College has a dynamic and creative music community that attracts students with a passion for music who are ready to channel that interest into skilled instrument making. Yehudi Menuhin, one of the greatest violinists of the 20th century was an early trustee of The Edward James Foundation, the charitable trust that supports the College.



We provide a high level of practical tuition coupled with an appreciation of unique original instruments, giving our students the freedom to develop as confident makers in their own right. Within our range of teaching, students learn handcraft skills ranging from those used in the Baroque period of viola da gamba construction, traditional violin making, and on through to 19<sup>th</sup> and 20<sup>th</sup> century guitar manufacture.

*Dr Nicholas Pyall*

Subject Leader



## STUDENT PLACEMENT



Carrying out my work placement at Ole Bull Academy answered a lifelong dream of mine to study in Norway. Not only that, I was introduced to the cultural focal point of Hardanger fiddle making. I was skeptical as to whether I could effectively carry out a work placement with my heavy workload, and am immensely happy I took hold of the opportunity.

I have re-introduced a sense of freedom in my work in response to the great variety of constructive and decorative techniques I was introduced to by the Hardanger fiddles at Ole Bull Academy.

*Derek Porter*

FdA Historic Craft Practices student



## AFTER YOU GRADUATE

Among our accomplished alumni are students who have gained employment with J & A Beare Ltd and JP Guivier, both in London, Frederick Chaudiere in Montpellier, France, William Monical & Son in New York and Andreas Post in Amsterdam, or as independent makers.

## SEE WEBSITE FOR TEACHING STAFF

**Visiting Craftsman:**  
Shem Mackey MA





West Dean Summer Show 2019

# ARTS

## Welcome

A rich learning experience in a diverse and innovative environment awaits creative thinkers and makers. Whether your ambitions in the future are to be a practicing artist, author, craftsperson or designer, you will develop advanced skills surrounded by teaching staff who are practicing professionals, in dedicated workshops and spacious studios.

Alongside your study, a diverse programme of cultural events from artist and author talks, music recitals to exhibition partnerships provide a stimulating atmosphere and openings for networking and discussion. Collaboration with other programmes and departments is also encouraged to enable you to make the most of specialist knowledge of materials and processes.

Courses are available from foundation and diploma level to MFA, and include a Foundation Diploma in Art and Design,

Diploma in Art and Contemporary Crafts, Foundation Degrees in Historic Craft Practices (Musical Instruments, Clocks, Furniture and Metalwork), Graduate Diploma in Fine Art, MFA (Master of Fine Arts) and an MA in Creative Writing.

*Alison Baxter*

Head of School of Arts



“

West Dean College can offer students in the School of Arts an inspiring and exciting time and space in which they can explore their creative practice, supported by professional and experienced tutors. The environment and the people become an important influence that stays with students for the rest of their lives.

”



# ABOUT THE SCHOOL OF ARTS

**As a student** you will have the opportunity to explore the rich arts heritage and partake in the vibrant cultural programme of the College. You will reach levels of achievement beyond those you thought possible and will grow professionally and personally.

You can engage with site-specific subjects, individual objects or references to the College's history relating to Edward James, Surrealism and beyond.

The School of Arts has a year round artist-in-residence and talks programme with visiting artists, makers and authors sharing their own practice and engaging with students through workshops, seminars and tutorials. There

are exhibition opportunities and access to hundreds of arts and craft short courses. All of these foster a creative atmosphere in which you can develop advanced skills as a maker, designer, author or practicing artist.

**Facilities include fully-equipped workshops and studios, access to the Edward James Archive and Collection, and a specialist Arts and Conservation Library. Full time students also benefit from their own studio or workshop spaces, a dedicated Sculpture Courtyard, Dye Room, self-contained Print Room and support from skilled technical staff.**

## YOU WILL HAVE THE OPPORTUNITY TO

- Develop advanced art, making and craft skills.
- Undertake original theoretical and contextual research to inform your practice.
- Benefit from the inspirational and historically significant cultural setting of West Dean College.
- Exhibit and display your work in various contexts.
- Visit leading museums, galleries and exhibitions.
- Develop transferable skills such as self-management, communication and research.
- Benefit from visiting lecturers in specialist subjects.
- Engage with the cultural programme of the College throughout the year.



## LEVEL 7

# MA CREATIVE WRITING AND PUBLISHING

**This two-year part-time MA is for committed writers who are looking to complete the first draft of a novel in a supportive and inspirational environment, and develop the professional skills required to be an author within the current publishing industry.**

Study blocks cover all aspects of the writing and publishing process, from writing the first draft of a novel, through revision to second draft stage and beyond, towards publication. You will work with teaching staff who are successful professional authors with extensive creative writing teaching experience and visiting industry professionals.

Benefit from the unique setting and history of the College. The house, its archive and extensive grounds offer opportunities to explore site-specific works, while historic connections to literary and publishing experimentation provide a stimulating environment for study.

## PROGRAMME CONTENT

You will explore fiction in its various forms as you develop your writing, editing and critical skills. With a focus on innovation you will test conceptual ideas through practical research and experimentation with professional writing techniques. In year one you will complete a first draft of between 45,000 and 60,000 words.

In the second year you will redraft the first chapter of your novel for publication in a specially-produced anthology and gain hands-on experience of the publishing process. Both traditional and experimental approaches to publishing are considered and you will evaluate both current practice and emerging opportunities.

You will learn how to build your author profile and benefit from exposure to prominent visiting guests, writers and publishing professionals. Contact with and the potential for collaboration with students and staff from other disciplines offers an opportunity for experimentation and the development of new approaches to working.

The Creative Writing department hosts several Writers-In-Residence across the academic year who support MA students through group tutorial sessions, and also runs a series of early evening talks featuring high-profile guest authors. Recent Writers-in-Residence included Rutendo Chabikwa and Anni Domingo, to coincide with their work being published in Myraid Edition's *New Daughters Of Africa*, Elizabeth Haynes, William Shaw and Allie Rogers.



Mark Radcliffe, subject tutor, in conversation with Rutendo Chabikwa, writer-in-residence





MA CREATIVE WRITING AND PUBLISHING

TEACHING AND LEARNING

The curriculum is delivered through 12 intensive three-day blocks. You will be taught through a combination of lectures, seminars and supervised practicals. In addition, you will have personal tutorials with your subject tutor.

Contact Hours

- You will have around 17-18 contact hours per study block, typically consisting of:
- 5-6 hours of lectures
  - 4 hours of seminars
  - 8 hours of supervised practicals
  - 30 minutes of one-to-one meetings/tutorials

Independent Learning

When not attending lectures, seminars, workshops or other timetabled sessions, you will be expected to continue learning independently through self-study. Typically, this will involve reading journal articles and books, working on individual and group projects, undertaking research in the library and preparing coursework assignments and presentations.

Overall Workload

Scheduled teaching and learning: 171 hours.  
Independent learning: 1629 hours.

You can expect to:

- Develop your craft as a writer of fiction.
- Have gained an understanding of the publishing process and the role of the writer within it.
- Produce a significant piece of written work.
- Gain and articulate a critical insight into your own writing process, your challenges, strengths and direction.
- Learn from a range of published writers and industry experts in a way that enhances your development as an emerging writer.
- Enhance your practice by learning from and alongside other artistic and creative practitioners.



SUBJECT LEADER

**Mark A. Radcliffe’s** work includes: a collection of short stories, *Superpowers*, being published in late 2019, *Stranger Than Kindness* (2013) and *Gabriel’s Angel* (2010) which was long listed for the Not The Booker Prize. Mark has a PhD in Creative Writing and Philosophy, a PGCert in Education and an MA in Creative writing. He is an experienced tutor at graduate and undergraduate level and has been awarded and nominated for several teaching awards.

SEE WEBSITE FOR FULL TUTOR LIST

STUDENT PERSPECTIVE

“The programme at West Dean College of Arts and Conservation emphasises writing as a craft. It’s about the patient mastering of tools and pursuit of excellence.

I’ve found a community that recognises and supports my attempts. I’ve also benefitted from the extraordinary physical space that is West Dean College. It’s a remarkably beautiful, calming place to be.

With the support of tutors, fellow students, and the larger community at West Dean College - I can confidently call myself a writer.”

Jane Freimiller

MA Creative Writing student

PROGRAMME STRUCTURE

Year 1						Year 2							
Semester 1 (18 weeks)				Semester 2 (18 weeks)		Semester 1 (18 weeks)				Semester 2 (18 weeks)			
	Christmas Vacation		Mid-year review		Easter Vacation		Christmas Vacation		Mid-year review		Easter Vacation		
MACW-1 - Authorial Practice 1: Writing a first draft - 40 Credits						Summer Assessment	MACW-4 - Authorial Practice 3: Editorial and Revision - 50 Credits						Final Assessment
MACW-2 - Authorial Practice 2: Critical analysis - 20 Credits							MACW-5 - Professional Publishing Practice - 50 Credits						
MACW-3 - Interdisciplinary Practice - 20 Credits													

Entry Requirements

Applicants should have a good honours degree in English or a compatible subject and be able to demonstrate a commitment to writing. Candidates with a relevant portfolio and alternative accredited learning are also invited to apply. English language: CEFR (Common European Framework of Reference for Languages) Level B2 or IELTS 6.5 or above.



# FINE ART PRACTICAL, THEORETICAL AND PROFESSIONAL PERSPECTIVES ON FINE ART PRACTICE

The Fine Art programmes at West Dean College of Arts and Conservation provide a stimulating and supportive environment for students to develop individual practices that are artistically ambitious, critically informed and professional in outlook.

As a student you are provided with generous studio space, weekly tutorial support, access to a broad range of visiting artists and lecturers, and year-round access to exhibition spaces. You are also afforded opportunities to engage with West Dean House, Collection, Archive and Estate, with support from highly skilled technical staff and a range of specialist facilities.



Michael Maddison, Graduate Diploma student

“

To study Fine Art at West Dean College of Arts and Conservation is to be surrounded by creative opportunities. In a unique environment – with fascinating connections to art history, particularly Surrealism, through the legacy of Edward James – students can dedicate their time to expanding and refining their work. The College's emphasis on skills-based making in the context of Fine Art practice is rare in Higher Education. In such an environment, developing artists can freely engage with traditional and innovative approaches to making.”

*Dr David Stent*

Subject Leader, Fine Art

## PRACTICAL

Fine Art students are given time and space to develop an independent, critical understanding of their individual practice, with support for specific disciplines such as Drawing, Painting, Sculpture, Tapestry and Textiles, as well as interdisciplinary work. With an emphasis on making that incorporates established and experimental approaches, the combination of large individual studios and outdoor facilities make it possible to realise ambitious work. As well as being able to study specific techniques through dedicated workshops, students are encouraged to experiment with new interpretations of established processes as a way of extending their practice, building effective links between ideas, materials, processes and presentation.



Chérie Lubboch, MFA student

## Materials workshops include:

- 10-week tapestry induction.
- Printmaking: monotype, non-toxic etching, screenprinting
- Traditional and experimental approaches to drawing.
- Materials and techniques for painters.
- Applications of colour theory.
- Casting for sculpture.
- Induction to stone carving and blacksmithing
- Ceramics evening classes, plus Raku and pit-firing.

## HOUSE, GROUNDS, COLLECTION AND ARCHIVE

Students are given the opportunity to explore unique site-specific contexts, with access to a number of different environments across the College grounds. This includes working with the Collection of artworks and historic objects within the House, as well as the unique Edward James Archives that contains rich associations with 20th century art and culture.



# FINE ART PRACTICAL, THEORETICAL AND PROFESSIONAL PERSPECTIVES ON FINE ART PRACTICE

## THEORETICAL

Studio Work units across all Fine Art specialisms are informed by relevant historical and theoretical contexts regarding visual culture, aesthetics and philosophy. A programme of lectures and seminars support students in forming an informed understanding of how their work relates to both historical debate and contemporary discourse.

A programme of Artist's Talks runs throughout the year, with internationally renowned practitioners visiting the College to discuss their work in a public setting, as well as engaging directly with Fine Art students through individual tutorials.

### Previous Visiting Artists and Guest Speakers include:

Caroline Achaintre (Artist), Gabriele Beveridge (Artist-in-Residence), Simon Coleman (Archivist), Rosie Cooper (Curator, De La Warr Pavilion), Toby Christian (Artist), Bouke de Vries (Artist / Conservator), Jacob Dwyer (Artist), Laura Ford (Artist), Elena Gileva (Artist), Paula Haughney (Stone Carver), Tamara Henderson (Artist-in-Residence), Joe Hill (Director, Towner Eastbourne), Caroline de Lannoy (Artist), Mat Leung (Assemble), Joseph Long (Artist), Eilis O'Connell (Artist), Anna Gonzalez Noguchi (Artist), Florence Peake (Artist-in-Residence), Eva Rothschild (Artist), Katie Schwab (Artist-in-Residence), Renee So (Artist-in-Residence), Julian Stair (Studio Potter), Ross Taylor (Artist-in-Residence).

**For information on Artists-in-Residence and Open Calls, see Page 52.**

## PROFESSIONAL

Each year students are given numerous opportunities for showing their work in public exhibitions as part of their programme. This includes 'pop-up' exhibitions relevant to particular units of study, an annual fundraising exhibition, and the celebrated Summer Shows at the end of the academic year. Every year the Summer Shows are staged at the College and at another external venue, most recently in London and Margate, Kent.

Fine Art students are also given the chance to propose installations for West Dean House as part of the annual Arts & Craft Festival. This is a unique opportunity for students to create ambitious work seen by a large audience, to build upon existing practices, as well as enhancing their professional profiles. All such opportunities require students to curate and display their work to professional standards. Professional Practice units further support this, with students introduced to essential requirements for exhibition management, including production, installation and promotion, as well as Artist Statements, documentation, and curator-led critiques.

**Fine Art students are provided with a Professional Development budget** in order to visit exhibitions, conferences, symposia, and other opportunities relevant to their ongoing work. In previous years students have visited CASS Sculpture Foundation's Collection and Archive; Towner Eastbourne and John Hansard Gallery, Southampton, in order to write reviews of current exhibitions; a behind-the-scenes visit to London galleries such as Victoria Miro and Cubitt. Every two years there is a College-wide study trip to a European city, with the most recent destinations being Amsterdam and Vienna.

## ALUMNI

Fine Art graduates have gone on to succeed in a range of fields, including internationally-based prize-winning practitioners regularly exhibiting their work in a variety of venues. Others have gone on to become gallerists and curators, as well as entering the fields of art education, arts administration and other cultural industries. The Fine Art programmes enable students to develop transferable skills and acquire resources that support in their future ambitions.

MFA alumna, Lotti V Closs, was awarded the a-n Artist Bursary for 2018, a prize supporting self-directed professional development projects; Masters graduate Laura Luna Castillo (in collaboration with West Dean alumnus, Jonathan Turner-Bishop) were selected for the fully-funded ten-week Kamiyama Artist Residency in Japan; MFA alumnus Merna Liddawi, took part in the APS Mdina Contemporary Art Biennale on the island of Malta; Jill Laudet (MFA) staged a series of installations and events under the title The Public Treasure during the Wandsworth Arts Fringe 2018 and at Fringe Arts Bath.

Regular updates and details can be followed on the School of Arts blog [www.westdean.ac.uk/study/school-of-arts/blog](http://www.westdean.ac.uk/study/school-of-arts/blog)

“

One of my modules included working with the Edward James Archive, a subject I knew very little about to begin with; exploring his drawings, writings, art collection and personal connections was really eye-opening and provided amazing inspiration and influences for our Creative Research module.”

*Emma Straw*

MA student









LEVEL 6

# GRADUATE DIPLOMA — FINE ART

DESCRIPTION

The Graduate Diploma in Fine Art is a one-year interdisciplinary programme designed to provide a route into postgraduate study. As a concentrated form of an undergraduate degree, the programme gives graduates of other disciplines the opportunity to transfer skills to the study of Fine Arts. As you progress through the programme, you can work across disciplines or choose to specialise in Drawing, Painting, Printmaking, Sculpture, Tapestry and Textiles.

PROGRAMME CONTENT

Studio Work units run continuously throughout the academic year as the core of the Graduate Diploma programme, informed and enhanced by additional theoretical and professional units.

A variety of materials-based workshops are undertaken in the first semester, focused by critical engagement with the Ronald Lee Archive, a unique archival resource of visual and material culture that promotes the production of new artworks for a ‘pop-up’ exhibition. A series of lectures and seminars introduces Philosophical Aesthetics and supports the writing of a critical essay. The second semester incorporates Contextual and Professional Research, helping students to situate their own practices in a historical and contemporary context. The year culminates in a Summer Show open to the public.



Ruth Glasheen, Graduate Diploma student



Philippa Clarke, Graduate Diploma student

PROGRAMME STRUCTURE

Semester 1 (18 weeks)			Stage assessment	Semester 2 (18 weeks)			Exhibition/Final Assessment
Study Block 1	Formative Review	Study Block 2		Study Block 3	Formative Review	Study Block 4	
Unit VA G1B Materials of the Artist (15 Credits)		Unit VA G3A Contextual & Professional Research (20 credits)					
Unit VA G1B Introduction to Philosophical Aesthetics (15 Credits)		Unit VA G3C Studio Work II [Summer show] (40 credits)					
Unit VA G1C Studio Work 1 (30 Credits)							



# GRADUATE DIPLOMA – FINE ART

## TEACHING AND LEARNING

Programmes are delivered through a combination of seminars, lectures, practical workshops, individual and group tutorials, critique sessions, oral and written presentations, external visits, and self-directed research.

### You can expect:

- Low student: tutor ratio.
- Dedicated individual studio space with access from 8.30am-10pm, seven days a week.
- Access to facilities and regular support from technicians.
- Regular tutorial support from experienced staff with various specialisms.
- A series of lectures, seminars and workshops to inform and stimulate practice.
- Visits from practicing artists and specialists from the arts sector.
- Support for study visits and independent research.

### Contact Hours

You will typically have around 13-14 contact hours per week, typically consisting of:

- 2 hours of lectures
- 1-2 hours of seminars
- 2 hours of one-to-one/group tutorials
- 1 hour of critique sessions
- 6 hours of practical workshops
- 1 hour of external visits (on average)

## Independent Learning

When not attending lectures, seminars, workshops or other timetabled sessions, you will be expected to continue learning independently through self-directed study. Typically, this will involve working in the studio, developing supporting material and portfolios, undertaking research in the College Library, reading books and journal articles, preparing individual and collaborative assignments, preparing presentations and self-assessments.

## Overall Workload

40% of your time will be spent in scheduled teaching and learning activity.

Scheduled teaching and learning: 480 hours.

Independent learning: 720 hours.



Philippa Clarke, Graduate Diploma student



Moving panorama created using a drawing machine by Rachel Smith, Graduate Diploma Student, on display at West Dean Arts and Craft Festival 2019

## Visiting Artists:

George Charman

Poppy Jones

Rebecca Partridge

Jon K. Shaw

## SEE WEBSITE FOR TEACHING STAFF

### Entry Requirements

A qualification equivalent to a second year of successful undergraduate study e.g. HND, DipHE

A relevant Foundation Degree in Fine Art or related subject  
Portfolio: presenting a concise overview of the development and current focus of your practice, including sketchbooks, journals and an example of written work

English language: CEFR (Common European Framework of Reference for Languages) Level 2 or IELTS.



LEVEL 7

# MASTER OF FINE ART (MFA)

DESCRIPTION

The Master of Fine Arts (MFA) is an advanced two-year programme ideally suited to those who wish to focus upon sustained studio practice. The programme is designed to allow students to establish and refine the core concerns and ambitions of their work, as well as subjecting that work to critical scrutiny and self-reflection. We encourage and support interdisciplinary practices as well as those focused on developing expertise in a specific discipline, such as Drawing, Painting, Printmaking, Sculpture, Tapestry and Textiles.

PROGRAMME CONTENT

In addition to the Studio Work units running consistently throughout the MFA programme, Year One also introduces the Creative Research Strategies unit, an 18-week project that asks students to engage with the unique, site-specific Edward James Archive in order to develop new body of work and supporting research. A series of lectures and seminars develop and apply key concepts in art history, contemporary culture and Fine Art practice, providing opportunities for students to write a critical essay and critically engage with their own work.

The Art Research and Criticality unit extends the lecture series and provides support in relation to research skills and methodologies leading into the Dissertation in Year Two. Dedicated Professional Practice units support the preparations for the Summer Shows, with a series of workshops dedicated to Artist Statements, documentation, profile building, and curator-led critiques.

A Postgraduate Diploma (also awarded by the University of Sussex) in Fine Art offers students an alternative exit point at the end of year one of the MFA, being one academic year.



Agata Bogacka, MFA student

Sue Evans, MFA student



PROGRAMME STRUCTURE – 36 WEEKS

Semester 1 (18 weeks)			Stage assessment	Semester 2 (18 weeks)			Exhibition/Final Assessment
Study Block 1	Formative Review	Study Block 2		Study Block 3	Formative Review	Study Block 4	
Unit VA MFA 1A Creative Research Strategies (15 credits)				Unit VA MFA 3A Art Research & Criticality (20 credits)			
Unit VA MFA 1B Applications of Philosophical Aesthetics (15 credits)				Unit VA MFA 3C Studio Work II [Interim Exhibition] (40 credits)			
Unit VA MFA 1C Studio Work I (35 credits)							



# MASTER OF FINE ART (MFA)

## TEACHING AND LEARNING

Programmes are delivered through a combination of seminars, lectures, practical workshops, individual and group tutorials, critique sessions, oral and written presentations, exhibitions, external visits and self-directed research.

### You can expect:

- Low student: tutor ratio.
- Dedicated individual studio space with access from 8.30am-10pm, seven days a week.
- Access to facilities and regular support from technicians.
- Regular tutorial support from experienced staff with various specialisms.
- A series of lectures, seminars and workshops to inform and stimulate practice.
- Visits from practicing artists and specialists from the arts sector.
- Support for study visits and independent research.

### Contact Hours

On the Master of Fine Arts (MFA) you will typically have around 11-12 contact hours per week, consisting of:

- 2 hours of lectures
- 1 hour of seminars
- 2 hours of one-to-one/group tutorials
- 1-2 hours of critique sessions
- 4 hours of practical workshops
- 1 hour of external visits (on average)

## Independent Learning

When not attending lectures, seminars, workshops or other timetabled sessions you will be expected to continue learning independently through self-directed study. Typically, this will involve working in the studio, developing supporting material and research portfolios, undertaking research in the library, reading journal articles and books, working on specific unit assignments, and preparing presentations and self-assessments.

## Overall Workload

33% of your time will be spent in scheduled teaching and learning activity.

Scheduled teaching and learning: 785 hours.

Independent learning: 1615 hours.

## SEE WEBSITE FOR TEACHING STAFF

### Visiting Artists:

George Charman

Poppy Jones

Rebecca Partridge

Jon K. Shaw



Lester Korzilius, MFA student

## Entry Requirements

An Honours Degree or equivalent qualification in Fine Art or a related discipline.

Relevant work experience in an arts-related field which demonstrates your ability to study at postgraduate level

Portfolio: including evidence of current practical work, sketchbooks, documentation, and evidence of critical writing.

An appropriate level of engagement with current debates in contemporary arts and making is required.

English language: CEFR (Common European Framework of Reference for Languages) Level 2 or IELTS 6.5 or above.

## STUDENT PERSPECTIVE

“

I have always been interested in art and I have been making for as long as I can remember. I looked at other colleges, but West Dean College was different. I chose the MFA because it is studio based, I have been able to study film, moving image and photography; it felt like the perfect course and I didn't need to pick a specialism.

The study is intense with small class group numbers and great tutors that have a deep understanding of what art is. There are opportunities to learn new techniques, try different mediums and have your own studio space. **One of the best aspects of the course so far has been the opportunity to work with professionals in mediums such as stone carving and ceramics that I had not considered before.**

In art you have to take the risk and be serious about it. West Dean College has changed my life and with the experience I have gained and the connections I have created, I feel comfortable to be able to continue to make art and be a practicing artist. The options for us to work in the art industry alongside being an artist have also been made clear.”

*Agata Bogacka*

MFA student



LEVELS 4 & 5

# DIPLOMA IN ART AND CONTEMPORARY CRAFTS (DACC)

If you are looking to progress from a Foundation Diploma towards professional practice as an artist, or to further your studies in higher education, this block delivery course is designed for you.

Gain your Diploma in Art and Contemporary Crafts through intensive study blocks over two years, by attending short courses to develop skills, and through independent study outside attendance at the College. You have the freedom to work across disciplines or choose to specialise in areas such as Painting and Drawing, Sculpture, Printmaking, Textiles, Ceramics, Wood, Metal and Jewellery. The College’s outstanding range of facilities provide you with impressive scope.

The DACC is a West Dean College of Arts and Conservation award.

“ I chose the Diploma in Art and Contemporary Crafts (DACC) as I wanted to consolidate my skills in ceramics, while also broadening my skills in other areas of art practice. It can be lonely making pots on your own and I was aware I needed to develop critical thinking and self-analysis as well as a network of like-minded individuals.”

*Katharine Rabson Stark*

DACC student

PROGRAMME CONTENT

Course modules delivered through set assignments cover a programme of critical, practical and theoretical studies across the broad field of contemporary arts and crafts and offer the structure through which students can develop their own practice. Visiting teaching staff from different specialisms will support you in the development of your skills.

On each study block you will be taught through a combination of lectures, seminars, practical workshops, individual and group tutorials, critique sessions and oral and written presentations. Two external trips are scheduled each year, including a visit to London galleries and exhibitions. Residential modules are supported by self-directed study offsite and written assignments.

Nina O’Conner, Diploma in Art and Contemporary Crafts student



Katharine Rabson Stark, Diploma in Art and Contemporary Crafts student

PROGRAMME STRUCTURE – YEAR ONE

Sept	Oct	Nov	Dec*	Jan	Feb	Mar	Apr	May*	Jun
Intro 3 days	3 days	3 days	3 days	3 days	3 days	3 days	3 days	3 days	3 days
Induction Unit (15 credits comprising 4 days in attendance + 122 hours independent study) Outcome – completed PROJECT ONE		Skills Development (55 credits comprising 8 days in attendance, 12 days attendance on Short Courses + 410 hours independent study)  Outcome – completed PROJECT TWO & PROJECT THREE which will include a portfolio of work and a reflective journal					Project Development Unit (30 credits comprising 6 days in attendance + 258 independent study)  Outcome – Completed PROJECT FOUR, final outcome, development work and statement of intent (500 words)		
Critical Studies (20 credits comprising 6 days attendance +158 hours independent study) Outcome – ESSAY ONE, 500 word essay and research journal, ESSAY TWO, 100 word essay and research journal									

PROGRAMME STRUCTURE – YEAR TWO

Sept	Oct	Nov	Dec*	Jan	Feb	Mar	Apr	May*	Jun
Intro 3 days	3 days	3 days	3 days	3 days	3 days	3 days	3 days	3 days	3 days
Context Unit (20 credits comprising 5 days in attendance + 165 hours independent study)  Outcome – completed PROJECT FIVE		Skills Development (40 credits comprising 6 days in attendance, 12 days attendance on Short Courses + 220 hours independent study)  Outcome – completed PROJECT SIX which will include a portfolio of work and a reflective journal					Final Project Development Unit (40 credits comprising 9 days in attendance + 337 independent study)  Outcome – Completed SELF DIRECTED PROJECT, final outcome, development work and reflective statement (1000 words)		
Critical Studies (20 credits comprising 4 days attendance +172 hours independent study) Outcome – ESSAY THREE, 1000 word essay and research journal, ESSAY FOUR, 2000 word essay and research journal									

\*optional study block



# DIPLOMA IN ART AND CONTEMPORARY CRAFTS (DACC)

## TEACHING AND LEARNING

The curriculum is delivered through 10 three-day intensive blocks of study each year in a dedicated studio space, attendance of short courses and monthly tutorials with specialist teaching staff.

### Contact Hours

You will typically have between 15 - 18 contact hours per study block, consisting of:

- Lectures and seminars.
- Individual and group tutorials.
- Group critiques.
- Written and oral presentations.

You will also have the opportunity to have an individual tutorial between study blocks either on-site or remotely.

### Independent Learning

Alongside attendance of study blocks and short courses, you will be expected to undertake independent learning to foster self-direction and autonomy. The management of each set assignment provides a framework for individual study and self-motivation. You are also encouraged to read journal articles and books, visit galleries and exhibitions and to engage in group and peer collaboration and support.

### Overall workload

Scheduled teaching and learning: 504 hours.  
Independent learning: 1614 hours.

### You can expect:

- To develop an understanding of the underlying concepts and principles of establishing a creative practice.
- To have gained relevant working knowledge of historical and theoretical contexts, and understood techniques of critical research, to inform the development of your own practice.
- To develop an understanding of processes and materials in relation to your chosen discipline(s).
- To learn from expert tutors who are practicing professionals and have creative arts industry experience and knowledge.

## SEE WEBSITE FOR TEACHING STAFF

### Entry Requirements

West Dean Foundation Diploma in Art and Design (FDAD) or Arts Foundation course, or A Level 3 Arts Foundation course or equivalent. Applicants can be considered if they can provide evidence of prior learning with an appropriate portfolio of work. You will be invited to a Portfolio interview and will be asked to present a concise overview of the development and current focus of your practice, including sketchbooks, journals, documentation and an example of written work. International applicants can provide a digital portfolio.

Phoebe Connolly, Diploma in Art and Contemporary Crafts student



Bernadette Duffy, Diploma in Art and Contemporary Crafts student

## THE WIDER COLLEGE CULTURAL PROGRAMME

The School of Arts has a year round Artist-in-Residence and talks programme with visiting artists, makers and authors sharing their own practice and engaging with students through workshops, seminars and tutorials.

As part of this programme a practicing maker works on site in one of the workshops for a period of three weeks each year. This maker provides support to FdA and DACC students through a workshop, seminar or group tutorials, as well as public presentations on their residency project and their wider practice.

See main Artists-in-Residence section for more information on page 52.



# FOUNDATION DIPLOMA IN ART AND DESIGN (FDAD)

**Develop your creativity and skills within the broad field of art and craft and achieve your diploma at a pace to suit you. The FDAD is awarded upon successful completion of the introductory weekend course, nine short courses, two tutorials, submission of a portfolio of work and an essay. The FDAD is a West Dean College of Arts and Conservation award.**

## PROGRAMME CONTENT

The introductory two day course Exploring Approaches to Creative Journeys, focuses on building and developing skills in drawing and exploration.

Your skills are further developed by attending nine short courses chosen to suit your individual pathway (see website or Short Course Brochure for course options). These must include some in the drawing, painting and printmaking subject areas.

## TEACHING AND LEARNING

### Teaching

Tutors provide skills based learning in a wide range of disciplines on short courses from beginners to advanced level encouraging students as they progress. You are further supported in your development through feedback from tutors on the nine courses and two individual tutorials.

### Independent Learning

You are expected to keep a learning journal to record and reflect on your progress, and to undertake historical, cultural and contextual research on artists' work relevant to your own practice, culminating in a 2000 word essay.

You are also expected to use sketchbooks to develop drawing and observation skills, experiment with materials, processes and ideas towards a personal focus.

The portfolio you present at the end of the course will evidence the knowledge and skills you have acquired from attending courses, the development of your ideas and final works.

### Overall Workload

All courses are completed within two years from the introductory weekend.

Ten short courses of two to six days each.

Two drawing days which include two tutorials.

Additional optional monthly drawing days.

Independent practice – a minimum of 24 days.

### You can expect:

- Personal instruction with low student : high tutor ratio per short course.
- Well-equipped workshops facilitating a wide range of subjects and materials.
- Access to a well-resourced on-site materials shop.
- Access to the College library, VLE (virtual learning environment), media suite and gardens.



## SEE WEBSITE FOR TEACHING STAFF

### VISITING TEACHING STAFF

Tutors teaching on the FDAD introductory course and drawing days include Caroline Wendling and Rachel Larkins. Practicing artists and makers are invited to lead drawing days to support students in the development of their skills through individual tutorials. Other drawing day tutors include: Jon Edgar, Chris Gilvan-Cartwright, Kate Boucher, George Popesco and Dan Lobb.



### Entry Requirements

A qualification equivalent to 'A' level Art, or a National Diploma or City & Guilds in an arts subject (e.g. textiles, ceramics). Portfolio of work carried out on short courses here or another college, at adult education classes or through self-direction. This could include sketchbooks, development work and finished work.



# ARTISTS-IN-RESIDENCE

The residency programme includes musicians, makers and writers to live and work on-site for a period of three weeks. The Artists-in-Residents enrich the creative learning environment by providing support to students through workshops, seminars and tutorial sessions, as well as public presentations on their projects and their practice. The College's 2019 Open Call for our Artists-in-Residence programme attracted almost 200 applicants from 32 countries.

A residency and exhibition partnership with De La Warr Pavilion in Bexhill-on-Sea to mark the 100th anniversary of the Bauhaus in 2019 welcomed Renee So, who is based in London and has exhibited internationally as Artist-in-Residence.

“

The facilities offered by the School and the beauty of West Dean are second to none, I love walking through the walled garden every morning to get to the studio. I have experienced a high period of productivity due to these ideal working conditions and I will be sad to leave.”

*Renee So*

Artist-in-Residence

## PREVIOUS ARTISTS-IN-RESIDENCE

Previous Artists-in-Residence have included: Caroline Achaintre, Gabriele Beveridge, George Charman, Tamara Henderson, Florence Peake, Tahmina Negmat, Rose O'Gallivan, Yelena Popova, Katie Schwab, Ross Taylor and Poppy Jones.

Authors Rutendo Chabikwa and Anni Domingo, winners of Myriad Editions in conjunction with West Dean College's First Drafts competition were Writers-in-Residence during 2019. Their work was published in *New Daughters of Africa*.

“

Students were overwhelmingly positive about the impact of the resident artists and the visiting lecturers who had been involved in the programme, as well as the Ceramic Plasticity Symposium that attracted international speakers.”

*Dr Fiona Curran*

External Examiner, Fine Art



Renee So, Artist-in-Residence 2019

# ACCESS TO SHORT COURSES PROGRAMME

To develop particular areas of your professional practice, students have access to over 800 short courses at the College each year. This is an opportunity to enhance your practice and support your progress through your programme of study. The 300+ teaching staff are practicing professionals, many of them world-renowned in their field.

If places are available at weekends during term, students are encouraged to attend short courses, free of charge. Payment will be required for any additional materials or model fees, and meals for day students and room-only students.

To guarantee a place in advance, students can book a place on any course at a reduced rate at 50% of the non-residential rate fee, plus materials.

For details on short courses: [www.westdean.ac.uk](http://www.westdean.ac.uk)





# STUDENT LIFE AND ACCOMMODATION



## ACCOMMODATION

If you choose to live on campus, accommodation includes purpose-built student lodgings and refurbished houses, all within a five minute walk of each other and the College. Student rooms are either traditional or modern and all rooms have en-suite facilities, their own desk, storage, access to shared common rooms, Wi-Fi and laundry facilities.

Many students opt to go full board with all meals served in the Dining Room, which offers an extensive range of salads, hot dishes and vegan/vegetarian options. See page 56 for details. If you only book accommodation, shared student kitchens are fully equipped and food can be purchased at the West Dean Village Shop or in nearby supermarkets in Chichester.



## STUDENT LIFE

There is a relaxed, peaceful atmosphere on campus, and as well as shared outdoor spaces adjoining the accommodation, you will have access to 100 acres of award-winning gardens within the South Downs National Park and a two-and-a-half mile circular walk through St Roche's Arboretum. From May to October the outdoor swimming pool, tennis courts and a croquet lawn are open. The grounds are also used to host events throughout the year, and provide artistic inspiration in all seasons.

You can watch and take part in a variety of concerts, talks, film nights, exhibitions and other activities. Students organise their own clubs and events through the Student Association. Recent clubs have included spoon carving, yoga and Chinese calligraphy, and events have included a Thanksgiving dinner, quiz night and end of year party.



## LOCAL AREA

The College is within walking distance of several country pubs and a short drive or bus ride into the Georgian city of Chichester.

Nestled at the foot of the South Downs, Chichester is surrounded by beautiful countryside, sandy beaches and historical attractions. It has a thriving arts scene, leisure centres, shops, and a good choice of cafés and restaurants.

Cultural activities in the area include the famous Chichester Festival Theatre, an excellent art-house cinema, Pallant House Gallery, which holds one of the most significant collections of Modern British Art and Cass Sculpture Foundation, home to an extensive collection of modern sculpture. Sports activities include wind surfing at West Wittering and dinghy sailing from Chichester Marina and other local clubs. Local tennis clubs include Chichester Lawn and Squash club. There are many great walking and cycling routes on the West Dean Estate and South Downs National Park.

Both Portsmouth and Brighton along the coast are easily accessible by car and public transport and offer great shopping and entertainment.



Student spoon carving club

## GETTING AROUND

Situated 65 miles south of London with convenient rail and road links, the College's close proximity to Southampton and London Gatwick Airports, cross-channel ports along the south coast and the Channel Tunnel (Eurotunnel), means that European cities are just a few hours away. There are local bus services and the nearest train station is in Chichester.



# ADMISSIONS PROCESS

Application and reference forms can be downloaded from [www.westdean.ac.uk](http://www.westdean.ac.uk). If you fulfil the entry requirements you will be invited to visit the College for an interview with the programme tutor and another senior member of academic staff, and undertake a practical test if applicable.

## WE ENCOURAGE EARLY APPLICATIONS

The deadline for applications for the Conservation of Books and Library Materials specialism for 2020 entry is 1 February 2020. The deadline for all other applications for 2020 entry is 1 March 2020.

Later course applications will be considered if there are still places available. At your interview, you may be expected to provide a portfolio of work that reflects a commitment to your chosen practice. Depending on the programme applied for, students also undertake a practical test to assess their standard of practical skills - for example, students applying for the Furniture programme will be required to demonstrate their woodworking experience by completing a number of exercises, including making joints. In cases where it is impossible for the applicant to attend an interview at West Dean College, the applicant can be given a distance test to complete in the applicant's own country, and an interview will be conducted by phone or by videophone. However, whenever possible we recommend that students visit West Dean College, experience the environment, explore the facilities and meet staff and other students.

The selection, admissions and induction processes will ensure equitable consideration of all applicants. Students with disabilities should contact the Academic Registry and visit the College to discuss whether their needs can be met satisfactorily.

## ENTRY REQUIREMENTS

Specific entry requirements are listed under each subject area in this prospectus. If you have any queries or require more information, please contact Admissions:

+44 (0)1243 818291 or [admissions@westdean.ac.uk](mailto:admissions@westdean.ac.uk)

## EQUAL OPPORTUNITIES

West Dean College of Arts and Conservation is committed to ensuring that students are selected, trained and assessed and otherwise treated solely on the basis of their relevant merits and abilities. The College supports the principle of equal opportunities and therefore no student will receive less favourable treatment on the grounds of disability, religion, race, colour, nationality, ethnic or national origins, political beliefs, age, sexual orientation, gender or marital status.



## PLANNING YOUR STUDY

<b>1 Check entry requirements</b> In Conservation all programmes are accessible from humanities and science backgrounds, and typically include a good first degree in Conservation or closely related subject, experience of working on materials in your chosen pathway, or the Graduate Diploma. In Arts pathways to the MFA include the Diploma in Art and Contemporary Crafts or the Graduate Diploma.	<b>➔ 2 Check application deadline</b> You are encouraged to apply early. The deadline for the Books pathway in Conservation Studies is 1 February 2020 and 1 March 2020 for all other programmes. Download an application form from the website.	<b>➔ 3 Explore funding options</b> If you are a UK/EU student applying for Masters study you may be able to obtain a Postgraduate Loan of up to £10,906. Many students receive funding support, see pages 57-58 for more information. You can contact admissions at any time for help exploring your funding options, and check our website for current funding opportunities as they become available.	<b>➔ 4 Complete your application form</b> Download the application form from the relevant course page on our website or contact the Admissions Office. Complete the form and send with the documents requested to <a href="mailto:admissions@westdean.ac.uk">admissions@westdean.ac.uk</a>	<b>➔ 5 After you apply</b> Admissions will confirm receipt of your application by email within five working days. The acknowledgement gives detail on the next stage of the process.
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# INTERNATIONAL STUDENTS

Be part of a culturally diverse student community with around 30% of the student body made up of international students. The fees are the same for national and international students (which is unusual in Higher Education), and there are bursary opportunities for all. You will have the opportunity to achieve an internationally recognised qualification when you study for your FdA, Graduate Diploma or Masters courses as these are validated by the University of Sussex.

Students come from all over the world to study here, often taking their skills back to a career in their country of origin. Conservation students benefit from the unique opportunity to study in a working historic house. The College has active links with the heritage sector worldwide and our alumni can be found working in conservation and restoration around the world (see page 7 for a list of alumni destinations).

Arts and Craft and Making students benefit from the legacy of founder, Edward James, patron to surrealist artists including Dalí, Magritte, Tchelitchew and Carrington, and access to the Edward James Collection, including the Lobster Telephone and Mae West Lips Sofa.

Our Academic Registry team is experienced in guiding students with applying for visas, opening bank accounts, applying for funding and all other arrangements necessary when you are studying away from home.



## APPLYING FOR A STUDENT VISA

### European (EU and EEA) Nationals

For details of the provisions for students coming from the EU and EEA please refer to the UKCISA (UK Council for International Student Affairs) advice here:

[www.ukcisa.org.uk/Information--Advice/EU-EEA--Swiss-Students/Brexit-what-does-it-mean-for-students-and-their-family#layer-6580](http://www.ukcisa.org.uk/Information--Advice/EU-EEA--Swiss-Students/Brexit-what-does-it-mean-for-students-and-their-family#layer-6580)

### All other International students

To be able to travel to the United Kingdom as a general student (Tier 4) you must pass a points-based assessment and score 40 points before you travel.

30 POINTS for a Certificate of Acceptance for Studies (CAS) from the licensed sponsor, i.e. West Dean College. This is a virtual document, valid for six months, which is submitted to and held by the UKVI and will contain the information upon which our offer of a place to you was based. A CAS statement will be sent to you by the Academic Registry with details of this information in order for you to comply fully with the requirements outlined on the visa application form.

10 POINTS if you can show that you have enough finances available to cover your course fees and monthly living expenses for up to nine months (known as maintenance).

You should contact your nearest British Embassy or High Commission in the country that you normally live, and explain that you wish to apply for entry clearance on a general student visa (Tier 4). Please note that you cannot apply for your visa until three months before the start date of your course. We strongly advise, however, that you begin to prepare your application and collate all the information and documentation well before that date.

Another valuable source of important information for students is the UK Council for International Student Affairs (UKCISA). [www.ukcisa.org.uk](http://www.ukcisa.org.uk)

**NB Tier 4 visa rules are subject to change at any time. You must consult the Home Office website to acquaint yourself with all of the changes before submitting your application.**

[www.gov.uk/government/organisations/uk-visas-and-immigration](http://www.gov.uk/government/organisations/uk-visas-and-immigration)

## ASSESS YOUR ENGLISH ABILITY

Students whose first language is not English, and who are not a national of a majority English speaking country, will be required to provide evidence of their English language ability to stated UKVI standards. You do not have to provide evidence of your English ability if: a) you have completed an academic qualification at degree level or above, which was taught in a majority English speaking country (including the UK and Ireland); b) you have successfully completed a course as a Tier 4 (Child) student, or as a student under the rules that were in force before Tier 4 and you were granted this permission whilst under the age of 18. Majority English speaking countries are defined as: Antigua and Barbuda; Australia; The Bahamas; Grenada; Guyana; Jamaica; New Zealand; St Kitts and Nevis; St Lucia; St Vincent and the Grenadines; Trinidad and Tobago; United States of America. UKVI will assess your nationality using your passport. West Dean College reserves the right to still ask for your IELTS to satisfy course entry requirements.

For all programmes we will assess your ability using a SELT (Secure English Language Test) and this must be an in-date UKVI approved test. Please enclose a copy of your SELT certificate with your completed Application Form. We are unable to issue a CAS if we do not have this.

A list of SELT is obtainable from [www.gov.uk/government/publications/guidance-on-applying-for-uk-visa-approved-english-language-tests](http://www.gov.uk/government/publications/guidance-on-applying-for-uk-visa-approved-english-language-tests).

For programmes above degree level (NQF 6 level and above) your English language ability must be at level CEFR B2 or above. This is a minimum requirement and courses may specify higher levels – see individual course pages for further details.

For programmes below degree level (below NQF 6 level) your English language ability must be at level CEFR B1 or above. Please see individual course requirements for English entry requirements.

You must pass each section of the SELT to the required level. You should include the relevant SELT certificate with your immigration application. If you do not, your immigration application will be refused. The Home Office has also introduced an overall cap of five years for study in the UK by a visa national at degree level, and three years for study at below degree level.



# FEES 2020 = 2021

Bursary and scholarship funding helps many students. We encourage you to plan early and explore funding options, if required – see pages 57-58

TUITION FEES	Per term	Terms PA	Per year <sup>1</sup>
CONSERVATION			
MA Conservation Studies	£4,260	4 terms (46 weeks)	£17,040
Graduate Diploma	£4,230		£12,690
MA Collections Care and Conservation Management (2 years part time)	£1,630	3 terms (4 weeks onsite)	£4,890
Historic Building Conservation PDD <sup>2</sup> (part time, modular)		average cost	£5,939
CRAFT			
FdA Historic Craft Practices (2 years full time)	£4,230	3 terms (36 weeks)	£12,690
ARTS			
MFA or Graduate Diploma	£3,600	3 terms (36 weeks)	£10,800
MA Creative Writing and Publishing (2 years part time)	£1,640	3 terms	£4,920
DACC (part time, modular)			£5,110
FDAD <sup>3</sup> (part time, modular)		average cost	£3,040
LIVING COSTS			
Full board (46 weeks)	£2,870	4 terms (46 weeks)	£11,480
Room only (46 weeks)	£1,770	4 terms (46 weeks)	£7,080
Full board (36 weeks)	£3,000	3 terms (36 weeks)	£9,000
Room only (36 weeks)	£1,840	3 terms (36 weeks)	£5,520
Lunch – full time day students (room only) (46 weeks)		4 terms (46 weeks)	£2,174
Lunch – full time day students (room only) (43 weeks)	£567	3 terms (36 weeks)	£1,701
Lunch - MA Collections Care and Conservation Management students	£63		£189
Lunch - MA Creative Writing and Publishing students (Accommodation options/costs on request)	£57		£170
Lunch - DACC students			£284

**IMPORTANT INFORMATION:**

Includes study trip cost of £400, which typically includes tailored visits to collections/exhibitions of specific interest to the programme of study.  
Lunch (typically 2 courses) in the communal dining room is integral to College life for most students and supports their ability to spend long hours in the studios.  
Pay by instalments: students have the option to pay fees in instalments by term, two weeks in advance of term dates.

<sup>1</sup>Please note for two year courses fees may be subject to an annual increase.  
<sup>2</sup>Historic Building Conservation PDD: minimum cost would be £5,939 for 10 courses, plus the administration fee of £260.  
<sup>3</sup>FDAD: once accepted, students pay a one-off £400 Diploma Administration Fee. This covers the introductory weekend course and two tutorial days (£450 or £500 from January 2020). The average cost of completing the FDAD over two years (excluding material and model charges) is £3,040 (seven weekend courses and two five day courses). Cost of accommodation for a weekend, including dinner and breakfast is from £136.

POSTGRADUATE LOANS

If you are a UK student and plan to take a postgraduate Master's course you may be able to get a postgraduate loan of up to £10,906 to help with course fees and living costs.  
See [www.gov.uk/postgraduate-loan](http://www.gov.uk/postgraduate-loan)

TERM DATES 2020-2021

**Autumn:**  
Monday 28 September 2020 – Friday 18 December 2020  
**Spring:**  
Monday 4 January 2021 – Friday 26 March 2021  
(Three week Easter vacation)  
**Summer:**  
Monday 19 April 2021 – Monday 12 July 2021  
MA fourth term:  
Monday 12 July 2021 – Friday 17 September 2021



# FUNDING YOUR STUDIES

We know that funding the cost of study can be challenging so we want to support you as much as possible. Here is a guide to some options you have when looking for funding to help you study at West Dean College.

Students seeking to apply for funding to support their studies have three options:

1. Apply to West Dean College for a scholarship or bursary awarded by us or administered by us on behalf of third party funders.
2. Apply directly to other grant giving organisations for a scholarship or bursary.
3. Apply for a Student Loan.

## SCHOLARSHIPS AND BURSARIES AWARDED BY AND ADMINISTERED BY WEST DEAN COLLEGE

Applicants for a scholarship award should show outstanding potential and a commitment to their studies and future career in their chosen subject. Candidates will be expected to demonstrate excellence by providing evidence of past achievements and related work experience alongside recommendations from current or past tutors and employers. Applicants can apply to more than one scholarship.

Applicants for a bursary award are required to demonstrate financial need. Preference will be given to students who show that they are pursuing all possible avenues to raise the funds they will need to complete their studies, including applications to other grant-making organisations, part-time or holiday work

and/or student loans. Preference will also be given to students that the Grants Committee believes have the potential to make a significant contribution to their chosen field. Applicants must be able to demonstrate that they can finance any remaining accommodation and tuition fees not covered by a bursary award. The Grants Committee cannot consider an application without this information. Applicants can apply to more than one bursary.

Applications are accepted for scholarship and bursary awards from any student who has accepted an offer to study at West Dean College. For all awards administered by the College, applicants should direct all questions and submit their application directly to West Dean College and not to the funding organisation named.

For an up to date list of scholarship and bursary awards available in 2020-21 with full information including, application deadlines, application forms, funding policies and terms and conditions, please visit [www.westdean.ac.uk/funding](http://www.westdean.ac.uk/funding).

All funded students are expected to agree to the grant terms and conditions available on our website.

If you have any questions about student funding please contact the Admissions Office:

**+44 (0) 1243 818291 [admissions@westdean.ac.uk](mailto:admissions@westdean.ac.uk)**

“

Being offered the generous support of the BADA Scholarship has had a huge impact on my studies. Without your support, I would not have been able to complete my postgraduate year. ...Thanks to your financial contribution, I have been able to devote myself completely to my studies, without having to take on part-time work or worry about finances. This has been absolutely key for allowing me the time not only to finesse my practical skills but also to complete my academic work to a high standard. Funding from the BADA Scholarship has allowed me the life-changing opportunity to change careers and move into this important and rewarding industry.”

*Holly Daws*

MA Conservation Studies student

“

In any craft the pursuit of excellence has got to be the primary objective. Being recognized as such is the reward for the work and application through the years of study at West Dean. Having come to the College with a good set of practical skills contributed greatly to my success. I have built on those skills and developed my abilities through study of practical processes, history of instrument construction and lots of hard work. The effort invested had been returned in full by the tutors. The funding has been essential to my development and has allowed me to fully focus on my studies without financial worries.”

*Mark Hendriks*

FdA Historic Craft Practices student, Janet Creasey Scholarship Recipient

“

My plan for the future is to carry on into the second year of my MFA and leave ready and able to work independently. I plan to continue my personal and professional development, to attend as many short courses as possible and take full advantage of my time at West Dean with the longer-term aim of applying for artists residencies and continuing my academic career. My first year at West Dean has changed my life in ways that I never could have imagined. I would like to take this opportunity to thank the Derek Hill Foundation for the bursary I received this year as without it I could not be studying at West Dean College.”

*Agata Bogacka*

Master of Fine Arts student





# FUNDING YOUR STUDIES

## OTHER SOURCES OF FUNDING

Some funders prefer students to apply to them directly for funding. Below are details of some grant giving organisations who share our passion for arts, craft and conservation. Please visit their individual websites for more information. While we try to keep this list as accurate as possible, it is not exhaustive and **it is recommended that you invest time in researching funding opportunities that may be applicable to you.**

### ANNA PLOWDEN TRUST

The Anna Plowden Trust offers bursaries towards the fees for attending a full-time UK training course in the conservation of the movable heritage, such as paintings, textiles, archaeological objects. It also offers Continuing Professional Development (CPD) Grants to enable practicing conservators to take advantage of CPD opportunities by contributing towards the cost of short courses and attending conferences. The Trust does not offer bursaries or grants for courses on the conservation of the built heritage. [www.annaplowdentrust.org.uk](http://www.annaplowdentrust.org.uk)

### FURNITURE MAKERS' COMPANY

Provide bursaries to MA students on a furniture related course. For more information, email [grantsandeducation@furnituremakers.org.uk](mailto:grantsandeducation@furnituremakers.org.uk) or visit [www.furnituremakers.org.uk](http://www.furnituremakers.org.uk)

### GEORGE DANIELS' EDUCATIONAL TRUST

Aims to encourage and financially assist students with grants and bursaries for training in all aspects of horology. [www.gdetac.org](http://www.gdetac.org)

### QUEEN ELIZABETH SCHOLARSHIP TRUST (QEST)

Funds the education of talented craftspeople through traditional college courses, apprenticeships or one-on-one training with Masters. [www.qest.org.uk](http://www.qest.org.uk)

### STATIONERS' COMPANY

Offers a number of scholarships and awards to those whose courses relate to the Communications and Content industries. [www.stationers.org](http://www.stationers.org)

### YORK FOUNDATION FOR CONSERVATION AND CRAFTSMANSHIP

Bursaries are available to craftspeople and conservators who would like assistance to further their skills and knowledge as well as to organisations who would like to take on trainees. [www.conservationyork.org.uk](http://www.conservationyork.org.uk)

The following websites may be a useful starting point for identifying other possible funding sources. It is worth taking the time to search for funding that is relevant to you personally, including where you live, your background and experience.

### STUDENT CASHPOINT

A free website designed to advise and assist students in the process of finding funding opportunities to cover the costs of going to college or university. [www.studentcashpoint.co.uk](http://www.studentcashpoint.co.uk)

### SCHOLARSHIP SEARCH

Use Scholarship Search to find funding for graduate and postgraduate courses. [www.postgraduatesearch.com/funding](http://www.postgraduatesearch.com/funding)

### UNIVERSITY GRANTS

University Grants have compiled a selection of organisations that offer funding of this nature. [unigrants.co.uk](http://unigrants.co.uk)

### THE SCHOLARSHIP HUB

Search and apply for UK scholarships, grants and bursaries. [www.thescholarshiphub.org.uk](http://www.thescholarshiphub.org.uk)

### TURN 2 US

A free website with information and advice about charitable grants and welfare benefits. [www.turn2us.org.uk](http://www.turn2us.org.uk)

### STUDENT LOANS

Prospective UK resident students applying for a Foundation Degree course or a Graduate Diploma may be eligible to apply for a Tuition Fee Loan and/or a Maintenance Loan from the Student Loans Company.

UK and EU students applying for a Masters course might be eligible to apply for a Postgraduate Loan.

For more information, visit [www.gov.uk/student-finance](http://www.gov.uk/student-finance) Please note that the availability of student loan funding is subject to annual approval in line with the conditions for course designation set by the Department for Education.

## FUNDING AND ADVICE FOR INTERNATIONAL STUDENTS

If you are looking for help to fund your studies in the UK it is advisable to send out funding applications as soon as possible. It may be more difficult to make arrangements for financial support once you have left your own country. Start by enquiring with your own Ministry or Department of Education as they may have details of scholarship opportunities for students wishing to study overseas. It may also be worth contacting the Cultural Attaché of your Embassy in the UK.

International students applying to study on any of our full-time degree or diploma programmes, can apply to The Edward James Bursary Fund and you may be eligible for other scholarships and bursaries. Please check our website for details: [www.westdean.ac.uk/funding](http://www.westdean.ac.uk/funding)

There are a number of organisations who can offer advice, guidance or funding to international students, including the following:

**THE BRITISH COUNCIL** can provide you with a basic guide for possible sources of funding for international students who want to study in the UK. [www.educationuk.org/global](http://www.educationuk.org/global)

**COUNCIL FOR INTERNATIONAL STUDENT AFFAIRS** provides guidance for international students looking for loans, welfare benefits and scholarships. [www.ukcisa.org.uk](http://www.ukcisa.org.uk)

See also:

- Commonwealth Scholarships [cscuk.dfid.gov.uk](http://cscuk.dfid.gov.uk)
- The Elizabeth Greenshields Award [www.elizabethgreenshieldsfoundation.org](http://www.elizabethgreenshieldsfoundation.org)
- Britain-Australia Society Education Trust [britain-australia.org.uk/about/strategic-partners/britain-australia-society-education-trust](http://britain-australia.org.uk/about/strategic-partners/britain-australia-society-education-trust)
- The Ian Potter Cultural Trust Scholarship [www.ianpotterculturaltrust.org.au](http://www.ianpotterculturaltrust.org.au)
- The George Alexander Foundation Scholarship [www.georgealexander.org.au/our-programs/scholarship](http://www.georgealexander.org.au/our-programs/scholarship)
- The Anglo-Danish Society invites scholarship applications from students of Danish nationality undertaking postgraduate courses: [www.anglo-danishsociety.org.uk](http://www.anglo-danishsociety.org.uk) N.B it is worth checking whether an 'Anglo' society exists within your own country of residence and offers similar funding opportunities.

**Please note the information that we provide is not exhaustive, you should take the time to do your own funding research.**

## HELPFUL TIPS FOR APPLYING FOR FUNDING

- ➔ 1. Identify a list of potential funders who might be interested in your area of work. Remember, you can apply to more than one if you meet the criteria.
- ➔ 2. Research each funder's application deadlines and preferences. Find out as much as you can about what interests them. The more you can make your letter or application, specifically relevant to their criteria, the more interested they will be.
- ➔ 3. Try to find out what level of funding they typically give to judge how much you can ask for. Be clear and concise about your funding needs, with a clear budget.
- ➔ 4. When applying, follow any guidelines the funder has. Many will provide an application form, but if not, aim to keep your application within two sides of A4.
- ➔ 5. When you apply make it easy for the funder to get a sense of who you are and what you are working towards. It's you they will be investing in, so they'll want to feel they've got to know you.
- ➔ 6. Always spell check your application and ask someone to read it for clarity before sending.

If you have any queries please contact the Admissions Officer on:  
**+44 (0)1243 818291 [admissions@westdean.ac.uk](mailto:admissions@westdean.ac.uk)**



# HOW TO FIND US

West Dean College of Arts and Conservation is situated in South East England on the A286 between Midhurst and Chichester. There is convenient road access from London Gatwick and Heathrow Airports as well as Southampton International Airport along the South Coast. The College is also within easy reach of the cross-channel ferries from Portsmouth, Dover and Newhaven, and Eurotunnel.

The nearest railway station is Chichester from London Victoria and there is a fast rail connection from London Waterloo to Haslemere which is a 30-minute taxi ride away.

There is also a bus service (No 60) which runs from Chichester Bus Station opposite the railway station to Midhurst with two bus stops in West Dean Village near the College.

**Visit us on Open Day:**  
Friday 6 December 2019  
Saturday 8 February 2020

West Dean College of Arts and Conservation,  
West Dean, Near Chichester, West Sussex PO18 0QZ  
+44 (0) 1243 818291



Emma Hurst, MA student





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admissions@westdean.ac.uk

[www.westdean.ac.uk](http://www.westdean.ac.uk)

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The Hon Peter Benson LVO MA FCA (Chairman)  
Alison Richmond  
Martin Ashley MVO Dip Arch RIBA SPAB  
Lady Caroline Egremont  
Caroline Griffith

Professor Nigel Llewellyn PhD FSA  
Mike McCart  
Professor Paul O'Prey CBE  
Francis Plowden FCA (Treasurer)  
David Seddon

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