

November 2015 – April 2016

WEST DEAN  
COLLEGE



# SHORT COURSES

## MAKE CREATE DISCOVER

Art • Craft • Gardening • Music • Textiles • Photography • Wood • Metalwork • Ceramics





# A CENTRE OF CREATIVITY

“We were taught at a high level in a short space of time – intense, fun and inspiring.”

Joanna McCormack, Calligraphy with pattern



With the right teacher your passion or interest can be transformed into a deep and creative learning experience. Be inspired by our expert tutors, practising professionals with impressive reputations.

Learn in our fully-equipped studios and workshops, with a pottery, forge, fine-metals workshop, light and airy art studios, a sculpture courtyard and a stone carving workshop. Surrounded by the historic West Dean House and award-winning West Dean Gardens, join a community of tutors and fellow students, each driven to enrich their lives through creating.

As part of an educational charity, the future of West Dean College rests both on our own fundraising ability and the income we generate across our activities.

Every penny you spend at West Dean, whether on a short course, in our shop or entry to the gardens, and every donation you make, for example, joining our Friends scheme, helps us to open up West Dean for more people and preserve it for future generations.

“I’ve known about West Dean for a few years, but I wish now I’d come earlier. The teaching, food and surroundings are amazing which makes the whole experience a must do.”

Sophie Preteseille, Silversmithing – cut, bend and flex



Winter is the perfect season for making and creating, whether you prefer to head for the warmth of a studio or go outside and let the cool, brisk air invigorate your imagination. Take inspiration from the winter light and landscape surrounding West Dean College and Gardens and let the colours, shapes and textures influence your work. Check out Drawing in the garden – pattern and place with Rosie MaCurrah and Drawing interiors – light, space and atmosphere with Katie Sollohub.

You can join a one day taster course for the chance to learn a new skill, get to grips with basic techniques and create something to be proud of. Many offer the chance to make unique Christmas gifts or decorations to adorn your home, and would make an ideal gift for a creative loved one (don’t forget to book a place for you too!).

In the Chalk and Clay themed week in February artists and makers can experiment with these two natural materials capable of intriguing textures and mark-making.

You’ll find new tutors and courses including renowned textile designer Sarah Campbell; Jessica Turrell who joins our team of jewellery and enamelling tutors; Bernadette Hehenbeger who shares her knowledge of moccasin making; and David Cranswick teaching Renaissance oil painting methods.

Enjoy for yourself the magic of West Dean College. We look forward to welcoming you.

Alison Baxter, Head of Creative Enterprise

**THE EDWARD JAMES LEGACY**  
Edward James, a lifelong art collector and poet, inherited the West Dean Estate and House in 1912. When he came of age, Edward began investing his time and money in supporting artists, craftspeople, dancers and poets. His passion for the arts brought him into contact with many leading artists of the time including Leonora Carrington, Remedios Varo, Salvador Dalí and René Magritte. In 1964 he created a charitable trust, The Edward James Foundation, to fulfil his desire to nurture music, traditional crafts and the visual arts. The Foundation opened West Dean College in 1971 as a centre for education and training in conservation and in the visual and applied arts.





# A GUIDE TO YOUR BROCHURE



To help you choose, we've listed our courses in three ways:

**By subject area**, see the contents page opposite.

**By specific area**, each subject area has specific categories within it, to flick straight to your area of interest.

**By date**, if you're looking for a course on a particular date, see the Chronological List on pages 65–66.

Each course has a brief description, price, date and recommended level of experience. You'll find details of all the tutors at the end of each section. For more information on any course visit [www.westdean.org.uk/shortcourses](http://www.westdean.org.uk/shortcourses)

Please note the fees next to courses do not include accommodation.  
See page 71 for accommodation prices.

“  
Brilliant studio space.”

Cathy Griffiths, Textile basketry

## WHAT LEVEL AM I?

### Beginners – starting points

If you have little or no experience, these structured introductions will help you learn the basics.

### Intermediate – skills development

If you have taken a related course or have existing skills, choose intermediate level and we will help you develop and work towards independent practice.

### Advanced – creative development

Try these if you want to expand your skills, develop your practice and work intensively to achieve your maximum potential.

### Suitable for all

These are subject focused courses that embrace all levels, from beginner to advanced. A structured start is followed by guided independent practice.

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## GIFT VOUCHERS

Treat a friend or loved one to the West Dean experience. You can buy vouchers for £10, £25, £50 or £100, which can be used for full or part payment towards a short course.

Email [bookingoffice@westdean.org.uk](mailto:bookingoffice@westdean.org.uk) or call 01243 818300.

## HOW DO I BOOK?

Make a note of the course code shown at the end of the course description and go to our website [www.westdean.org.uk](http://www.westdean.org.uk), email [bookingoffice@westdean.org.uk](mailto:bookingoffice@westdean.org.uk) or call 01243 818300. Alternatively fill in the booking form at the back of this brochure.

If you are using the digital brochure simply click on the course code to book.



# STAY WITH US

Part of the joy of a West Dean course is staying in West Dean House, with its unique Edwardian character and setting in acres of parkland. The bedrooms are largely traditional but in a more contemporary vein is a wing of rooms styled for modern and functional comfort. The Vicarage, within the gardens, houses 10 additional rooms and further annexes in the grounds are used in the summer.

Explore our award-winning gardens featuring a restored Walled Kitchen Garden and Edwardian Pergola. Walk through acres of parkland and be inspired by the changing of the seasons. At the end of each day relax in the historic Oak Hall in a deep sofa, or in the bar with a drink, book, or a new friend from your course.

Escape to West Dean and embrace the relaxed, creative atmosphere. Bring your partner with you so they too can enjoy all we have to offer, even if they don't want to book on a course.



## DINE WITH US

Dinner and breakfast are included in your stay (lunch is included with your course). Start the day with a traditional English or continental style breakfast in our bright and airy dining room. For lunch and dinner you will find a tempting new menu each day with two seasonal hot dishes, a delicious salad bar and enticing hot and cold puddings, using locally sourced ingredients where possible.



## ENJOY A BREAK AT WEST DEAN

You don't have to do a short course to stay with us. Come for a short break to enjoy our gardens, parkland and discover the local area. Bookings from £75 per night per room subject to availability, including breakfast and entry to our gardens. We regret we cannot currently accommodate children under 16 or dogs.

To book a room email [reception@westdean.org.uk](mailto:reception@westdean.org.uk) or call 01243 811301.

# BURSARIES



## BURSARIES AND FUNDING

West Dean has a commitment to provide access to education in the creative arts. From our own funds and with the support of generous donations from a number of trusts and individuals, we offer bursaries to people who cannot afford to study on a West Dean short course. We also offer 50% bursaries to art teachers and lecturers at schools, FE and HE institutions.

To apply for a bursary or find out more about any of the bursaries listed, please either download a form from our website [www.westdean.org.uk/college](http://www.westdean.org.uk/college), email [alison.baxter@westdean.org.uk](mailto:alison.baxter@westdean.org.uk) or call 01243 818262.

## Bursaries available:

- **Creative bursaries** for undergraduates and recent graduates of arts related subjects, made possible with funding from The Edward James Foundation.
- **Joyce Mary Harding Textile Bursary Fund** for people with an interest in developing their skills in textiles, who would benefit from assistance with funding. Funding generously provided by two individual donors.
- **Music bursaries** to help music students and young professionals attend the Chilingirian Quartet Summer School and the International Classical Guitar Festival and Summer School. Funding has been provided by several donors and a group of West Dean Friends.
- **Bursaries for the Foundation Diploma in Art and Design (FDAD)**. Bursaries are available for talented young students (aged 18–30) to study the FDAD but are unable to find the full fees. Funding has been made available through the generous support of an individual donor.

“West Dean is a magical place and I’m so thankful a bursary has helped me to come back. It’s a great opportunity to work with a tutor who is generous with skills and knowledge.”

Liz Smith, Bursary student





OUTDOOR EVENTS 2015  
West Dean Gardens

Chilli Fiesta – 20th Anniversary

Join us for an exciting line up of entertainment, fireworks (Saturday) and three days camping. Chilli Fiesta is an annual event in which West Dean dedicates itself to three days of chilli madness. We lay on the entertainment, food and lots for you to do and discover, while you provide the enthusiasm for all things hot!

You can watch food demos and sample some delicious delights from food stalls and bars. The real party atmosphere will be helped by live music each day from midday into the evening. With over 140 stalls, there will be a great variety of quirky gifts on offer as well as chilli foods, chilli plants, seeds and produce. Visit the glasshouses in the walled gardens which will be brimming with over 250 varieties of chilli.

August 7–9

To book your tickets, go to [www.westdean.org.uk/events](http://www.westdean.org.uk/events)

Apple Affair

Due to popular demand the Apple Affair returns with apple displays, orchard tours, and cookery demonstrations.

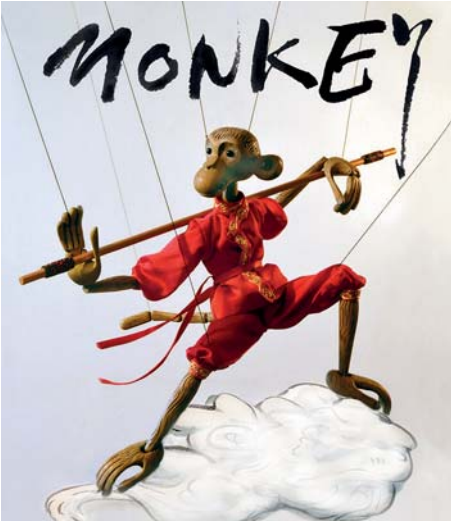
October 3–4

Keep an eye on our website for other events throughout the year. [www.westdean.org.uk](http://www.westdean.org.uk)



“For a fraction of the cost of Glastonbury or Glyndebourne, spice-loving punters can stay for three days of capsicum carnage.”

Daily Telegraph



PERFORMANCE 2015  
The Auditorium,  
West Dean Gardens

Monkey!

A new show for the whole family devised by Puppetcraft, one of Britain's most acclaimed touring puppet troupes. Inspired by the classic Chinese story *Journey to the West*, brilliant Children's Laureate poet (2007–2009), Michael Rosen's wonderful new script explores the birth and comic adventures of a fantastical superhero. See stunning string puppets, antique shadow puppets and live music.

For everyone 4 years old and up.

Sunday December 13, 3pm EV6055

Adults £9 Children (under 16) £6

CONCERTS 2016  
The Old Library,  
West Dean College

Recital with Roy Stratford (piano)  
and Oliver Nelson (violin)

An evening recital of Mozart's music.

Saturday January 23, 8pm

EC5879 £10

GARDEN TALK 2016  
The Old Library,  
West Dean College

Delight in dahlias

Andy Vernon, author of the award-winning book *The Plant Lover's Guide to Dahlias*, shares his passion and knowledge. Andy will illustrate the best dahlias for different garden situations, pots, patios, balconies, mixed borders, as well as cutting garden cultivars, unusual heritage and rare varieties. He'll inspire with ideas for container planting combinations and border planting plans. A talk full of fun tips and techniques to help you get the very best from your tubers.

ANDY VERNON

March 26, Garden Talk 2–3.30pm

Suitable for all GT6096



BECOME A FRIEND OF WEST DEAN COLLEGE

West Dean College is an oasis of peace and beauty, full of creative energy.

It is part of the Edward James Foundation, a charitable trust set up to promote education in the arts and crafts and in historic object conservation. When you become a Friend of West Dean College you invest in the preservation of this world-class establishment enjoyed by you and thousands of other students each year.

If you are passionate about the creative arts and conservation, become a College Friend and enjoy exclusive member benefits.

- Free entry to the Gardens and use of the College facilities including, the bar, restaurant\* and craft shop.
- Free entry to West Dean events including the Chilli Fiesta and Design and Craft Fair.
- Exclusive Friends' events during the year.\*\*
- E-newsletters and annual magazine to help you get the most from your membership.

To find out more, please visit [www.westdean.org.uk/friends](http://www.westdean.org.uk/friends) and begin your journey of creative discovery with us today!




\*pre-booking essential \*\*some charges may apply



# BASKETMAKING, CHAIR SEATING AND WILLOW WORK

He took  
An **ink** stand  
In his hand  
And a **pen**  
Bigger than  
In the other,



INK

POTHER ~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXXXXXXXXXXXXXXXXXX~~  
OXFORD ENGLISH DICTIONARY

And away  
In a **pother**  
Herrn

To the mountains

POTHER ~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXXXXXXXXXXXXXXXXXX~~  
CONCISE ENGLISH DICTIONARY

A collection of white, textured, bowl-like objects made from paper or fabric, some with green markings, arranged on a wooden surface.



# BOOKS, PAPER AND LETTERING

Bookbinding and Paper  
Calligraphy and Lettercutting

11  
12

## Calligraphy and Lettercutting

### Calligraphy – copperplate and italic **NEW**

Learn or improve italic or copperplate calligraphy through individual tuition and group demonstrations. Your chosen script will be applied in the layout and design of short texts.

**GAYNOR GOFFE**

November 20–22 Weekend £222

Suitable for all WE5778

### Creative calligraphy

Explore creative calligraphy using a broad-edged nib and colour. Beginners learn how to inscribe a traditional script, whilst those with some experience can improve their skills and broaden their lettering repertoire.

**CHERRELL AVERY**

January 15–17 Weekend £222

Suitable for all WE5858

### Lettercutting in stone and slate

Expand your skills in carving letters with a mallet and chisel. Beginners are introduced to the techniques of 'V' cutting to gain confidence. More experienced carvers refine and improve carving techniques whilst studying letter forms.

**TOM PERKINS**

February 29–March 4 Four Days £421

Suitable for all 4D5951

### Calligraphy – creative interpretations **NEW**

Develop variety and imagination in your calligraphy, as you explore a different theme each day, collectively then individually, to discover new approaches to apply to future projects.

**ANDY MOORE**

March 10–13 Long Weekend £325

Intermediate LW5972

### Gilding on paper for calligraphers and artists

Use gold and metal leaf, inks and oil pastels to create stunning backgrounds or subtle highlights for your work. Produce unusual effects by layering, distressing and creating textures and tints using modern techniques and materials. Gather ideas for combining text or image with gold.

**CHERRELL AVERY**

April 4–7 Three Days £325

Suitable for all 3D6023

### Italics – basic, flourished and experimental

Explore calligraphy through projects tailored to your experience. Beginners will learn italic letterforms, letter spacing in pencil and with the edged-pen, and will apply this script in the design and layout of short texts. The more experienced can develop and use italic variations and flourishes.

**GAYNOR GOFFE**

April 10–12 Two Days £222

Suitable for all 2D6040

### Letter carving in wood

Develop your own approach to carving 'V' lettering in wood through group and individual tuition. You will learn how to plan an inscription appropriate to the material, then build your craft skills and gain a sound understanding of good letterforms for a range of end uses.

**GARY BREEZE**

April 14–17 Long Weekend £325

Suitable for all LW6084



# TUTORS

BOOKS, PAPER  
AND LETTERING

**KATHY ABBOTT** studied at the London College of Printing and at Roehampton University. She has her own practice and is the author of *Bookbinding: A step-by-step guide*.

**CHERRELL AVERY** is a Fellow of The Society of Scribes and Illuminators and the Calligraphy & Lettering Arts Society. She held a crafts residency in calligraphy at the V&A in 2012.

**GARY BREEZE** trained at Norwich School of Art, before working as assistant to carver Richard Kindersley. He set up his own practice as a letter carver in wood and stone in 1993.

**LOUISE BROCKMAN** began paper marbling in 2001 and works for family-run bookbinding business, James and Stuart Brockman Ltd. She produces a range of papers for binders and craftspeople.

**TRACEY BUSH** is an artist who works with paper. Her work features in many collections including the Tate Gallery Library and the Yale Centre for British Art.

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

**ANDY MOORE** trained with the Open College of the Arts and University of Surrey. He originally studied Art History and has been a calligrapher since 2007. He is also secretary of the Gloucestershire Guild of Craftsmen.

**TOM PERKINS** is a designer-craftsman in stone and slate. Commissions include a plaque for the Crafts Study Centre, Farnham. He is author of *The Art of Letter Carving in Stone*.

**JANE PONSFORD** is an artist and papermaker who exhibits and teaches throughout the UK. In 2007 she was awarded an Arts Council grant for her papermaking project 'Papertrails'.

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

# CREATIVE DEVELOPMENT

Invest in developing a focused and personal approach to your creative practice. Select a course that challenges you to explore your ideas through material processes, creating independent and innovative responses. You can define the voice behind your choices on Veronique Maria's one day course.

### The authentic creative self: finding your voice **NEW**

Explore the breadth of your creativity and uncover your passion and purpose. Work with image, text and form guided by your senses, dreams and imagination.

**VERONIQUE MARIA**

April 22 One Day £120

Suitable for all 1D6069

### Memory, emotion and the genius loci – landscape painting **NEW**

Please see page 31 for further information.

**MARK CAZALET**

December 4–7 Long Weekend £325

Intermediate/Advanced LW5812

### Ideas and techniques in oil painting **NEW**

Please see page 34 for further information.

**CHRISTOPHER BAKER**

January 10–15 Five Days £519

Advanced 5D5851

### Conceptual jewellery – casting charms **NEW**

Please see page 24 for further information.

**ZOE ARNOLD**

January 10–15 Five Days £549

Intermediate/Advanced 5D5853

### Intuitive painting – process and imagination

Please see page 33 for further information.

**CHRISTOPHER GILVAN-CARTWRIGHT**

January 31–February 4 Four Days £421

Intermediate/Advanced 4D5891

### Psycho-geography drawing workshop **NEW**

Please see page 17 for further information.

**GEORGE CHARMAN**

February 5–7 Weekend £228

Intermediate WE5901

### Experimental drawing through physical engagement with materials **NEW**

Please see page 17 for further information.

**VERONIQUE MARIA**

February 14–19 Five Days £559

Advanced 5D5920



### Carving in wood – creative development for artists and makers **NEW**

Please see page 57 for further information.

**MALCOLM MARTIN**

February 21–24 Three Days £335

Suitable for all 3D5934

### Walking the line – through drawing and thread

Please see page 52 for further information.

**MATTHEW HARRIS**

February 29–March 4 Four Days £423

Advanced 4D5952

### Transforming painting process

Please see page 32 for further information.

**ROSALIND DAVIS**

March 6–11 Five Days £529

Intermediate/Advanced 5D5966

### Fusion and transformation – experimental textiles

Please see page 52 for further information.

**MICHAEL BRENNAND-WOOD**

**AND PHILIP SANDERSON**

March 17–20 Long Weekend £335

Intermediate/Advanced LW5989

### Hand sewn images – developing your own voice **NEW**

Please see page 53 for further information.

**JANET BOLTON**

March 18–21 Long Weekend £325

Intermediate/Advanced LW5996

### Conversations between linoblocks: advanced printmaking **NEW**

Please see page 44 for further information.

**DALE DEVEREUX BARKER**

April 24–28 Four Days £457

Intermediate/Advanced 4D6076



Veronique Maria



# CHALK AND CLAY WEEK

Investigate the diversity of these two earth materials and seek inspiration from the West Dean College Estate through exploring, drawing and mark-making. A short cross-over session working with a different tutor brings new ideas and perspectives and each tutor will give a short illustrated talk.



Joanna Veevers

Experimental drawing through physical engagement with materials **NEW**  
Please see page 17 for further information.  
**VERONIQUE MARIA**  
February 14–19 Five Days £559  
Advanced 5D5920

Creative drawing with pastels and mixed media **NEW**  
Please see page 17 for further information.  
**FREYA POCKLINGTON**  
February 14–19 Five Days £559  
Intermediate/Advanced 5D5921

Experimenting with metal clay – silver, copper and bronze **NEW**  
Please see page 24 for further information.  
**SARAH MACRAE**  
February 14–19 Five Days £524  
Suitable for all 5D5922

Slab built ceramics: responding to place **NEW**  
Please see page 41 for further information.  
**ANNA LAMBERT**  
February 14–19 Five Days £582  
Suitable for all 5D5923

Draw, print, scratch and cast – exploring surface qualities **NEW**  
Please see page 41 for further information.  
**JOANNA VEEVERS**  
February 14–19 Five Days £563  
Suitable for all 5D5924

Animal sculpting in paper clay  
Please see page 41 for further information.  
**SUSAN HALLS**  
February 14–19 Five Days £594  
Suitable for all 5D5929



Veronique Maria

# FOUNDATION DIPLOMA IN ART AND DESIGN

Develop your portfolio of art and design skills. This extended course is designed to prepare students with an existing A-level or National Diploma to apply for entry onto an Art and Design related degree programme. If you have a first degree in any subject, completing the Foundation Diploma will enable you to apply to study on the Graduate Diploma in Visual Arts at West Dean College.

“ It has been the catalyst for re-awakening my creativity and opening up new and exciting possibilities in my life and work. Enrolling on the FDAD course was one of the best decisions I have ever made! ”



Under the guidance and instruction of highly qualified, specialist tutors, you will develop a rich and varied portfolio of work, ensure that your portfolio reflects your areas of interest and talents, and focus on your future career aspirations.

The West Dean Foundation Diploma is awarded when you successfully complete 10 short courses and submit a final 2,000 word essay. The essay consists of a statement that demonstrates the link between your experiences on the course and your intended next steps.

The first short course is mandatory and establishes the ethos of the Diploma with a programme of drawing and exploration. The course is programmed three times a year. The cost of the first course is included in the FDAD £150 Diploma fee which includes two tutorials.

For the remaining nine courses it is compulsory to attend a minimum of three courses from Drawing, Painting and Printmaking. You will receive two tutorials by a senior tutor and will have the opportunity to attend drawing days (at a cost of £35 per day) that are held every month. Your selected courses can be taken in any order but must normally be completed within a period of two years, including submitting the final essay.

**FEES**  
The £150 Diploma fee, payable on acceptance, includes the introductory weekend course and the two tutorials. The minimum cost of nine non-residential weekend courses (excluding materials and/or model charges) is £1,998. Accommodation for a weekend, including dinner and breakfast, is available from £112.

Thanks to the support of an individual donor a FDAD bursary is available. Please apply if you are aged between 18 and 30 and you would like to complete the Foundation Diploma in Art and Design, but can't afford the full fee.

For further information on the Diploma and bursary contact Alison Baxter, Head of Creative Enterprise, West Dean College. Email [alison.baxter@westdean.org.uk](mailto:alison.baxter@westdean.org.uk) or call 01243 818262.





Inside or outside, still life or abstract, be inspired to learn new techniques and push your creative boundaries. Explore line, form and tone to bring your work to life. With an emphasis on personal development we offer clear pathways for beginners to progress to advanced courses. For those seeking a pathway leading to a qualification, see our Foundation Diploma in Art and Design on page 15.

Momentum in drawing

Be inspired by the expressive aspects of drawing as you develop an understanding of the physical application of various mediums and their potential. Devise methods to release and control your energy and momentum into the drawn line, and become aware of your innate sense of rhythm and fluency when drawing.  
JOHN T FREEMAN  
November 1–4 Three Days £357  
Suitable for all 3D5746

Drawing for beginners

Learn to draw in a weekend as you cover the basics – measuring for perspective, scale, tone and composition. Create several pencil sketches in the inspiring environment of West Dean College.  
JOHN T FREEMAN  
November 6–8 Weekend £237  
Beginners WE5753

Drawing winter trees in pencil and charcoal

Investigate the structure and form of trees in their skeletal winter state using pencil and charcoal. Through a series of short workshops, explore compositional choices and improve your ability to capture the movement and grace of trees.  
ANDREW FITCHETT  
November 13–15 Weekend £225  
Suitable for all WE5761



Katie Sollohub

“ I feel so enlightened and have learned new techniques and ideas I would never have entertained taking on board. ”

Philippa Gibbon, Transformation sketchbooks

Drawing interiors – light, space and atmosphere NEW

Use charcoal to express qualities of light, space and atmosphere. Be inspired by the rich and varied interiors at West Dean College. Enjoy drawing as a physical process, making a series of large drawings.  
KATIE SOLLOHUB  
November 13–15 Weekend £222  
Suitable for all WE5762

Dynamic life drawing

This playful and dynamic approach to life drawing uses a series of set themes and poses. You are encouraged to explore the dynamics of the imagination, as well as drawing from life, and work in both colour and black and white.  
CHRISTOPHER GILVAN-CARTWRIGHT  
November 15–18 Three Days £354  
Intermediate/Advanced 3D5770

Drawing in the garden – pattern and place NEW

Explore a pattern-based interpretation of the gardens through drawing from observation. Consider how patterns, rhythms and textures can represent a sense of place, movement, feeling, light and atmosphere.  
ROSIE MACCURREN  
November 20–22 Weekend £222  
Suitable for all WE5777

Sensory landscape – walking and drawing NEW

Translate the sensory experience of walking through the landscape into artwork. Observe and study the changes in the landscape and within you on a daily basis, then record your physical experiences back in the studio through memory drawings and experimentations.  
CAROLINE WENDLING  
December 11–14 Long Weekend £335  
Suitable for all LW5827

Life drawing – line, tone and form

Explore a variety of drawing techniques through exercises using line and tone to define shade, positive and negative shapes, depth, weight and form to gain confidence drawing the human figure.  
ADELE WAGSTAFF  
December 14–17 Three Days £357  
Suitable for all 3D5833

Drawing for beginners

Improve your powers of observation and draw with confidence. Through a step-by-step guide of key techniques learn how to record proportion and use light and shade to give your drawings form.  
ANDREW FITCHETT  
January 8–10 Weekend £225  
Beginners WE5844

Constructing comics and graphic novels NEW

Please see page 60 for further information.  
WOODROW PHOENIX  
January 15–17 Weekend £222  
Beginners WE5860

Drawing form, tone and shade

Examine how you look at form in the figure, still life and landscape. Develop a comprehensive understanding of tone and shade, the differences between the two, and how to work with them effectively using different drawing materials.  
JOHN T FREEMAN  
January 22–25 Long Weekend £340  
Suitable for all LW5872



Psycho-geography drawing workshop NEW

Use different approaches to psycho-geography, including performance, collaboration, instructional text and mapping, to investigate how time, space and movement can be translated and recorded through drawing.  
GEORGE CHARMAN  
February 5–7 Weekend £228  
Intermediate WE5901

Creative drawing with pastels and mixed media NEW

Explore the exciting possibilities of soft and hard pastels and use experimental techniques to make a series of drawings. Combine different materials with pastel to create mixed media pieces. Apply pastel in new and interesting ways using fabric, fingers and other exploratory methods. Learn to think more laterally about image making, about what you want to communicate, and find innovative and personal approaches to drawing.  
FREYA POCKLINGTON  
February 14–19 Five Days £559  
Intermediate/Advanced 5D5921

Experimental drawing through physical engagement with materials NEW

Consider 'drawing' in the broadest sense through experimental use of clay, chalk, charcoal and more. Strengthen your creative ground, build new relationships with materials and expand your visual vocabulary. Each day you will be led through a series of exercises designed to help you look at yourself, materials and processes from different perspectives. Dive into the unknown, be experimental, take risks.  
VERONIQUE MARIA  
February 14–19 Five Days £559  
Advanced 5D5920

Life drawing – an intensive course

Learn how to capture dynamic poses, create depth, proportion and form. Enjoy advice on all drawing media and the developmental possibilities of various pose lengths, giving you a confident and inventive approach to figure drawing.  
VALERIE WIFFEN  
February 26–28 Weekend £248  
Suitable for all WE5946

A drawing workshop

Gain confidence as you learn to draw with pencil and charcoal. Learn about drawing and composition, measuring and creating perspective, proportion, scale and tone. Working in the stunning West Dean Gardens create several sketches leading to developed studies.  
JOHN T FREEMAN  
March 3–6 Long Weekend £340  
Beginners LW5954

Drawing with mindfulness NEW

Use all your senses, mindfulness, playfulness and spontaneity to re-discover your ability to truly see. Cliff and Katz combine two complementary approaches using unique drawing exercises which will allow you to delve deeper into your intuitive response to uncover your highest levels of creativity.  
CLIFF WRIGHT AND KATZ COWLEY  
March 13–17 Four Days £421  
Suitable for all 4D5982

From the observed to the imagined – drawing with abandon NEW

Free your creativity and develop an open-minded approach to your work incorporating narrative and themes. Loosen-up to create exciting pieces taking inspiration from a model in various settings.  
GARY GOODMAN  
March 17–20 Long Weekend £341  
Suitable for all LW5991

Pen, line and wash drawing

Work with the distinctive marks made by various types of pen, both traditional and improvised. Explore techniques for creating flexible and lively lines with fine brushes and then combine them with ink or watercolour washes.  
VALERIE WIFFEN  
March 25–27 Weekend £222  
Suitable for all WE6004

Liminal light – pastel drawing at night

Working in liminal light conditions means allowing the eyes to interpret what is barely visible. This has the surprising result in freeing your mark-making sensibility, producing extraordinary colour and tone combinations. This unique course is designed for adventurous artists to respond to a range of dawn, dusk and candle light conditions.  
MARK CAZALET  
April 1–4 Long Weekend £325  
Intermediate/Advanced LW6020

Large scale expressive drawing

Explore new and dynamic approaches to materials and mark-making, allowing you to develop experimental drawings and paintings. Make initial observations from a life model, then use different techniques and materials to develop exciting marks, from sketches to a large-scale piece of work.  
GARY GOODMAN  
April 4–7 Three Days £352  
Suitable for all 3D6022



# TUTORS

## DRAWING

### Drawing for beginners

See WE5844 on page 16 for further information.

**JOHN T FREEMAN**

April 8–10 Weekend £237

Beginners WE6032

### Landscape drawing

Experience the landscape on locations close to West Dean through a variety of drawing strategies that combine techniques with ways of seeing. You will expand your visual vocabulary through line, mark, observation, tonality, ideas and materials, and will develop your primary studies further in the studio.

**CHRISTOPHER BAKER**

April 18–21 Three Days £325

Intermediate/Advanced 3D6062

### Imaginative drawing – an introduction to illustration

Learn how to build images from your own imagination. Your work can evolve from a personal theme, a written text or ideas based on your own observations. Gain the skills to help develop your own ideas in the future.

**PAUL COX**

April 21–24 Long Weekend £325

Suitable for all LW6054

### Drawing and painting interiors – colour and light **NEW**

Please see page 34 for further information.

**KATIE SOLLOHUB**

April 24–29 Five Days £519

Suitable for all 5D6078

MARK CAZALET please see page 37.

GEORGE CHARMAN studied at the University of Creative Arts and at the Royal College of Art. He teaches and has received several awards for his work.

KATZ COWLEY is a best-selling children's book illustrator, most notably *The Wonky Donkey*. Winner of 2010 New Zealand Post Children's Choice Award and Nielsen Bookseller's Choice.

PAUL COX studied at Camberwell College of Art and the Royal College of Art. His witty draughtsmanship has been seen on stamps and book illustrations including *Wind in the Willows*.

ANDREW FITCHETT please see page 37.

JOHN T FREEMAN, artist and etcher, studied at Bath Academy of Art and Chelsea College of Art and exhibits widely. His book *Portrait Drawing* was published in 2006.

CHRISTOPHER GILVAN-CARTWRIGHT please see page 37.

GARY GOODMAN is an artist, poet and experienced teacher of drawing. He has exhibited extensively worldwide, his artwork features in several books and his poetry is published in the UK and USA.

ROSIE MACCURREACH studied at Chelsea College of Art and Royal Drawing School. She has worked as a print designer and artist in fashion, film, illustration, and recently spent a year as Artist in Residence at Great Dixter.

FREYA POCKLINGTON trained at Edinburgh College of Art and the University of the Arts. Her work is held in the V&A, British Museum and Royal Scottish Academy collections.

KATIE SOLLOHUB studied Fine Art and Anthropology. In 2014 she received an Arts Council grant for a residency at Turner's House, was selected for the Jerwood Drawing Prize, and the Lynne Painter Stainers Prize.

ADELE WAGSTAFF please see page 37.

CAROLINE WENDLING trained at the École Nationale Supérieure des Arts Décoratifs, France. She is an experienced printmaking teacher and ran Gainsborough's House Print Workshop for nine years.

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

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



Rosie MacCurreach

# GARDENING

## Garden Lectures Garden Courses

19  
19–20

Whether you have a window box, a garden full of flowers or an allotment, more and more of you are choosing to experiment with planting flowers, nurturing seeds, and growing your own food to eat. Enjoy unlimited access to our award-winning gardens and be inspired by garden design, growing, planting and more.



## Garden Courses

### Growing apples, pears, plums and cherries

A guide through the rewarding process of growing your own fruit. All aspects of growing are included from selecting rootstocks and varieties, to general care and management, including pests, diseases and pruning.

**JOHN NASH**

November 7 One Day £110

Beginners/Intermediate ID6087

### Floral table arrangements for special occasions

Learn how to create innovative floral arrangements using a selection of flowers and foliage. Discover simple and complex techniques to make two beautiful arrangements.

**SUE HINGSTON**

November 7 One Day £140

Beginners/Intermediate ID6088

### Make garden vessels or sculptures in metal

Please see page 27 for further information.

**MIKE SAVAGE**

November 20–22 Weekend £268

Suitable for all WE5779

### Christmas wreaths and garlands

Using fabulous foliage from West Dean Gardens, create a contemporary Christmas wreath to adorn your front door. Then make stunning garlands to decorate your home. All in time for Christmas.

**SUE HINGSTON**

December 12 One Day £140

Beginners/Intermediate ID6089

### Designing your own garden

Perfect for those who have a new garden with nothing in it, or an established garden in need of changes. Learn the basics of site evaluation and the creation of a functional layout and planting plan. This can then be used as you plan and plant your own garden.

**ANNIE GUILFOYLE**

February 4–7 Long Weekend £325

Suitable for all LW6090

### Pruning garden shrubs and climbers

Pruning can often strike fear into the heart of the novice gardener, but rest assured this day covers formative, routine and renovation pruning for all types of shrubs and climbers. Learn why it is an essential part of garden maintenance and practice techniques in West Dean Gardens.

**STEPHEN SMITH**

February 6 One Day £120

Beginners ID6091

### Essential top tips for growing key fruit and vegetables

This informative day reveals the secrets of successional sowing for continual production. It will include tips on picking crops in ways that prolong the harvest, ways to manage crops with less watering and practical advice to save you time in your vegetable garden.

**CHARLES DOWDING**

February 27 One Day £110

Suitable for all ID6092

### Understanding and practising no-dig gardening

Learn about good soil care, through the no-dig method of gardening and surface composting, to achieve less weeds, healthier plants and bigger harvests. Discover how to maintain a vegetable plot without digging and advice on other methods such as composting all your beds, whatever fruit and vegetables you plan to grow.

**CHARLES DOWDING**

February 28 One Day £110

Suitable for all ID6093





# GARDENING

Garden Lectures 19  
Garden Courses 19–20



**Planning a low maintenance garden**  
Create a great low maintenance garden and discover a selection of tried and tested trees, shrubs and flowering plants that will perform well throughout the seasons.  
**JULIET SARGEANT**  
March 2 One Day £110  
Suitable for all ID6097

**Willow work for the garden**  
Please see page 10 for further information.  
**DOMINIC PARRETTE**  
March 7–9 Two Days £232  
Beginners/Intermediate 2D5968

**A garden for all seasons**  
Plan your garden for year-round use, interest and display. You are introduced to the principles of planting design, including structural and seasonal planting, and how to select plants to create beautiful floral displays and lush foliage throughout the year. You will also look at the use of hard landscaping.  
**JULIET SARGEANT**  
March 9 One Day £110  
Suitable for all ID6098

**Garden maintenance part one – understanding the basics of garden maintenance and care of the soil**  
Getting the best from your garden comes with a thorough understanding of horticultural practice. Learn about soil, its cultivation and improvement and the nutritional requirements of plants. With this understanding of the soil and how to improve it, your garden will flourish.  
**STEPHEN SMITH**  
March 12 One Day £120  
Beginners ID6094

**Garden maintenance part two – understanding the care of plants**  
Learn the basics of planting and the establishment of new plants, lawn care and the use of a selection of associated hand tools. You will be shown how to compile a simple outline maintenance plan for a domestic garden.  
**STEPHEN SMITH**  
March 13 One Day £120  
Beginners ID6095

**Clever solutions to planting problem places**  
Most gardens have problem areas. A shady, dry area under some trees, a patch of soggy soil that never seems to dry out, or a garden located in an exposed or coastal area. Sally will help you to find the perfect plant to suit every location.  
**SALLY GREGSON**  
April 2 One Day £110  
Suitable for all ID6099

**Creating a naturalistic planting scheme for your garden**  
Creating a planting scheme that seems entirely 'natural' is a dream of gardeners. Learn how to create native meadows of colourful flowers, or a matrix of planting using a framework of perennials surrounded by self-seeding annuals.  
**SALLY GREGSON**  
April 3 One Day £110  
Suitable for all ID6100

**Spring preparation in the vegetable garden**  
Spring is the perfect time to get your vegetable patch ready for a fantastic summer crop. Learn methods of raising and growing plants to harvest. Having carried out garden trials for *Gardeners Question Time* and *Gardeners' World Magazine*, Rosie will help you choose the right varieties and give you tips for successful growing.  
**ROSIE YEOMANS**  
April 9 One Day £120  
Beginners/Intermediate ID6101

**Garden photography – spring vistas and close-ups**  
Please see page 39 for further information.  
**JACQUI HURST**  
April 15–17 Weekend £232  
Intermediate WE6048

# TUTORS

## GARDENING

CHARLES DOWDING is a pioneer of organic growing. He runs a smallholding in Somerset and writes and lectures on all aspects of his work.

SALLY GREGSON has run her nursery, Mill Cottage Plants, for 20 years. She lectures internationally and has written two books: *Practical Propagation* and *Ornamental Vegetable Gardening*.

ANNIE GUILFOYLE has a degree in Garden Design from Middlesex University and combines lecturing with professional practice. Her work featured in the BBC series *Small Town Gardens*.

SUE HINGSTON is a professional florist who has taught at the international McQueens Flower School and has led teams of florists to produce flowers for events in London and internationally.

JOHN NASH has grown fruit professionally for 45 years. He is the former Chairman of the West Sussex Fruit Group, a member of the Institute of Horticulture and an Agricultural Training Board tutor.

GEORGIE NEWBURY has a background in fashion and as a writer, but now leads the floristry and marketing at Common Farm Flowers in Somerset.

JULIET SARGEANT is a garden designer with an award-winning garden at RHS Wisley. She is joint author of *A New Naturalism* and is Chair of The Society of Garden Designers.

STEPHEN SMITH is a garden historian and horticulturalist. He headed up the Duke of Westminster's London estate for 10 years. His work has featured in *English Garden Magazine* and *Homes and Gardens*.

ANDY VERNON studied Horticulture and European Studies. He has worked at RHS Wisley, the Royal Botanical Gardens Kew and as Producer/Director of *Gardeners' World* and *The Chelsea Flower Show* Coverage. He has recently established Planet Dahlia Ltd.

ROSIE YEOMANS M.HORT. is a lecturer, consultant and broadcaster. She writes for *Gardeners' World Magazine*, is a guest panelist on BBC Radio 4's *Gardeners' Question Time* and garden expert for Radio Solent.

Please see page 61–63 for Taster Courses

# GLASS AND MOSAICS

Glass 21–22  
Mosaics 22

Join our glass experts and explore materials and processes, light and juxtaposition of colour. Create unique, original mosaics as you develop an affinity for the colour, tone and texture achieved by working with stone, glass, marble and pebbles.



Claire Hall

**Glass**  
**Dichroic glass jewellery NEW**  
Create beautiful glass jewellery with depth, pattern and controlled design using a variety of techniques from Dichroic glass. Learn different methods of cutting, drilling, etching and layering to complete several sets of jewellery.  
**CLAIRE HALL**  
November 20–22 Weekend £272  
Suitable for all WE5780

**Glass engraving for beginners and improvers**  
Experiment with drawing or lettering on glass as you are introduced to the techniques of drill and hand engraving. Improvers work on their own projects.  
**TRACEY SHEPPARD**  
November 27–29 Weekend £222  
Beginners/Intermediate WE5798

**Making coloured glass bowls**  
Work with kiln-formed glass to create a set of personalised coloured glass bowls. Begin with techniques for cutting sheet glass in various shapes, and develop your own ideas for building coloured glass blanks through fusing, adding decorative detail and texture. Finally, use moulds to 'slump' your work as the intricacies of the kiln firing process is explained.  
**ALEX POWELL**  
January 10–14 Four Days £511  
Intermediate/Advanced 4D5850

**Making glass beads – an introduction**  
Discover the possibilities of glass bead design. Use a torch flame to create coloured beads and learn how to apply decorative effects such as frits, canes, stringers, dots and metal leaf.  
**BARBARA MASON**  
January 22–25 Long Weekend £415  
Beginners LW5877

**Compositions in stained glass NEW**  
Use patchwork patterns and fragmented church windows as inspiration to make your own design in stained glass. Create pieces of painted and textured glass and learn how to lead them together to make a small window. This offers a different method of making stained glass.  
**SASHA WARD**  
February 7–12 Five Days £519  
Suitable for all 5D5909

**Glass engraving: old techniques, new insights NEW**  
Explore the many possibilities of engraving on clear and colour overlaid glass using flexible drive drill and sandblasting techniques. Learn the subtleties of the craft from the lightest of textures to the deepest of carvings as you gain confidence to work independently.  
**KATHARINE COLEMAN**  
February 8–11 Three Days £357  
Suitable for all 3D5911

**Glass fusion techniques for beginners**  
Learn techniques for shaping and decorating kiln-formed glass as you cut, assemble and fuse Bull's Eye glass to form a glass panel and coasters. Using pre-bought moulds to 'slump' you will explore ways of decorating with colour and texture on this hands-on course.  
**KATRINA BEATTIE**  
February 25–28 Long Weekend £400  
Beginners LW5944

**Creative use of Photoshop for makers and artists**  
Please see page 39 for further information.  
**ALISON MILNER**  
March 3–6 Long Weekend £365  
Beginners/Intermediate LW5956

**Glass gilding and painting – verre églomisé**  
Discover the art of verre églomisé – gilding and painting on the back of glass. You will experiment with several techniques, including painting on glass, laying leaf and burnishing to make beautiful creative pieces.  
**FRANCES FEDERER**  
March 7–10 Three Days £370  
Suitable for all 3D5970





Please see page 61–63 for Taster Courses

# GLASS AND MOSAICS

Glass  
Mosaics

21–22  
22



## Mosaics

### Mosaics for beginners and improvers

Develop your creativity in mosaic design using different ceramic and glass tiles. You'll learn techniques for laying, grouting and cutting tiles into tesserae.

MARTIN CHEEK

December 11–14 Long Weekend £325  
Beginners/Intermediate LW5829

### Creative mosaics with found ceramic materials **NEW**

Learn how to cut and assemble ceramic tiles and select elements from old decorative plates and cups to make a mosaic wall piece. Consider line, pattern, colour and texture and finish by grouting your design.

JOANNA VEEVERS

March 11–13 Weekend £227  
Beginners/Intermediate WE5919

### Mosaics and colour

This course concentrates on what it means to work with a fixed palette of colours. Presentations are combined with practical work in the studio where you can undertake colour exercises in tone, intensity and line. Individual projects are developed with an emphasis on experimentation.

EMMA BIGGS

March 20–24 Four Days £421  
Suitable for all 4D6002

### Micro casting with glass powders and frits

Learn how to create exciting effects by layering powders to cast glass. Use Gelflex to make a freeze and fuse mould and explore using these small components to create larger work or jewellery.

CLAIRE HALL

April 3–6 Three Days £405  
Suitable for all 3D6001

### Printing and sandblasting imagery in glass

Work with coloured enamels to print photographic or hand-drawn images through a silkscreen onto coloured glass. The image is encapsulated into the glass with fusing and the sandblaster is used to incise an image or text into the surface. Learn the basics of image preparation for both techniques.

ALEX POWELL

April 10–14 Four Days £491  
Intermediate/Advanced 4D6041

### Stained glass for beginners

Learn the art of stained glass as you design and create your own 25cm square glass panel in a weekend. Each process is covered – glass selection, cutting, leading, soldering, cementing and finishing.

CAROLE GRAY

April 22–24 Weekend £232  
Beginners WE6071



Katharine Coleman

# TUTORS

## GLASS AND MOSAICS

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

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

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

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

FRANCES FEDERER trained at Camberwell School of Art and the Royal College of Art. She specialises in verre églomisé: gilding on glass to produce decorative objects.

CAROLE GRAY trained in three-dimensional design at Middlesex University. She is a member of the Contemporary Glass Society and British Society of Master Glass Painters.

CLAIRE HALL originally trained as a sculptor and learnt the art of bead making whilst travelling in the USA. She is a member of the Contemporary Glass Society.

BARBARA MASON has made lamp work glass beads since 1997, having studied with several American glass bead artists during this time.

ALEX POWELL studied History of Art at the Courtauld Institute and Glass at Central Saint Martins. She takes commissions for architectural pieces and sells at exhibitions.

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

TRACEY SHEPPARD is a fellow of the Guild of Glass Engravers. Commissions include doors for Portsmouth Cathedral and for the Royal Navy Dockyard.

JOANNA VEEVERS studied Ceramics and Textiles at Manchester and the Royal College of Art, both disciplines reinforced her fascination with drawing, pattern and surface.

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

Please see page 61–63 for Taster Courses

# JEWELLERY AND ENAMELLING

Enamelling  
Jewellery  
Make Your Own Wedding Rings

23  
24–26  
26

Enjoy creative expression through the use of practical techniques in our jewellery and enamelling courses, suitable for complete beginners to advanced practitioners.

## Enamelling

### Enamelling on precious metals

Create personal designs in coloured enamels on silver. This course will enable those with some experience of working with precious metals to enhance their work with expert tuition in the techniques of cloisonné, champlevé, plique-à-jour and the use of foils.

JOAN MACKARELL

December 4–7 Long Weekend £325  
Intermediate/Advanced LW5815

### Enamelling on copper – art and craft

Through demonstrations of a range of techniques, learn how designs, pictures and beautiful enamelling effects can be achieved on copper sheet, small dishes and bowls. Information is given on kilns and materials and you can expect to make striking pieces working with coloured enamels.

PAT JOHNSON

December 18–21 Long Weekend £325  
Suitable for all LW5842

### Enamelling for beginners

Discover the alchemy of enamelling by practising on copper and progressing to simple silver jewellery. Learn how to translate colour and texture ideas, and the techniques of using fine wires and metal leaf.

SHEILA R MCDONALD

January 22–24 Weekend £248  
Beginners WE5871

### Enamelling – inspired by Matisse and Klee **NEW**

Explore how to use enamels in a variety of ways using the vibrant paintings of Matisse and Klee as inspiration. Learn how to create controlled and detailed work using wet packed enamel, experimenting on copper and working on silver.

SHEILA R MCDONALD

January 24–27 Three Days £360  
Intermediate 3D5880



### Enamelling for beginners

See WE5871 above for further information.

SHEILA R MCDONALD

April 15–17 Weekend £248  
Beginners WE6052

### Enamelling – exploring contemporary techniques **NEW**

Explore in depth the application of enamel on altered metal surfaces. Working in copper with the option of also using silver, investigate methods of patterning and texturing and use sifting techniques that enable the enamel to interact and be altered by the underlying surface. You are encouraged to experiment using samples before making a simple piece of jewellery.

JESSICA TURRELL

April 24–27 Three Days £340  
Intermediate/Advanced 3D6075

### Creative and experimental surfaces in enamel

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

ELIZABETH TURRELL

March 6–10 Four Days £441  
Intermediate/Advanced 4D5965

### Enamelling with small silkscreens

Make silkscreen-printed images in coloured enamels. Beginning with a photocopied image of your own, use a thermal imager to transfer it to a small screen. This will be used to print viscous acrylic enamels onto small pieces of copper or pre-enamelled surfaces which are then fired in a kiln.

PAT JOHNSON

April 4–8 Four Days £421  
Suitable for all 4D6026



Jessica Turrell





# JEWELLERY AND ENAMELLING

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## Jewellery

### Make jewellery from beads, buttons, wires and threads **NEW**

Learn simple wire techniques to make jewellery from beads and buttons. Techniques shown include how to wrap a bead, thread and finish off necklaces and how to mend or remodel bead jewellery.

**SARA WITHERS**

November 6–8 Weekend £239

Beginners WE5756

### Jewellery making for beginners

Make a silver band ring as a starting point and work towards completing an individual project on this beginners' course.

**SARAH MACRAE**

November 13–15 Weekend £222

Beginners WE5766

### Etching, layering and lettering in mixed metals for jewellers

Explore the possibilities of etching on silver, copper and brass, from lettering to pattern and figurative work. You will learn intaglio and relief etching, different ways of preparing metals with varnishes, rubber stamps and paper, and oxidation techniques.

**CLARA VICHI**

November 20–22 Weekend £232

Suitable for all WE5963

### Dichroic glass jewellery **NEW**

Please see page 21 for further information.

**CLAIRE HALL**

November 20–22 Weekend £272

Suitable for all WE5780

### Contemporary and traditional bead threading

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

**PENNY DAVIS**

November 23–26 Three Days £337

Suitable for all 3D5786



Zoe Arnold

### An introduction to stone setting **NEW**

Learn how to add stones to your jewellery using contemporary stone setting techniques including 'flush', 'bezel' and 'tension' setting. Develop an understanding of the practical considerations when incorporating stones and how to use these specialist tools.

**PENNY DAVIS**

January 8–10 Weekend £222

Intermediate/Advanced WE5848

### Conceptual jewellery – casting charms **NEW**

Work with a range of materials both found and constructed to create a necklace. This course treats jewellery as art looking particularly at the symbolism of plants with some traditional techniques taught – Delft clay casting, cuttle fish casting and more. Be open to using varied materials and experiment by combining them to create a modern take on the charm bracelet.

**ZOE ARNOLD**

January 10–15 Five Days £549

Intermediate/Advanced 5D5853

### Making glass beads – an introduction

Please see page 21 for further information.

**BARBARA MASON**

January 22–25 Long Weekend £415

Beginners LW5877

### Ring-linking with stones and beads for jewellery

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

**ALISON EVANS**

February 12–14 Weekend £222

Suitable for all WE5918

### Experimenting with metal clay – silver, copper and bronze **NEW**

Discover a new way of working with silver, copper and bronze clay, a soft malleable material which becomes a solid metal when fired. Experiment with the many possibilities this material offers using the surroundings of West Dean as inspiration. Techniques are demonstrated as you explore your own approach to these materials which can be used entirely on their own or combined with metal sheet and wire.

**SARAH MACRAE**

February 14–19 Five Days £519

Suitable for all 5D5922

### Beaded jewellery – inspired by Maasai beadwork **NEW**

Please see page 49 for further information.

**MARILYN PHIPPS**

February 15–18 Three Days £325

Beginners/Intermediate 3D6080

### Altered surfaces – metal manipulation and enamelling **NEW**

Explore how to alter metal surfaces by etching, drilling, punching or roll mill printing. Learn how to pattern and texture metal to which you can then apply enamel and create a series of samples or a simple piece of jewellery.

**JESSICA TURRELL**

February 19–21 Weekend £232

Intermediate/Advanced WE5930

### Jewellery for complete beginners using silver and other materials

Learn the techniques of piercing, shaping, filing, hammering, soldering and finishing as you make a simple silver ring, then explore surface decoration with a second piece of jewellery.

**DAPHNE KRINOS**

March 4–6 Weekend £222

Beginners WE5959

### Coloured resin jewellery

Using simple materials and methods make a mould to cast your own resin jewellery. Explore colour and light whilst considering the sculptural qualities of polyester resin and other resin techniques.

**KATHY MURPHY**

March 18–20 Weekend £257

Suitable for all WE5994

### Textile techniques in metal for jewellery

Explore textile techniques with metal to make jewellery from a variety of fine wires and beads. Techniques covered include knitting, crochet and French-knitting. Experiment with different colours of wire including colour-coated copper, stainless steel, soft iron wire and fine silver.

**TERI HOWES**

April 1–3 Weekend £240

Beginners/Intermediate WE6018

### Developing jewellery techniques – forging and twisting

Introduce subtlety and depth to your designs by forging wire with hammers to make it flow from thick to thin, gradually changing shape from one plane to the next. Look at the extensive historical range of twisted wires documented by Herbert Maryon and experiment with different sections and combinations of wire to form rich decorative patterns.

**SARAH MACRAE**

April 1–4 Long Weekend £325

Intermediate LW6021

### Micro casting with glass powders and frits

Please see page 22 for further information.

**CLAIRE HALL**

April 3–6 Three Days £405

Suitable for all 3D6001

### Wild jewellery – re-cycle, re-craft

Learn how to make jewellery from those little things you love to collect – from the beach, the woods and urban finds. The useful techniques of threading, crocheting, wirework and working with resin are demonstrated, allowing experimentation with these materials to make quirky individual jewellery.

**SARAH DREW**

April 8–10 Weekend £237

Suitable for all WE6039

### Making chains – jewellery

Develop designs for chains considering materials and proportion. With a wide range of historical and contemporary examples to inspire you, experiment making a variety of chains as test pieces. You are encouraged to produce at least one finished piece.

**DAPHNE KRINOS**

April 21–24 Long Weekend £325

Intermediate/Advanced LW6068



Sarah Drew



# TUTORS

## JEWELLERY AND ENAMELLING

Regular one day courses in silversmithing with **JOHN NORGATE** and jewellery with **SARAH MACRAE** take place throughout the year. These are suitable for makers of all levels. Please check our website or contact the Bookings Office for dates and further details (01243 818300).

### MAKE YOUR OWN WEDDING RINGS

With this ring, I thee wed... what could be more romantic than giving and receiving rings you have made for each other. You can either re-use jewellery or metal that you already have or use bought metal. On this one day course you are guided by the tutor in the processes of casting, wire drawing, forming, soldering, filing, finishing and polishing to produce wedding rings that are individual and eternally yours. Please email [bookingsoffice@westdean.org.uk](mailto:bookingsoffice@westdean.org.uk)

Hallmarking and engraving are available on request.

A large selection of glass bead making and fused glass jewellery courses can be found in the Glass section on pages 21–22.

**ZOE ARNOLD** studied jewellery at Central Saint Martins and has developed a reputation for multi-layered narrative works of art that can be worn as jewellery. Her jewellery can be found in the V&A and Crafts Council collections.

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

**SARAH DREW** runs a business making jewellery and accessories from recycled antique beads and beach finds. In 2003 she had two books published, *Wild Jewellery* and *Hair Accessories*.

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

**TERI HOWES** established her workshop in London in 2006 having initially trained as a graphic designer. She specialises in textile techniques with wire and sells work worldwide.

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

**DAPHNE KRINOS** trained at Middlesex University. Her distinctive jewellery using precious metals and stones is featured in many exhibitions in the UK and abroad.

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

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

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

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

**ELIZABETH TURRELL** has an international reputation as an innovative enamel artist. She has exhibited and taught widely, and is Director of Studio Fusion, London.

**JESSICA TURRELL**, a well-established jeweller and teacher, focuses on the use of vitreous enamel using non-traditional techniques. She studied at Central Saint Martins and exhibits internationally.

**CLARA VICHI** makes jewellery in mixed metals using calligraphy and typography as her inspiration, and etching as a process. She trained at the Royal College of Art.

**SARA WITHERS** has been designing and making jewellery with beads for many years. She is author of many books including co-authoring *The Encyclopedia of Beading Techniques*.



Teri Howes

Please see page 61–63 for Taster Courses

## METALWORKING

Blacksmithing and Metalworking  
Silversmithing

27–28  
28–29

Blacksmithing, silversmithing, metalworking, we cover it all. From the basics to the complex, our expert tutors will help you develop the practical skills you need to make vessels, gates, sculptures, candlesticks and much more.



Ane Christensen

### Blacksmithing and Metalworking

#### Make garden vessels or sculptures in metal

Develop your own design to make a simple vessel or sculpture in copper, steel or aluminium. Explore a range of techniques including spot and mig welding, riveting, forming and colouring.  
**MIKE SAVAGE**  
November 20–22 Weekend £268  
Suitable for all WE5779

#### Basic blacksmithing

Using mild steel become familiar with the basic skills of the blacksmith to develop your designs and make successful objects.  
**ANDREW SMITH**  
December 18–20 Weekend £268  
Beginners WE5841

#### Welding and joining ideas

Craftsmanship is the focus of this course with tuition on various hot and cold methods of metal welding and other joining processes. Learn how to make a series of samples demonstrating techniques such as hot wrapping, torch bending, riveting and abrasion.  
**ANDREW SMITH**  
January 24–28 Four Days £521  
Beginners 4D5881

#### Basic blacksmithing

Please see WE5841 above for further information.  
**ANDREW SMITH**  
March 4–6 Weekend £268  
Beginners WE5960

#### Damascus steel making

Explore the ancient technique of Damascus steel valued by the Vikings and Samurai. Renowned for swords and gun barrels, layers of iron and steel are pattern-welded to create intricate and highly decorative surfaces. Students can use the material to make a small decorative object.  
**PETER PARKINSON**  
March 13–17 Four Days £483  
Suitable for all 4D5984

#### Bronze casting – including wax sculpting

Please see page 47 for further information.  
**SHANE WHITEHEAD**  
March 17–24 Seven Days £830  
Suitable for all 7D5990



# METALWORKING

Blacksmithing and Metalworking  
Silversmithing

27–28  
28–29

“  
Fantastic course.  
I made tremendous  
progress in five days  
and leave confident  
with my abilities.”

Sophie Preteseille, Silversmithing  
– cut, bend and flex

### Creative blacksmithing projects

Work creatively in our forge to undertake individual projects whilst learning and extending your blacksmithing skills. In this active and energetic course, you can develop your own ideas and work towards completing your project. Bring outline ideas for discussion.

ANDREW SMITH

March 30–April 3 Four Days £513  
Suitable for all 4D6015

### Metal birds and bugs – making outdoor sculptures

Make a sculptural insect, reptile, fish or bird for your garden or pond from sheet metal and recycled materials. Develop your design idea as you explore techniques including cutting, heating and cooling, forming and shaping.

MIKE SAVAGE

April 7–10 Long Weekend £376  
Suitable for all LW6029

### Sculpture from scrap

Take on your own scrapheap challenge and create a sculpture from found metal objects assembled with blacksmithing techniques. Following a visit to a local scrapyards learn basic forging and joining processes. Then consider the design possibilities of your chosen recycled pieces and make a sculpture for your house or garden.

PETER PARKINSON

April 18–22 Four Days £479  
Suitable for all 4D6064

### Silversmithing

#### General silversmithing with an emphasis on box making

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

JOHN NORGATE

October 30–November 1 Weekend £222  
Suitable for all WE5744

#### General silversmithing – constructing and raising

Explore your ideas for making silver objects and advance your skills on this in-depth course. Learn methods for creating and finishing forms in sheet metal using techniques such as press forming, casting and hand forging. The course combines contemporary and traditional approaches as you work on individual projects.

JOHN NORGATE

November 29–December 4 Five Days £519  
Suitable for all 5D5803



#### An introduction to Mokume Gane

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

ALISTAIR MCCALLUM

January 31–February 4 Four Days £421  
Intermediate/Advanced 4D5893

#### Silversmithing – cut, bend and flex

Through exploration of negative space, optical illusion and deconstruction, cut and manipulate sheet metal to make jewellery, tableware or purely abstract forms. Develop ideas through paper models before translating them into copper, brass or sterling silver.

ANE CHRISTENSEN

February 5–7 Weekend £222  
Suitable for all WE5904

#### Tiny to mighty – hollow forms for jewellery and silverware

Gain practical knowledge of a variety of techniques for creating hollow forms from sheet metal. With West Dean Gardens as a source of inspiration, make sculptural forms by hammering, press forming and deep drawing to create vessels, simple boxes or jewellery. You can work on copper, brass or silver.

ABIGAIL BROWN

February 21–25 Four Days £421  
Suitable for all 4D5936

#### Silversmithing – a focus on fixings NEW

Learn to think creatively when joining metal. Discover the many different ways of connecting components that don't use soldering: riveting, rabbeting, screwing and rubbing over. Develop new skills through a series of exercises or on a personal silversmithing or jewellery project.

JOHN NORGATE

February 25–28 Long Weekend £325  
Intermediate/Advanced LW5945



#### Hand engraving on metal

Explore the specialist field of hand engraving through individual projects. Using a range of tools practise various decorative techniques, including monograms, scrollwork, heraldic devices, piercing and carving.

WAYNE PARROTT

March 10–13 Long Weekend £325  
Suitable for all LW5973

#### General silversmithing – constructing and raising

See 5D5803 on page 28 for further information.

JOHN NORGATE

April 10–15 Five Days £519  
Suitable for all 5D6046

# TUTORS

## METALWORKING

ABIGAIL BROWN studied silversmithing and jewellery at Loughborough. She sells her work internationally and in 2015 won the Bavarian State Prize for her 'Isis' bowl.

ANE CHRISTENSEN is a Danish silversmith with her Scandinavian style evident in the elegant forms of her work. She trained at the Royal College of Art and exhibits at Collect and Goldsmiths' Fair.

HOWARD FENN, an award-winning silversmith, trained at London Metropolitan University. Shows include Collect, Goldsmiths' Fair, and 'A Field of Silver' at London's Flow Gallery.

ALISTAIR MCCALLUM trained at Loughborough and the Royal College of Art and teaches and exhibits worldwide. He has practised the technique of Mokume Gane for over 35 years.

JOHN NORGATE trained at Aspreys and Sir John Cass where he also taught for many years. In 2010 he was a gold and silver award-winner at Goldsmiths for craftsmanship and design.

PETER PARKINSON is an artist-blacksmith with extensive teaching experience. He studied at the Royal College of Art and has published books including *Forged Architectural Metalwork*.

WAYNE PARROTT, a Fellow of the Institute of Professional Goldsmiths, is an experienced teacher and runs an engraving workshop specialising in heraldic work.

JAMES PRICE is a blacksmith and designer, combining traditional forging with a contemporary aesthetic. Trained at Brighton University and the Centre for Rural Crafts, Hereford, he established his forge in 2001.

MIKE SAVAGE trained at Camberwell College of Arts and the Royal College of Art. His large-scale metal sculptures are commissioned by architects and exhibited internationally.

ANDREW SMITH, an experienced artist, craftsman and tutor, trained at the Royal College of Art. He has a large portfolio of architectural commissions, from sculpture to functional metalwork.



MUSIC

Learn more about your instrument or find your singing voice and get together with other musicians in beautiful rooms with excellent acoustics. You will share ideas, learn new techniques, develop your musical expertise and enjoy giving and listening to performances.

**Ukulele workshop**  
Suitable for both beginners and those with some previous experience of the world’s most popular acoustic instrument – the ukulele. Learn basic chords and chord inversions on your own instrument or one borrowed on the day.  
**CLIVE HARVEY**  
November 15 One Day £110  
Beginners/Intermediate ID5769

**Viol consort music**  
17th Century English music forms the basis of this course intended for intermediate or advanced players of treble, tenor or bass viols who are confident in sight reading and playing one-to-a-part.  
**ALISON CRUM**  
January 8–10 Weekend £222  
Intermediate/Advanced WE5845

**A Mozart weekend – music appreciation NEW**  
Mozart’s music, on the surface simple and translucent, has an extraordinary ability to capture human emotion at every level. This music appreciation weekend examines the classical musical language that Mozart exploited with such mastery. Broaden your knowledge of the works of this towering figure in musical history.  
**ROY STRATFORD**  
January 22–24 Weekend £232  
Suitable for all WE5870

**English Art Song 1600–2000**  
A course for performers – amateur or professional – to sing in an authentic and personal way, focusing on English ‘Art’ Songs from the Renaissance to the present. Singing technique, interpretation, performing philosophy and confidence are explored in daily teaching sessions, complemented by informal evening performances. Accompaniment by lute, guitar or piano is offered, and players of these instruments are also welcome.  
**EVELYN TUBB AND MICHAEL FIELDS WITH ACCOMPANIST CLIVE POLLARD**  
February 25–28 Long Weekend £330  
Intermediate/Advanced LW5941

For concerts and recitals linked to courses, please see the Events section on pages 8–9.



**Recorder consort weekend NEW**  
For players of intermediate ability who can play confidently on C and F recorders. The course will cover a wide variety of repertoire, from the Renaissance to the present day, with music carefully tailored to suit the players who attend.  
**HELEN HOOKER**  
March 11–13 Weekend £224  
Intermediate WE5977

**Ensemble! Guitar playing in a group**  
Improve your musicianship and sight reading through playing in a group with music ranging from orchestral transcriptions to pieces written for guitar ensemble. Suggested minimum level is Grade 6.  
**GERALD GARCIA**  
April 8–10 Weekend £222  
Advanced WE6037

**Guitar ensemble workshop**  
Experience the enjoyment of playing classical guitar in an ensemble with a variety of styles of music and musical periods. Everyone has an individual lesson and there are sessions on improving sight reading skills and techniques.  
**ANDREW GOUGH**  
April 8–10 Weekend £222  
Intermediate WE6038

TUTORS

MUSIC

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

MICHAEL FIELDS is a highly regarded accompanist on lute and guitar who has enjoyed working with singers – amateur and professional, famous and unknown – for over 40 years.

GERALD GARCIA combines a career in performing and recording guitar music with composing and arranging for films and the stage. He is an experienced director of educational workshops and conducts numerous amateur guitar ensembles in Britain.

ANDREW GOUGH is Head of Guitar at Birmingham Conservatoire Junior Department. He performs as a soloist and ensemble player and directs the Central England Guitar Ensemble and the International Guitar Festival at West Dean College.

CLIVE HARVEY is a professional musician and teacher of the ukulele and guitar. For many years he played with his band Roaring Jelly and now continues to perform as a soloist.

HELEN HOOKER studied at Trinity College of Music, graduating in 1993. She now enjoys a varied career, including teaching, performing, conducting, writing and arranging for the recorder. She is musical adviser to the Society of Recorder Players.

ROY STRATFORD studied at Reading University and the Royal College of Music. He is Head of Piano and Chamber Music at St Paul’s School, London, and a conductor and lecturer.

EVELYN TUBB works as a singing professor at the Schola Cantorum in Basel. She performed for many years with The Consort of Musicke and is known for her innovative style.



PAINTING

Botanical Art  
Mixed Media  
Painting – General

31 Painting – Oils  
31–32 Painting – Water Based  
32–34

34–35  
35–36

Paint botanical subjects, portraits, life models, still life and the stunning West Dean landscape. Develop your own painting style while learning traditional methods to apply in a contemporary way. Beginners are nurtured to gain confidence under the guidance of experienced tutors. With an emphasis on personal development we offer clear pathways for beginners to progress to advanced courses. For those seeking a pathway leading to a qualification, see our Foundation Diploma in Art and Design on page 15.

**Botanical Art**  
**Colours of the winter garden – botanical painting NEW**  
West Dean Gardens in winter provide fresh inspiration to explore the world of neutral colours, including the hard to mix creams and taupes found in fallen foliage and twigs. Paint the dark and glossy hues of evergreen foliage such as holly and camellia, and work on tone, using wet-in-wet harmonic shadows to sculpt the subject with watercolour washes.  
**SANDRINE MAUGY**  
November 8–12 Four Days £434  
Suitable for all 4D5758

**Seaweed: wracks and kelps – botanical painting**  
Re-create a sense of movement in seaweed gathered from the Sussex coastline. Through exercises, tips and advice on techniques, you paint their subtle, harmonious tones and colours and portray their ribboning effect.  
**MARIELLA BALDWIN**  
December 7–10 Three Days £325  
Suitable for all 3D5817

**Botanical painting – narcissi flowers and bulbs NEW**  
These brilliant flowers herald spring and make interesting subjects to study. The bursting bulbs and tight flower buds open to reveal a golden corona making a joyful spring entrance when much is still dormant. Explore techniques to create a painting that looks as if the plant could be plucked from the page.  
**MARIELLA BALDWIN**  
March 13–18 Five Days £524  
Suitable for all 5D5986

**Painting luscious tulips in watercolours**  
Study the anatomy and form of tulips and reproduce their vivid colours and distinctive shapes while developing your skills in essential watercolour techniques.  
**SANDRINE MAUGY**  
April 22–24 Weekend £233  
Suitable for all WE6070



“The excellent teaching pushed us beyond expectations, individual advice was very helpful as was being in such a beautiful setting.”

Kathy Attawell, Beginners watercolours

**Mixed Media**  
**Memory, emotion and the genius loci – landscape painting NEW**  
The spirit of a place, its emotional effect on us and the role of memory and association are the core aspects of our most intense experiences. Using these sensory and cognitive responses to the landscape of West Dean, you will paint in different media, locations and times of the day to produce contrasting interpretations. There will be many art historic references made and experimentation with materials.  
**MARK CAZALET**  
December 4–7 Long Weekend £325  
Intermediate/Advanced LW5812

**Creative mixed media landscape painting**  
Explore creative ways to combine water based painting, media, watercolour, acrylics, pastels and inks to produce exciting contemporary work. Inspired by landscapes, develop ideas in the studio from your own photographs and sketches.  
**CHRIS FORSEY**  
December 18–20 Weekend £222  
Intermediate WE5839





PAINTING

Botanical Art  
Mixed Media  
Painting – General

31 Painting – Oils  
31–32 Painting – Water Based  
32–34

34–35  
35–36

Inventive mixed media – painting with acrylics and found materials

Discover the potential of the painted picture surface. Experiment with creative ways of applying paint and use a plethora of mixed media techniques, including the incorporation of recycled and found objects. Gain confidence in selecting and using these techniques as you complete an effective and satisfying textural project.

JANE ARKWRIGHT  
January 17–22 Five Days £531  
Intermediate/Advanced 5D5865

Mixed media images – paint, print and collage

Study colours, patterns and textures and learn techniques for applying paints, dyes and inks to develop your ideas into samples or a finished piece.

JO DIXON  
February 19–21 Weekend £243  
Beginners/Intermediate WE5925

Transforming painting process

Experiment with imagery and mediums, surfaces and processes to develop compositions and ways to construct and represent space within painting. Using a variety of creative and imaginative exercises you will investigate ideas and their outcome. This course will inspire you to think innovatively about your own process of making art and develop your image making strategies.

ROSALIND DAVIS  
March 6–11 Five Days £529  
Intermediate/Advanced 5D5966

The instant sketchbook NEW

Reboot and re-energise your practice with an instant sketchbook. Make one, fill one and make another! Learn new techniques, experiment and be inspired.

ANNABEL TILLEY  
March 11 One Day £120  
Suitable for all 1D5974

Image transfer painting – the experimental surface NEW

Discover the potential of image transfer. Transform your photographs and layer them with found images, experiment with textures and different colour combinations to create unique images.

ELEANOR BUFFAM  
March 25–27 Weekend £230  
Suitable for all WE6005

“ Super surroundings – utterly gorgeous. A chance to totally concentrate on your chosen subject. ”

Penny Moore, Chinese brush painting

Painting – General

Pastel painting

Examine different approaches to pastel painting with a focus on colour and mark-making. Using gesso, acrylic paint and chalk pastels, work from sketches made outside in West Dean Gardens, returning to the studio to develop compositions.

SARAH BEE  
November 1–5 Four Days £421  
Intermediate/Advanced 4D5747

Painting the horse in motion NEW

Capture the vitality and elegance of the horse by painting it in motion. Working from live models and photos you will begin with pencil drawings to describe the proportions, then use charcoal to study the form. With the knowledge gained you will compose a painting introducing colour.

TRUDY REDFERN  
November 19–22 Long Weekend £334  
Suitable for all LW5776

Crossing the bridge to abstract painting

Learn to cross the bridge between observation and abstract painting. Exercises are used to stimulate the imagination and extend the range of rhythmic and expressive processes in mark-making, colour, tonal balance and compositional dynamics. Artists considered include Ruskin, Bomberg, Mondrian, de Kooning and Kandinsky.

JENNY TYSON  
November 22–27 Five Days £524  
Intermediate/Advanced 5D5785

Beginners' pastels

Working with still life become familiar with this wonderful medium. Learn techniques of measurement, composition, colour, surfaces and form.

OLIVER JONES  
November 27–29 Weekend £231  
Beginners WE5794

Painting the moving figure

Learn to create a painterly equivalent of the subject rather than copying exactly what you see. Make studies working directly from the model, then develop your paintings from the studies and from memory. Illustrated talks and demonstrations on handling both oil and acrylic paint will increase your confidence.

EMILY BALL  
January 14–17 Long Weekend £342  
Suitable for all LW5855

At the chalk face – pastel portraits

Learn to build a portrait using pastels and other dry media. These versatile media allow us to use a contemporary approach to layer up an image taken from observation or photographic reference.

OLIVER JONES  
January 22–24 Weekend £246  
Suitable for all WE5869



David Cranswick

Intuitive painting – process and imagination

Work with themes from your imagination in a playful and practical approach to painting. Led by an inspirational and enthusiastic tutor you will be encouraged to free your creativity and experiment with painting as a tool for expression. Learn acrylic painting techniques and processes that help you explore your own imagined worlds and create painted realities.

CHRISTOPHER GILVAN-CARTWRIGHT  
January 31–February 4 Four Days £421  
Intermediate/Advanced 4D5891

Painting still life – towards abstraction

Many artists reach a stage when representation is not enough for personal expression. Learn to respond directly to still life using mixed media to explore line, form, colour and texture. Through a series of exercises get to know the objects and develop confidence in stripping away the superfluous to capture the essence.

JANE ARKWRIGHT  
February 21–26 Five Days £526  
Intermediate/Advanced 5D5938

Creative colour in landscape painting

Explore ways to add dynamic colour combinations to your landscape painting by using theories of colour. Working in the studio, look at ways to be inventive with your colour palettes and combine colours to create mood, light and expression using acrylic and mixed media techniques.

CHRIS FORSEY  
March 3–6 Long Weekend £325  
Intermediate LW5955

Expressive portrait painting – colour and abstraction

Investigate vibrant colour, light and form through expressive portrait painting. Learn new approaches to portraiture through a series of mixed media, mark-making and painting from a live model, and explore bold and dynamic painting with colour and abstraction.

CHRISTOPHER GILVAN-CARTWRIGHT  
March 11–13 Weekend £249  
Intermediate/Advanced WE5976



Annabel Tilley





PAINTING

Botanical Art  
Mixed Media  
Painting – General

31 Painting – Oils  
31–32 Painting – Water Based  
32–34

34–35  
35–36



Katie Sollohub

**Vision of colour**  
Colour is at the heart of painting; it is used to create light, space, mood and movement, yet it is rarely fully understood. By taking five contrasting approaches and through a structured series of practical projects, your confidence builds in handling colour and understanding its role. Investigation of some of the major developments in colour theory, a slide show and video presentations are all included in this challenging week.  
**MARK CAZALET**  
March 20–25 Five Days £519  
Intermediate/Advanced 5D6003

**Sketchbook painting inspired by West Dean NEW**  
Make your sketching more exciting, dynamic, meaningful and useful. Sketching in and around West Dean, the landscapes, gardens, architecture and communal spaces, you will select sketch ideas and produce paintings based on them. Chris will guide and support you in sketching approaches and techniques, composing a painting and producing a finished work in water based medium of your choice.  
**CHRIS FORSEY**  
March 27–April 1 Five Days £519  
Intermediate/Advanced 5D6012

**Portrait painting and drawing – all media**  
Develop a personal response to portrait painting and learn skills in the painting or drawing media of your choice. Discover methods for creating a likeness, choosing either a conventional or adventurous approach. Practical and technical advice is given in all media to help you develop a basis of sound practice, whatever your level of experience. A model is provided throughout and you may produce sustained pieces of work or make drawings and paintings to varied time spans.  
**VALERIE WIFFEN**  
April 4–8 Four Days £459  
Suitable for all 4D6025

**Drawing and painting interiors – colour and light NEW**  
Be inspired by the rich and varied interiors of West Dean College. Make observed and sensitive drawings about space, light and atmosphere, before exploring the subject in paint. Increase your awareness of details, colour and pattern. Experiment with marks and composition in a series of studies and finished paintings, using oil or acrylics.  
**KATIE SOLLOHUB**  
April 24–29 Five Days £519  
Suitable for all 5D6078

Painting – Oils

**Painting trees and woods in oils**  
Work in the arboretum at West Dean and Kingley Vale woods painting directly in the landscape. Look at how to get a sense of form and growth in paintings and approaches to composition to create form, texture and light. Studies are also made in the studio of tree branches and roots, working on both quick studies and one or more finished pieces.  
**TOM BENJAMIN**  
November 8–13 Five Days £519  
Suitable for all 5D5759

**Painting still life in oils for beginners NEW**  
A thorough introduction to painting with oils from still life. Gain confidence and understanding of this wonderful medium with structured exercises and expert guidance.  
**GEORGE POPESCO**  
December 7–10 Three Days £349  
Beginners 3D6033

**Oil painting for beginners**  
Learn the basics of oils while making paintings from direct observation. Discover how to structure works and develop light effects, mix colours, build layers, create tone, develop impasto and finish with glazing.  
**TOM BENJAMIN**  
December 18–20 Weekend £230  
Beginners WE5838

**Ideas and techniques in oil painting NEW**  
Learn how technique can be used to express what you feel about your painting. Evaluate studio practices, systems and processes that have influenced how artists work in oils, and then identify ways to develop your idea or vision through your painting technique. Make use of existing work or research and initiate a new project.  
**CHRISTOPHER BAKER**  
January 10–15 Five Days £519  
Advanced 5D5851



**Painting winter trees in oils NEW**  
Capture the essence and grace of trees in their stripped down winter state within their natural settings. Develop your understanding of structures, forms, bark textures, colour ranges and composition.  
**ANDREW FITCHETT**  
March 20–23 Three Days £325  
Intermediate 3D5997

**Portrait painting in oils**  
Develop your oil painting skills through intensive work on a long pose. After a number of drawn studies, individual guidance is given on composition, proportion, tone and colour mixing.  
**ADELE WAGSTAFF**  
April 15–17 Weekend £247  
Intermediate/Advanced WE6047

**The Scottish Colourists – painting methods**  
Discover and experience the Scottish Colourists, using the same painting techniques and experiencing the same conditions paint with strong emotive colour; fluent brushwork and a keen sense of pattern. Explore the discoveries of the Post Impressionists. Techniques and subject matter will be studied both inside and outside.  
**JENNY TYSON**  
April 24–29 Five Days £543  
Intermediate/Advanced 5D6077



Christopher Baker

Painting – Water Based

**Beginners' acrylics**  
Experience the versatility and expressiveness of acrylic paint through a series of practical exercises and make small exploratory studies of still life objects, using a range of techniques.  
**JANE ARKWRIGHT**  
November 6–8 Weekend £229  
Beginners WE5752

**Develop your own style in watercolour painting**  
Expand on ways of building a watercolour landscape painting – glazed layering, patchwork and direct textural mark-making, as you develop a personal style. For painters already familiar with colour mixing and basic mark-making, explore and develop methods that can be applied to quick sketching outside and to longer more designed work in the studio.  
**BRIDGET WOODS**  
November 15–20 Five Days £519  
Intermediate/Advanced 5D5772





PAINTING

Botanical Art	31	Painting – Oils	34–35
Mixed Media	31–32	Painting – Water Based	35–36
Painting – General	32–34		

Skull and bone – drybrush watercolour painting

Investigate the intricate nature of animal skull and bone through fine watercolour brushwork. Learn inter-textural drybrush technique, accenting and glazing to enhance and unify your painting.  
**SUZANNE BALCHIN**  
November 27–29 Weekend £222  
Suitable for all WE5793

Watercolour painting for beginners

Learn to handle brushes, use colour and study form and composition as you paint in watercolour.  
**CHRISTINE FORBES**  
December 4–6 Weekend £228  
Beginners WE5810

Confidence with colour – painting with acrylics and mediums **NEW**

Become confident mixing and arranging colours using your visual judgments and experimentation. Discover the versatility of acrylics when used with specific mediums, from thin and transparent to thick and opaque.  
**EMILY BALL**  
December 11–14 Long Weekend £325  
Suitable for all LW5825

Abstract painting in watercolour

Combine visual and imaginative information in a unique and personal way. Distil what is important to you as you create dynamic work from drawings and other material. Christine guides you carefully through themes and painting techniques as you explore your creative painting approaches.  
**CHRISTINE FORBES**  
February 4–7 Long Weekend £325  
Intermediate LW5898

Freedom in watercolour and ink for beginners

Learn a fresh approach to painting watercolours and inks through a series of set projects with guidance on composition and materials. Demonstrations are given on various techniques as you explore this versatile medium.  
**JULIE COLLINS**  
February 26–28 Weekend £231  
Beginners WE5947

Sumi-e Japanese ink painting

Experiment with Japanese brush-painting techniques to create striking paintings of subjects from the natural world, and discover the spiritual aspects of this ancient and unique art form.  
**TAKUMASA ONO**  
March 11–13 Weekend £242  
Suitable for all WE5975



Suzanne Balchin

Feather and nest – drybrush watercolour painting

Enjoy the fascinating details of avian form, feathers, wings, eggs and nests. Create a watercolour composition with examples from hawk, game, garden and hedgerow birds. Learn dry brush technique, weaving fine texture and achieving subtle colour and tonal combinations to enhance and add luminosity to your painting.  
**SUZANNE BALCHIN**  
March 27–April 1 Five Days £519  
Suitable for all 5D6011

Acrylic ink painting: movement and vibrant colour

Working from both flowers and landscape create vibrant and dynamic studies with this versatile medium. Start with observational drawing, then experiment with translucent and opaque brushwork techniques. Explore your subject with practical exercises and build confidence with acrylic ink's tactile qualities as you learn to work intuitively. Discover how paper behaves in relation to ink flow as you develop your ideas through to personal conclusions.  
**CHRISTINE FORBES**  
April 1–4 Long Weekend £350  
Suitable for all LW6019

**Watercolour painting for beginners**  
Learn to handle brushes, use colour and study form and composition as you paint in watercolour.

**CHRISTINE FORBES**  
April 8–10 Weekend £228  
Beginners WE6030

Chinese brush painting – riverside plants and creatures

Paint aspects of the riverside – willows caressing the water, small creatures searching for food, birds dipping, and the wide variety of plants – either on site or from photographs. Using traditional Chinese painting techniques and materials, paint with only a few quick strokes or a more detailed meticulous style, on Chinese paper or silk. Maggie explains the symbolism attached to this fascinating art form.  
**MAGGIE CROSS**  
April 10–15 Five Days £519  
Suitable for all 5D6042



Christine Forbes

TUTORS

PAINTING

JANE ARKWRIGHT trained at Loughborough, Brighton and Lyon Universities and was awarded the Leverhulme Traveling Scholarship. Her works are included in public and private collections.

CHRISTOPHER BAKER artist and author, had a leading role playing himself in feature film *Archipelago*. He exhibits widely in the UK and Canada, including the Royal Academy Summer Exhibition.

SUZANNE BALCHIN studied at Camberwell School of Art. She exhibits at the Mall Galleries, has demonstrated at *The Sunday Times* Watercolour Exhibition and has had a solo show at Pallant House Gallery.

MARIELLA BALDWIN is a botanical illustrator and an experienced teacher. She exhibits her work in England and the USA and has work in the Chelsea Physic Garden Archive.

EMILY BALL trained at Exeter and Surrey Universities and is director of 'Emily Ball at Seawhite Studio'. Her book *Painting and Drawing People – A Fresh Approach* was published in 2009.

SARAH BEE is a member of the Pastel Society and won the Unison Pastel Award in 2012. She conveys colour, texture and light in the landscape through layering media.

TOM BENJAMIN paints landscapes, town and coastal views in oils, outside in front of the subject, in all weathers. He is represented by Sarah O'Kane Fine Art.

ELEANOR BUFFAM graduated with an MFA in Painting and Drawing from West Dean College in 2012. She lives, paints and exhibits in London.

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

JULIE COLLINS trained at Reading University and is author of *Painting Flowers with Impact*, *The Colour Mixing Index* and *Colour Mixing* guides. She has received awards from the Royal Watercolour Society and ING Discerning Eye, London.

DAVID CRANSWICK RA is an artist, author, lecturer and workshop leader specialising in traditional painting methods and materials of the Old Masters. He exhibits in London and France.



Sarah Bee

MAGGIE CROSS grew up in Hong Kong and is an expert in Chinese painting and calligraphy. Her third book on *The Art of Chinese Brush Painting* was published in 2011.

ROSALIND DAVIS is a mixed media artist, curator and award-winning blogger. She trained at Chelsea and the Royal College of Art in textiles and fashion. In 2012–13 her work was displayed in 'Material Matters' at the Courtauld Institute.

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

ANDREW FITCHETT is a painter who explores our contemporary relationships with nature, working in oils and mixed media from location drawings.

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

CHRIS FORSEY trained as an illustrator and has painted mainly landscapes, for the last 20 years. His exhilarating colour and surface has won him awards at Royal Institute of Painters exhibitions.

FELICITY GILL is a figurative and portrait painter. She has appeared on BBC's *Star Portraits* and painted many prestigious portraits including Boris Johnson and Sir Henry Cecil for The Jockey Club.

CHRISTOPHER GILVAN-CARTWRIGHT'S work is dictated by a fascination for 'dreamworlds' as much as for the act of painting itself. He trained at Central Saint Martins, in Poland and Brighton.

SUSIE HUNT trained at the University of Creative Arts and Grays School of Art. She paints in water based media, teaches internationally and has exhibited at the Royal Academy Summer Exhibition and Royal Scottish Academy.

OLIVER JONES studied at the Birmingham Institute of Art and Design, graduating with a First Class Honours Degree in Fine Art. Specialising in pastels, he works as an artist and teacher, and exhibits in the UK and USA.

VERONIQUE MARIA is an award-winning artist and artists' mentor. She paints, sculpts, makes video, writes and is passionate about the transformative power of creativity.

SANDRINE MAUGY is a member of the Society of Floral Painters and the Society of Botanical Artists. She writes articles for *Artists & Illustrators* and her book *Colours of Nature* was published in 2013.

TAKUMASA ONO uses traditional Japanese ink painting techniques. His book *The Simple Art of Sumi-e* was published in 2005 and he has work in the Millennium Centre, Cardiff.

GEORGE POPESCO studied painting at Farnham School of Art and the Royal Academy Schools. He has exhibited in the National Portrait Gallery, the RA Summer Show and The Hyde Park Gallery.

TRUDY REDFERN studied Fine Art and combines this with her passion for horses and animals. In 2012 she was resident artist at Goodwood Racecourse and a prizewinner at the Annual Exhibition of Equestrian Artists.

KATIE SOLLOHUB please see page 18.

ANNABEL TILLEY makes work that explores English art history, which is collected and exhibited internationally. She is a lecturer, author and co-founder of Zeitgeist Arts Projects.

JENNY TYSON is an artist living and working in West Sussex. Influenced by her native Scottish landscape and its light, colour and texture, she trained at Central School in London.

ADELE WAGSTAFF studied at Newcastle University and the Slade School of Fine Art. She has exhibited at the National Portrait Gallery and her second book *Painting the Nude* is published in 2015.

BRIDGET WOODS specialises in life and watercolour painting, and exhibits and teaches internationally. Her most recent book *Expressive Watercolour Painting* was published in 2014.





# PHOTOGRAPHY, FILM AND ANIMATION

Photography and Digital Image Manipulation  
Film and Animation

38–39  
39

With the power of a click, an image, short film or creative animation can be at your fingertips. If you want to optimise the possibilities of your camera, choose from our wide range of courses. We have something for everyone, from beginners to advanced, but on most courses you will need a good level of computer competence.

## Photography and Digital Image Manipulation

### Digital landscape photography **NEW**

Discover the secrets and advantages of photographing landscapes in winter. Be inspired and produce stunning images of West Dean Gardens and the South Downs. Best use of equipment and the importance of pre-planning are covered, alongside how to enhance your images.

**ROY MATTHEWS**

November 13–15 Weekend £232

Intermediate/Advanced WE5765

### Gain control of your DSLR camera

Maximise the quality of the images you capture by investigating the multitude of features on your DSLR camera. The mystifying layers of technical jargon are stripped away as your confidence and skills are developed.

**TIM SAVAGE**

November 27–29 Weekend £232

Beginners/Intermediate WE5796

### Digital photography – light painting techniques

Explore photographic light painting to create painterly images with a DSLR camera whilst working in darkness. By utilising atmospheric backdrops found within West Dean College and Gardens, learn to light your subject and how to combine and adjust your images post-production.

**ROY MATTHEWS**

December 11–13 Weekend £232

Intermediate/Advanced WE5822

### Using Photoshop Elements – simple photo-editing techniques

Learn how to use Photoshop Elements – a simple, jargon-free guide to editing, improving and transforming digital photographs. Find out how to make the most of your favourite shots, how to employ colour effects, create collages, greetings cards, panoramas, and make new photographs look old and old look new.

**STEPHEN WALBY**

January 8–10 Weekend £232

Beginners WE5846



Neil Crighton

### An introduction to Adobe Lightroom

Discover the creative image-editing power and image management of Adobe Lightroom. Beginning with the differences of file types, this course follows the workflow of Lightroom – from importing photographs to detailed manipulation, enhancement and output.

**TIM SAVAGE**

January 15–17 Weekend £232

Beginners WE5856

### Designing a self-published book **NEW**

Gain confidence to self-publish a well designed book using online software. Make exhibition catalogues, travel stories or simply record a project or event – a useful skill for keen photographers, artists and design students. Using BLURB software, in combination with Photoshop for photo editing, you will be shown how to plan narrative structure, page layout, select typeface and sequence images to create a book.

**ALISON MILNER**

January 18–21 Three Days £340

Intermediate 3D6085

### Creative winter photography

Learn to harness the challenges of winter photography. Expand your camera skills in long exposure, tilt and shift, unusual composition, colour effects or night photography to capture unexpected results in low or bright light conditions. Back in the studio, further the creative potential of your images with Adobe Lightroom.

**NEIL CRIGHTON**

January 22–25 Long Weekend £340

Suitable for all LW5874

### Digitally printed textile design

Please see page 51 for further information.

**EMMA BURTON**

February 1–4 Three Days £340

Suitable for all 3D5897

### Getting to grips with your DSLR camera

Increase your skills and confidence in using your DSLR camera. Learn how to judge which programme to use and focus on taking satisfying images on location. Basic computer skills are required.

**JACQUI HURST**

February 5–7 Weekend £232

Beginners WE5902

### Creative use of Photoshop for makers and artists

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

**ALISON MILNER**

March 3–6 Long Weekend £365

Beginners/Intermediate LW5956

### Explore black and white digital photography **NEW**

Translate the craft and processes of analogue black and white photography using digital cameras within a digital workflow. Learn to achieve this through considered exposure, identifying subjects suited to monochrome and image processing using Adobe Lightroom and Photoshop.

**TIM SAVAGE**

March 11–13 Weekend £232

Beginners/Intermediate WE5978

### An introduction to Photoshop

Learn some of Adobe Photoshop's creative features and discover how to make enhancements to your images using many of the software's primary adjustment features. This will include working with layers, layer masks, tools and filters, while experimenting with your own images.

**MARK HOWARD**

March 18–20 Weekend £232

Beginners WE5993

### Walking with a camera – photography techniques

If you enjoy walking and would like to develop an 'eye' for seeing and observing the potential for a good photograph, this course is for you. Learn the basics of composing through set tasks on walks on the West Dean Estate. Only a simple digital camera and a little technical know-how are necessary. Studio time will be allowed for theory and review of your images.

**STEPHEN WALBY**

March 25–27 Weekend £232

Beginners/Intermediate WE6006

### Gain control of your DSLR camera

See WE5796 on page 38 for further information.

**TIM SAVAGE**

April 1–3 Weekend £232

Beginners/Intermediate WE6017

### Garden photography – spring vistas and close-ups

Learn and practice the art of producing high quality, well-composed garden images focusing on the spring garden, using a DSLR or advanced compact camera. Become aware of how different lighting conditions can influence your images and how to compose images in-camera without the need for post-image manipulation.

**JACQUI HURST**

April 15–17 Weekend £232

Intermediate WE6048

“Great to have the opportunity to practice new techniques in the grounds.”

Robert Mallett, Gaining control of your DSLR camera

## Film and Animation

### Stop-motion animation

Make your own animated short film using the frame-by-frame techniques employed by stop-motion animators, such as Tim Burton and Aardman Animations. Make a simple set and character, and learn how to bring them to life. Bring a stills digital camera with you.

**WILL BISHOP-STEPHENS**

January 8–10 Weekend £232

Beginners/Intermediate WE6083



# TUTORS

## PHOTOGRAPHY, FILM AND ANIMATION

WILL BISHOP-STEPHENS studied sculpture at Winchester and animation at the Royal College of Art. He writes, directs and animates his films and is a teacher, author and illustrator.

NEIL CRIGHTON has over 30 years of professional experience in photography across 36 countries. He now combines his passion for photography with teaching in the UK, France and Sweden.

ANDREW HASSON is a professional freelance photographer with over 25 years experience. His images are used in national newspapers and magazines including *The Times* and *Country Life*.

MARK HOWARD is a professional photographer and cameraman working in corporate, social, commercial and documentary fields.

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

ROY MATTHEWS has worked as a freelance photographer in many areas including advertising, travel, tourism and editorial for such clients as the BBC, M&S and John Lewis.

ALISON MILNER trained at the Royal College of Art. She designs a broad range of products using photographic and computer manipulated imagery for various clients.

IKSUNG NAH, a Korean born in Seoul, has lived in England longer than in Korea. His photography focuses on landscapes and capturing light.

TIM SAVAGE manages the lens-based resources and technical tutors at the University for Creative Arts, Farnham. He runs his own photography business and writes for photography magazines.

STEPHEN WALBY runs a digital photography studio covering portrait, business and event photography. He enjoys sharing his passion for photography through his teaching.



# POTTERY AND CERAMICS

Working with clay can be addictive, as anyone who's tried it will know! Join a throwing course for complete beginners, then build on your skills and learn how to coil, hand build, sculpt and use glazes, under the guidance of leading potters and ceramic artists.

“It’s given me a technique I can now take away and develop further.”

Jane Reed, Pattern, colour, texture and line – decorative ceramics

**Throwing and turning for beginners**  
Experience throwing pots on a potter's wheel with one-to-one tuition and on your own wheel. Learn the techniques and processes for completing pots.  
**ALISON SANDEMAN**  
November 6–8 Weekend £251  
Beginners WE5755

**Exploring porcelain – throwing and handbuilding**  
Develop dynamic porcelain forms or containers by learning how to understand and exploit the intrinsic plastic quality of porcelain. Combine inventive shaping, forming and decorative techniques to create surface quality and pattern integral to each form.  
**JACK DOHERTY**  
November 13–16 Long Weekend £380  
Intermediate/Advanced LW5767

**Textured, coloured and printed slab dishes NEW**  
Explore a range of methods to decorate slabs adding texture and colour, then construct dishes by slumping using improvised moulds and formers. Techniques covered include printing and rolling into soft surfaces, laminating coloured clay, stretching, and colouring with oxides and glazes.  
**JO CONNELL**  
November 26–29 Long Weekend £353  
Suitable for all LW5791

**Printing on clay – silkscreen surface decoration NEW**  
Inspired by West Dean Gardens in winter, design patterns for silk screen printing on clay as you develop your surface decoration skills. Apply your design to clay slabs and then construct forms that can be one off sculptural pieces or mass production tableware. Basic slab building skills required.  
**KAORI TATEBAYASHI**  
December 3–6 Long Weekend £375  
Intermediate LW6081

**Wheel thrown lidded forms in porcelain**  
Explore the making of a variety of lidded forms – for example a butter dish, teapot or ginger jar. Working with Limoges porcelain devise and create a group of pots incorporating different types of lids. There may be time to develop handles, knobs and spouts too.  
**CHRIS KEENAN**  
December 7–11 Four Days £491  
Intermediate/Advanced 4D5819

**Animal sculptures – working in miniature NEW**  
Please see page 46 for further information.  
**FELICITY LLOYD-COOMBES**  
December 11–13 Weekend £257  
Suitable for all WE5824

**Throwing and turning**  
Explore working on the potter's wheel and whatever your level of experience, develop your skills in making (throwing) and finishing (turning) pots. Enjoy exclusive use of your own potter's wheel during the course.  
**ALISON SANDEMAN**  
December 18–21 Long Weekend £359  
Suitable for all LW5843

**Throwing and turning for beginners**  
Work on your own potter's wheel as you develop your own designs inspired by the ceramic collection at West Dean College. You are shown key techniques, including how to prepare and work with clay.  
**LOUISA TAYLOR**  
January 8–10 Weekend £251  
Beginners WE5847

**Hand built ceramics with inlaid coloured clay**  
Learn how to make and mix coloured clays to create designs and painterly effects that are rolled into slabs of clay. From these you will then create vessels, bowls and jugs ready for firing.  
**JANE ABBOTT**  
January 15–17 Weekend £241  
Suitable for all WE5859

**Portrait heads in terracotta – a visual approach**  
Please see page 46 for further information.  
**JON EDGAR**  
January 15–18 Long Weekend £366  
Suitable for all LW5862

**Hand building and throwing textured pots**  
Use found natural and manmade objects to create different textures on clay surfaces and learn how to make plaster and clay moulds. Slab build or throw pots, slump or press dishes and decorate surfaces with your library of textures.  
**ALISON SANDEMAN**  
January 22–25 Long Weekend £368  
Suitable for all LW5878



**Practical glazing day**  
Come back to West Dean College to glaze pots you have made on one of our pottery courses and left behind for firing.  
**ALISON SANDEMAN**  
January 31 One Day £115  
Suitable for all 1D5831

**Throwing teapots and teaware**  
Using throwing and turning techniques in porcelain and stoneware, explore the form and function of teapots and teaware. Drawing on more than 30 years' experience of making, your tutor encourages an individual approach as you create your own teapots and teaware with a sense of coherence and narrative.  
**TIM ANDREWS**  
February 4–7 Long Weekend £370  
Intermediate LW5899

**Slab built ceramics: responding to place NEW**  
Working from the Sussex chalk landscape surrounding West Dean, use drawing to develop designs for simple slab built ceramic platters and wall pieces. Discover ways to build complex and layered surfaces with tonal and coloured slips, using your own hand cut stencils, stamps, linocuts and sgraffitto designs.  
**ANNA LAMBERT**  
February 14–19 Five Days £582  
Suitable for all 5D5923

**Draw, print, scratch and cast – exploring surface qualities NEW**  
Take inspiration from the look and feel of winter on the South Downs and in West Dean Gardens. Collect materials as a starting point for a series of explorations into surface qualities using a variety of media and techniques that include drawing with ink and wax, casting in clay and mono and relief printing.  
**JOANNA VEEVERS**  
February 14–19 Five Days £563  
Suitable for all 5D5924

**Animal sculpting in paper clay**  
Learn a fast and exciting approach to animal sculpting using a variety of pottery techniques. Working with paper clay and a simple external armature, the goal is not to make a realistic copy but an interpretation that captures the spirit and energy of the animal.  
**SUSAN HALLS**  
February 14–19 Five Days £594  
Suitable for all 5D5929



Anna Lambert

**Life sculpting – the reclining female pose NEW**  
Please see page 46 for further information.  
**IAN EDWARDS**  
February 21–25 Four Days £461  
Suitable for all 4D5935

**Exploring Japanese pottery**  
Explore simple Japanese pottery techniques to make vases, bowls, mugs and plates. Techniques covered include spiral wedging, hand building (Tebineri), wet slab making (Katatsukuri) and leather hard slab building (Itatsukuri). Learn brush drawing or printing techniques to decorate your pots.  
**KAORI TATEBAYASHI**  
February 29–March 3 Three Days £353  
Beginners/Intermediate 3D5950

**Creative use of Photoshop for makers and artists**  
Please see page 39 for further information.  
**ALISON MILNER**  
March 3–6 Long Weekend £365  
Beginners/Intermediate LW5956

**Throwing and turning for beginners NEW**  
Gain confidence in making pots on the potter's wheel. With exclusive use of your own wheel learn how to prepare the clay, and then practice the art of throwing with demonstrations and individual guidance from the tutor.  
**JON BARRETT-DANES**  
March 4–6 Weekend £251  
Beginners WE5961

**Sculpting animals in clay**  
Immerse yourself in the Barrett-Danes family's tradition in ceramics as you learn how to create vivid and expressive animal forms using a range of pottery techniques. First of all, spend time studying the unique characteristics of each animal, then consider overall balance and proportion. You will complete at least two animals, wall-mounted heads or headed pots.  
**JON BARRETT-DANES**  
March 13–18 Five Days £604  
Suitable for all 5D5987

**Tall and wide – expanding your throwing skills**  
Liberate your throwing practice and taller or wider pots will become a reality. After initial practice on cylinders, we will progress to jugs, vases, jars and bottles. The concept of making pots that do not need turning is also introduced to those not familiar with this traditional technique. An ideal course for anyone keen to improve and develop their throwing.  
**ALISON SANDEMAN**  
March 27–April 1 Five Days £591  
Intermediate 5D6013

**Experimenting with paper clay**  
Discover the exciting potential of building with paper clay. Try a range of hand building techniques with paper clay pulp and ready mixed clay incorporating wet, leather hard, dry and fired components. Also experiment with casting, embossing and surface printing using underglaze colours, oxides and slips.  
**CLAIRE IRELAND**  
April 7–10 Long Weekend £370  
Suitable for all LW6028



# TUTORS

## POTTERY AND CERAMICS



Jo Connell

**Practical glazing day**  
See ID5831 on page 41 for further information.  
**ALISON SANDEMAN**  
April 17 – One Day £115  
Suitable for all ID6056

**Understanding colour in glazes**  
Gain an understanding of making and using glazes focusing on how using colouring oxides affects different fluxes in a glaze. All practical aspects of making, testing and firing glazes will be covered. Bring your own biscuit-fired white earthenware, stoneware, porcelain pieces or test tiles.  
**LINDA BLOOMFIELD**  
April 17–21 Four Days £466  
Intermediate/Advanced 4D6059

**Throwing and turning for beginners**  
See WE5847 on page 40 for further information.  
**LOUISA TAYLOR**  
April 22–24 Weekend £251  
Beginners WE6072

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

JANE ABBOTT trained at Brighton University and Goldsmiths College and has taught ceramics for over 30 years. She makes hand built vessels and forms using coloured clays, slips and oxides.

TIM ANDREWS has an international reputation for his smoke-fired and raku ceramics. He is a Fellow of the Craft Potters Association and is a member of the Devon Guild of Craftsmen.

JON BARRETT-DANES specialises in modelling animals and thrown work. He trained at Bristol and has followed a family tradition of working with clay, spanning six generations.

LINDA BLOOMFIELD has made pots since 1973. She trained as a materials scientist and set up her studio in 2001. Linda had two books published in 2011 – *Advanced Pottery* and *Colour in glazes*.

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

JACK DOHERTY is renowned for his porcelain, thrown and slab built with coloured clay. He is a former Chair of the Craft Potters Association, exhibits widely and runs his own studio.

SUSAN HALLS studied ceramics at the University of Creative Arts and the Royal College of Art. She exhibits widely, has taught at universities and has work represented in collections including the V&A.

CLAIRE IRELAND produces hand-built sculptural ceramics. She is a member of the Society of Designer Craftsmen and the Craft Potters Association.

CHRIS KEENAN learnt his skills as a potter as apprentice to Edmund de Waal. A Fellow of the Craft Potters Association, his thrown Limoges porcelain is exhibited and sold widely.

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



ALISON SANDEMAN is a long-standing tutor at West Dean. She makes functional individual pieces in stoneware, porcelain and Raku. She has a special interest in outdoor firing techniques.

KAORI TATEBAYASHI studied at Kyoto City University of Art, the Royal College of Art and Kilding Design School of Art, Denmark. Her ceramics are regularly exhibited worldwide.

LOUISA TAYLOR studied at Bath Spa University and the Royal College of Art. She teaches at Brighton University, exhibits throughout Europe and is author of *Ceramics: Tools and Techniques for the Contemporary Maker*.

JOANNA VEEVERS studied Ceramics and Textiles at Manchester and the Royal College of Art, both disciplines reinforced her fascination with drawing, pattern and surface.

Please see page 61–63 for Taster Courses

# PRINTMAKING

Delve into printmaking and explore colour and shape through monoprint, woodcut, wood engraving and screenprinting. Produce unique, colourful artworks either with a press or by hand. With an emphasis on personal development we offer clear pathways for beginners to progress to advanced courses. For those seeking a pathway leading to a qualification, see our Foundation Diploma in Art and Design on page 15.

**Making an impression with monoprint – the painterly print**  
Monoprinting is a versatile technique that adds intrigue and surprise to creative mark-making. It is the painters print and is different to printmaking, it can be a finished piece or the beginning of an addition to your paintings and art works. Explore the possibilities of reproducing and reinventing your sketches or photographic material.  
**SUSIE HUNT**  
November 8–11 Three Days £330  
Beginners 3D5757

**Woodcut prints – exploring the process**  
Experiment with this ancient art form as you explore woodcut printing techniques using the wood itself as a starting point. Use a variety of woods and papers, experiment with cutting techniques and print with presses or by hand.  
**MERLYN CHESTERMAN**  
November 13–15 Weekend £242  
Suitable for all WE5760

**Exploring colour in lino print**  
Explore the world of printed colour as the tutor demonstrates linocutting techniques and ways of applying and printing an array of coloured inks, including the use of presses. You are encouraged to develop a personal approach to build up a body of work.  
**DALE DEVEREUX BARKER**  
November 26–29 Long Weekend £350  
Suitable for all LW5790

**Creating layered prints**  
Create multi-layered images using a variety of printmaking techniques. You will experiment with silk screen printing, relief printing, monoprinting and linocuts in order to build up layers of colours, lines, tones and textures working instinctively to create compositions rich in depth and detail.  
**RACHEL SIM**  
December 11–14 Long Weekend £341  
Suitable for all LW5826



**Making screenprints – an introduction**  
Create simple stencils using cut paper or vinyl before progressing to more sophisticated techniques capable of producing painterly marks. Use opaque and transparent water based inks to produce several experimental prints and at least one multi-layered image of stunning colour and vibrancy.  
**JANE SAMPSON**  
February 5–7 Weekend £255  
Beginners WE5900

**Wood engraving**  
Experience the art of wood engraving which is executed on the end grain of a closely grained hardwood. Practise engraving then learn how to transfer a design to a block, print and correct proofs.  
**CHRIS DAUNT**  
February 11–14 Long Weekend £325  
Suitable for all LW5912

**Three-dimensional printmaking – making printed sculpture**  
Investigate the flat world of printmaking and make dynamic and expressive sculptures. Begin by learning various aspects and approaches to relief printmaking and then through experimentation, make several three-dimensional works that exploit the colour, mark-making and image development that printmaking can offer.  
**DALE DEVEREUX BARKER**  
February 21–26 Five Days £536  
Intermediate/Advanced 5D5937

**Art bound – creating artists' books NEW**  
Please see page 11 for further information.  
**TRACEY BUSH**  
February 25–28 Long Weekend £336  
Suitable for all LW5942





Please see page 61–63 for Taster Courses

# PRINTMAKING

### Block printed patterned wallpaper

Please see page 52 for further information.

**HUGH DUNFORD-WOOD**

February 25–28 Long Weekend £347

Suitable for all LW5943

### Monoprinting using the three colour process

Monoprinting acts as a bridge between painting and the graphic arts; this course introduces essential concepts to printmaking in an accessible way. Explore the painterly, mark-making possibilities of monoprint, learn the concept of colour layering using the three process colours (yellow, cyan and magenta) and find out how to overlay colours to produce beautiful, colourful overprints. This fast and straightforward process leaves room for plenty of experimentation.

**JANE SAMPSON**

March 4–6 Weekend £238

Suitable for all WE5957

### Woodcut prints – pattern in nature NEW

Trees, textures, flowers, fractals, moss and water; West Dean Gardens in spring offer a myriad of opportunities to look closely at nature. Combine the natural grain in wood with spirited cutting to create lively woodcuts.

**MERLYN CHESTERMAN AND ROD NELSON**

March 13–18 Five Days £559

Suitable for all 5D5985

### Printed landscapes in lino and monotype

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

**MARK CAZALET**

April 4–8 Four Days £431

Suitable for all 4D6024

### Wood engraving – exploring the process

Explore the potential of this small scale black and white art form for detail, atmosphere and dramatic graphic impact. From idea to complete print, develop a design, transfer it onto an endgrain wood block, engrave and then print it.

**HARRY BROCKWAY**

April 8–10 Weekend £222

Suitable for all WE6031

### Colourful woodcut

Learn all you need to know to make colourful, exciting and artistic woodblock prints. Develop skills in design, cutting, sharpening, inking and editioning from both black and white and multi-colour blocks. Enjoy the journey into tools, papers, opaque and translucent inks, pigments and printing methods – both by hand and with a press.

**MERLYN CHESTERMAN AND ROD NELSON**

April 10–15 Five Days £560

Suitable for all 5D6043

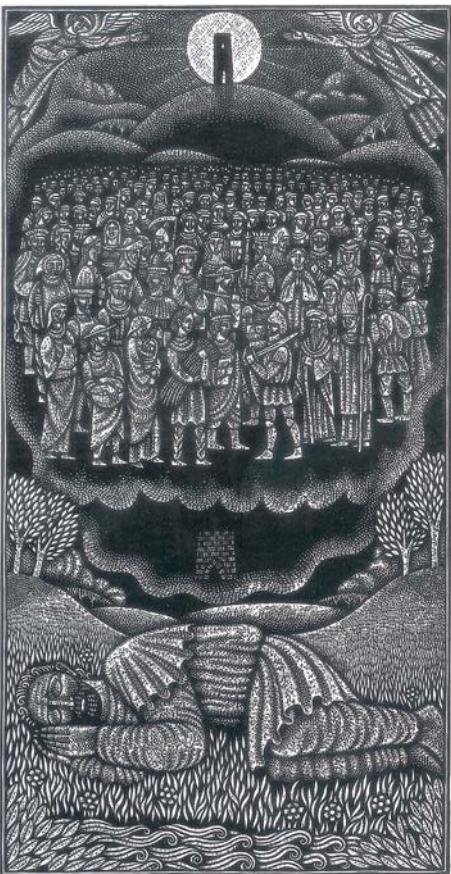
### Conversations between linoblocks: advanced printmaking NEW

Take risks and get confident over-printing with separate cut blocks of lino that merge together to create surprising new images. Whilst there is an element of control over the structure of the outcomes, the beauty is not knowing exactly what may happen. Exploit the myriad of possibilities of using two or more blocks that talk to each other in different ways and be prepared to be surprised.

**DALE DEVEREUX BARKER**

April 24–28 Four Days £457

Intermediate/Advanced 4D6076



Harry Brockway and The Folio Society

# TUTORS

## PRINTMAKING



Merlyn Chesterman

HARRY BROCKWAY trained at Kingston University and the Royal Academy. He has worked as a stone carver and illustrator since 1989 and is a member of The Society of Wood Engravers.

MARK CAZALET please see page 37.

MERLYN CHESTERMAN, a woodblock printmaker, graduated from Bath Academy of Art, Corsham. She is a member of the Royal Society of Painter-Printmakers.

CHRIS DAUNT studied Fine Art at Newcastle and is an illustrator, specialising in wood engraving, wood and linocut. He is a member of the Society of Wood Engravers, teaches and makes traditional endgrain wood engraving blocks.

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

SUZIE HUNT please see page 37.

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

JANE SAMPSON is a master printmaker with over 20 years' experience as a fine artist and commercial printer. She set up Inkspot Press, an open access printmaking studio in Brighton.

RACHEL SIM trained at Edinburgh School of Art and the Royal College of Art. She works as an image maker through illustration and printmaking and exhibits and sells her own work in the UK.

# SCULPTURE

Automata, Puppets and Clocks

45

Carving in Stone and Wood

45

Modelling, Casting and Other Techniques

46–47

Let your imagination soar as you learn to use different techniques and materials to create figures, animals, puppets and toys. Carve in stone and wood, model in clay and explore the sculptural possibilities of paper, bronze, polystyrene and wire.



## Automata, Puppets and Clocks

### Carve a wooden string puppet

Design, carve and assemble a unique wooden string puppet. Use fast, versatile methods, which require minimum tools or equipment – a combination of Chinese and European techniques developed by the tutor. You may not finish your puppet, but will gain the knowledge to complete one at home.

**JOHN ROBERTS**

December 14–18 Four Days £476

Suitable for all 4D5835

### Simple automata

Create designs for an automaton made principally in wood. Discover simple ways of producing mechanical movement while being encouraged to use reclaimed and other interesting materials. The tutor's own work and his collection of automata will provide inspiration.

**ROBERT RACE**

January 10–15 Five Days £562

Suitable for all 5D5852

### An introduction to clock making

Delve into the processes used in clock making. Starting with the design and calculation of individual components of the clock, you use hand tools and participate in practical demonstrations of machine tools. This course can be seen as a precursor to the full-time Diploma programme.

**JONATHAN BUTT AND MATTHEW READ**

March 28–April 1 Four Days £496

Beginners 4D6014

## Carving in Stone and Wood

### Woodcarving – a creative exploration

Please see page 57 for further information.

**MALCOLM MARTIN**

December 3–6 Long Weekend £335

Suitable for all LW5809

### Carving colourful stone – alabaster and soapstone

Experiment with mark-making and texture as you learn stone carving techniques with these easy to carve stones. The whole process is covered from developing designs with models through to finishing and polishing.

**PAULA HAUGHNEY**

December 11–14 Long Weekend £340

Suitable for all LW5828

### Carving in wood – creative development for artists and makers NEW

Please see page 57 for further information.

**MALCOLM MARTIN**

February 21–24 Three Days £335

Intermediate/Advanced 3D5934

### Relief carving in stone – plant forms

Experience the process of carving a relief in limestone. Taking inspiration from the shapes and texture of plants you will hand cut your design directly onto stone using traditional tools, including chisels and mallets.

**JO SWEETING**

March 11–13 Weekend £232

Suitable for all WE5980

### Carving in stone – texture and form in nature NEW

Carve a sculpture using inspiration from the textures and forms found in nature. First carve a panel of soft limestone using different tools, techniques and surface finishes creating a patchwork of textures for reference. Then embark on an individual carving project.

**PAULA HAUGHNEY**

March 13–18 Five Days £519

Suitable for all 5D5988

### An introduction to stonecarving

Produce a simple stone sculpture and develop a good understanding of the processes involved. First, model your idea in clay and then transfer it to stone. The tutor will demonstrate the techniques and skills, as well as the appropriate use of chisels at each stage, as you develop and refine your piece.

**SIMON KEELEY**

April 15–17 Weekend £222

Beginners WE6053



Jo Sweeting



# SCULPTURE

Automata, Puppets and Clocks 45  
Carving in Stone and Wood 45  
Modelling, Casting and Other Techniques 46–47

## Modelling, Casting and Other Techniques

### Paper sculptures – story book garments **NEW**

Make paper sculptures based on small garments using recycled paper. Create surfaces by waxing, trapping, layering and embedding into plastics, papers and fabrics, then embellish using hand and machine stitching techniques.

**JENNIFER COLLIER**  
November 27–30 Long Weekend £325  
Suitable for all LW5799

### Animal sculptures – working in miniature **NEW**

Build miniature animal sculptures using a range of materials – including scrim, wire and paper clay. Learn how to approach sculpting animals in clay and the detail that can be captured in something smaller than the palm of your hand, while gaining confidence in your sculpting skills.

**FELICITY LLOYD-COOMBES**  
December 11–13 Weekend £257  
Suitable for all WE5824

### Portrait heads in terracotta – a visual approach

Create a life-sized portrait head and aim to capture the sitter's essence. Sensitive observation will inform your clay modelling through a whole day, with two models being used. You will then hollow out your second portrait head for firing and receive advice on mounting and finishing techniques.

**JON EDGAR**  
January 15–18 Long Weekend £366  
Suitable for all LW5862

### Sculptural animal forms in willow

Please see page 10 for further information.  
**DOMINIC PARRETTE**  
January 18–21 Three Days £372  
Beginners/Intermediate 3D5868

### Experimental papermaking: material journeys **NEW**

Please see page 11 for further information.  
**JANE PONSFORD**  
January 31–February 4 Four Days £432  
Intermediate/Advanced 4D5892



Jennifer Collier

### Animal sculpting in paper clay

Please see page 41 for further information.  
**SUSAN HALLS**  
February 14–19 Five Days £594  
Suitable for all 5D5929

### Life sculpting – the reclining female pose **NEW**

Create a clay sculpture of the reclining female form. Start with the fundamentals of anatomy and then learn how to use different modelling tools, finishing techniques and textures. Capture the essence of the figure as you develop your own response to the model and come away with a piece that can be fired or cast.  
**IAN EDWARDS**  
February 21–25 Four Days £461  
Suitable for all 4D5935

### Three-dimensional printmaking – making printed sculpture

Please see page 43 for further information.  
**DALE DEVEREUX BARKER**  
February 21–26 Five Days £536  
Intermediate/Advanced 5D5937

### Sculpture using paper and wire

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

**DAVID FARRER**  
March 13–17 Four Days £433  
Suitable for all 4D5983

### Sculpting animals in clay

Please see page 41 for further information.  
**JON BARRETT-DANES**  
March 13–18 Five Days £604  
Suitable for all 5D5987



### Bronze casting – including wax sculpting

Create your own cast bronze sculpture on this intensive course. You will first produce a small (no bigger than 150mm) wax sculpture for casting as you learn about the qualities of waxes, gain skills with tools and look at finishing techniques. Discover wax pouring, silicone mould making, lost wax casting and bronze casting processes, while producing at least one small completed piece.

**SHANE WHITEHEAD**  
March 17–24 Seven Days £830  
Suitable for all 7D5990

### Wire sculptures with found objects

Create your own small metal sculpture using iron wire and found materials. Techniques include drawing in wire using pliers and soldering. You'll start with set projects while techniques are demonstrated and then progress on to your own work.

**CATHY MILES**  
March 20–23 Three Days £340  
Suitable for all 3D6000

### Carving large-scale sculptures in polystyrene

Explore the way in which polystyrene can have a valuable place in sculpture making. Learn how to translate your source material into a three-dimensional maquette, to reduce or enlarge the scale of a piece, to use various tools and carving techniques and how to apply coatings, finishes and colours to protect its surface.

**JOHN BLAKELEY**  
March 31–April 3 Long Weekend £373  
Suitable for all LW6016

### Metal birds and bugs – making outdoor sculptures

Please see page 28 for further information.  
**MIKE SAVAGE**  
April 7–10 Long Weekend £376  
Suitable for all LW6029

### Sculpture from scrap

Please see page 28 for further information.  
**PETER PARKINSON**  
April 18–22 Four Days £479  
Suitable for all 4D6064

# TUTORS

## SCULPTURE



**JOHN BLAKELEY** is a classically trained sculptor and has worked in the film industry for 25 years. His private and public commissions include work for Madame Tussauds.

**JONATHAN BUTT** graduated with distinction from the West Dean College Professional Development Diploma in the Conservation of Clocks in 2012. He has since established his own clock restoration business and is a part-time physics lecturer.

**JENNIFER COLLIER** studied textiles at Manchester Metropolitan University. Using paper, vintage and recycled materials with stitch she creates narrative work and exhibits internationally.

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

**IAN EDWARDS** sculpts figures and animals in clay and wood. Following a traditional apprenticeship in woodcarving, he now runs a studio and exhibits work worldwide.

**DAVID FARRER** studied printmaking before becoming a sculptor specialising in trophy heads made from papier-mâché. He has appeared on TV and radio, exhibits in London annually and has work in public and private collections.

**PAULA HAUGHNEY** is an experienced stone carver and sculptor. In 2015 she carved a large limestone sculpture at Hooks Marsh Lee Valley Park and embarked on the first two heads of eight for a London Park.

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

**FELICITY LLOYD-COOMBES** works in her studio sculpting animals for exhibitions, galleries and commissions alongside running ceramic courses. She trained at Loughborough University.

**CATHY MILES** is a metalsmith who uses wire and found materials to depict creatures and other objects from the everyday. She has written a book *Sculpting in wire*, published in 2009.

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

**MATTHEW READ** is Programme Leader for Conservation of Clocks at West Dean College. He is an experienced horologist in both conserving and making.

**JOHN ROBERTS**, a master puppeteer, founded the leading touring puppet troupe 'Puppetcraft' in 1990. He has run woodcarving courses for over 30 years teaching freehand carving learnt in China.

**JO SWEETING** is a sculptor and letter carver and part of Skelton Workshops in Ditchling. She trained at Leeds and Sheffield and now teaches, exhibits and works to commission.

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





# TEXTILES

Sewing, Embroidery and Accessories  
Leatherwork

48–49 Art Textiles  
50 Constructed and Woven Textiles

50–53  
53–54

If you enjoy creating fine art textiles, or something beautiful to wear or use, find the perfect course at West Dean College. Discover many versatile and absorbing techniques including screen printing, embroidery, sewing and quilting, crochet, silk painting, tapestry weaving and more.

## Sewing, Embroidery and Accessories

### A kick start to sewing **NEW**

In this introduction to the basics of sewing, gain confidence setting up and using your machine in this productive and fun weekend. Learn essential skills, fabric preparation and use a variety of techniques through making a useful project to put your skills into practice.

**ALICE BUTCHER AND GINNY FARQUHAR**  
November 6–8 Weekend £247  
Beginners WE5754

### Machine embroidered lace

Learn to use freehand machine embroidery on water-soluble fabrics to create delicate lace effects. Combine with sheer organza, chiffon or other fabrics, to make lace for simple garments, scarves or three-dimensional bowls.

**WENDY DOLAN**  
November 13–15 Weekend £228  
Suitable for all WE5763

### Atarashii Japanese hand stitched patchwork **NEW**

Try this delightful hand stitched Japanese patchwork technique and make clever, versatile little quilt-as-you-go patchwork units, which can be turned into a variety of useful items. To complete your Japanese experience, your work will include vintage kimono fabrics.

**JANICE GUNNER**  
December 4–6 Weekend £237  
Suitable for all WE5816

### Precious purses and reticules – in silk, silver and stitch

Discover a wealth of techniques to create unique decorative silk bags or reticules with delicate metal frames or handles. You will make your bag from start to finish, including basic metalwork for the frame and various construction methods for making rounded shapes, ridged box shapes or soft sided bags to decorate with silk paints, layering and embroidery.

**EMILY JO GIBBS**  
December 7–10 Three Days £355  
Suitable for all 3D5818



Fleur Oakes

### Contemporary needlework embroidery **NEW**

Gain a broad foundation in needlepoint and hand embroidery, exploring how traditional methods can be used in a modern context. Stitch two contrasting projects; a bee in goldwork embroidery; and a cross-stitch alphabet letter in your own design, working in crewel wool on canvas. Both give opportunity for personal expression and will make stunning cushion panels.

**EMILY PEACOCK**  
January 8–10 Weekend £236  
Suitable for all WE6049

### Sculptural millinery in straw braid and crin **NEW**

Acquire practical skills to realise your ideas and make wildly imaginative head pieces and sculptural millinery. You will learn techniques for hand building structures using different gauges of millinery wire to create dramatic yet lightweight forms and to shape a variety of materials including straw braid and crin.

**JANE CORBETT**  
January 25–28 Three Days £360  
Intermediate 3D5882

### Pattern cutting and dressmaking – a shift dress **NEW**

Learn pattern construction and adaptation to produce a pattern for a classic shift dress which fits you perfectly. After making a toile based on your own measurements, construct and sew a dress in your chosen fabric that has a great fit and a professional finish. Some sewing experience is essential.

**MARIA PULLEY**  
January 26–29 Three Days £340  
Intermediate 3D5886

### Traditional upholstery techniques

Please see page 58 for further information.

**RICHARD RICARDO**  
January 31–February 5 Five Days £544  
Beginners/Intermediate 5D5895

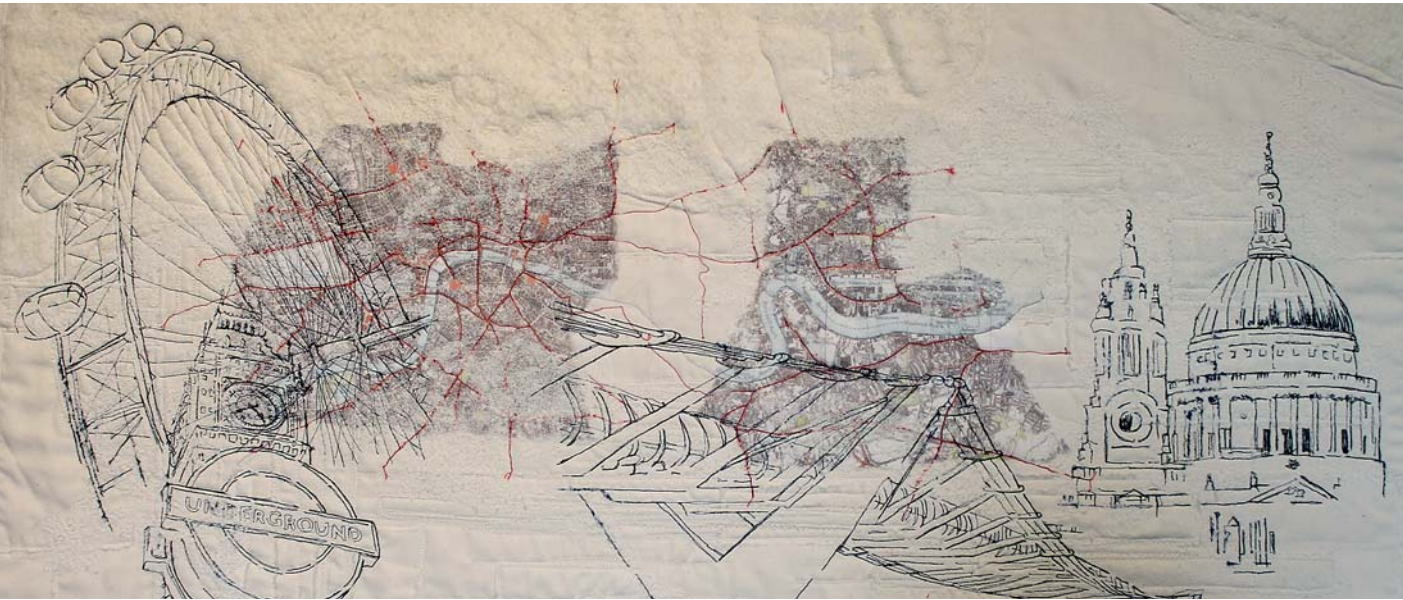
### Quilt making with simple patchwork and appliqué

Create a quilt from beginning to end. All the essential patchwork and quilting techniques are introduced – from how to cut the fabric, machine piecing and quilting, to hand sewing the binding. You'll leave with a small quilt to be proud of.

**JANET CLARE**  
February 1–4 Three Days £365  
Beginners 3D5896



Janice Gunner



Wendy Dolan

### Hand embroidery – a garden in stumpwork **NEW**

An introduction to stumpwork, a traditional three-dimensional hand embroidery technique, and how to adapt it to contemporary practice. Learn the basic techniques of needlelace and stitches to make leaves, flowers and insects for a raised garden of your choice. Advice will be given on artistic interpretation and how to plan your project.

**FLEUR OAKES**  
February 8–11 Three Days £325  
Suitable for all 3D5910

### Handmade lampshades – advanced techniques **NEW**

On this course, those who have made tailored lampshades before can experience a series of popular advanced techniques. Working on three different shaped frames, you will produce samples which include sectional techniques, pleating and ruching using silk chiffon and dupion fabrics. You will also experiment with fabric manipulation, colour and design.

**RUTH DE FRAGA GOMES**  
February 12–14 Weekend £232  
Advanced WE5916

### Beaded jewellery – inspired by Maasai beadwork **NEW**

Taking inspiration from Marilyn's recent travels and work with the Maasai beaders, explore new and exciting ways to 'stitch one bead to another' to make innovative beadwork jewellery and pieces which you will be proud of. All will be enthused with her trademark use of joyous colour combinations.

**MARILYN PHIPPS**  
February 15–18 Three Days £325  
Beginners/Intermediate 3D6080

### Machine embroidery – places and journeys **NEW**

Inspired by places and journeys personal to you, combine a range of mixed media techniques to create a unique textile image. Use maps with transfer printing techniques and combine with freehand machine embroidery, layering fabrics and three-dimensional textural effects to express your ideas.

**WENDY DOLAN**  
February 26–29 Long Weekend £335  
Suitable for all LW5948

### Canvaswork with bead embellishment

This versatile hand embroidery technique combines canvaswork with the beauty of beads. Work with a variety of threads, stitch patterns and beads, including petite seed beads and bugles, to make into a cushion, bag or box-top.

**SHELLEY COX**  
March 29–April 1 Three Days £325  
Suitable for all 3D5971

### Pictures in free machine embroidery

Develop machine embroidery skills and make a picture or stitched piece. Working from your own reference material, explore the numerous techniques and textures that can be created with colour, threads and stitch.

**LINDA MILLER**  
April 8–10 Weekend £222  
Suitable for all WE6036

### Dressmaking – sew a bespoke blouse **NEW**

A next step for those with basic dressmaking skills to master techniques and construct your own made to measure blouse. Learn how to read and adapt a commercial blouse pattern, take accurate measurements and cover essential construction, including setting in sleeves, applying interfacing, creating collars, cuffs, plackets, button bands and buttonholes.

**ALICE BUTCHER AND GINNY FARQUHAR**  
April 24–27 Three Days £340  
Intermediate 3D6074

## JOYCE MARY HARDING TEXTILE BURSARY FUND

For people with an interest in developing their skills in textiles, who would benefit from assistance with funding. Generously provided by two individual donors. Please see page 7 for more information.





# TEXTILES

Sewing, Embroidery and Accessories  
Leatherwork

48–49 Art Textiles  
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53–54



Louise Middleton

## Leatherwork

### Traditional English leatherwork – basic skills

Learn about leather, leather working hand tools and techniques while working on introductory projects in naturally tanned leather. Projects include making a braided wristband, a hand stitched belt and a small belt pouch or shoulder bag.

JOHN HAGGER

January 25–29 Four Days £471  
Beginners 4D5884

### The art of surface pattern on leather NEW

The basics of leather crafting are introduced as you sample a range of surface decoration methods. How to emboss, stamp, tap, scribe, cut, hand paint, gild in silver, gold and copper leaf, and decoratively rivet are explored, before you create an individual belt from quality leather.

LOUISE MIDDLETON

February 19–21 Weekend £262  
Suitable for all WE5927

### Glove making in fine leather

Discover the secrets of couture glove making, delving into fashion archives and museum collections for inspiration. Learn key techniques in both machine and hand stitching to make up your bespoke pattern.

KATHERINE POGSON

February 28–March 2 Three Days £340  
Suitable for all 3D5949

“The course, in particular the tutor’s advice and insights into her own ways of working, was exactly what I had been hoping for.”

Emma Jones, Digitally printed textile design

### Leather shoe making – summer moccasins NEW

Experience the satisfaction of producing your own pair of coloured soft leather or suede moccasins, as you learn the basics of handmade shoe making. Decide on colour combinations, sole materials and detailing, as you cut and assemble with hand stitching.

Then personalise with emblems, punch details, fringes and other fun elements.

BERNADETTE HEHENBERGER

March 20–23 Three Days £340  
Suitable for all 3D5998

## Art Textiles

### Silk painting using Japanese inspired techniques

Achieve luminous effects on silk fabric using fascinating Japanese textile art techniques. Using a variety of methods for applying hot wax resists and controlled brush dyeing, paint silk scarves and panels as you learn to shade and layer colours.

MANDY SOUTHAN

October 30–November 2 Long Weekend £339  
Suitable for all LW5745

### Felt making – experimenting with coloured marks NEW

Develop an awareness of coloured textures and surfaces both on paper and in the structure of handmade felt. Layer colour by mark-making with artists’ materials and collage to inform your felt making process. Experiment with different fibres, threads and fabric to reinterpret these studies in your felt making and transform your ideas for composition and form.

JEANETTE APPLETON

November 15–20 Five Days £519  
Intermediate/Advanced 5D5773

### Using the found: stitch, cloth and memory – experimental textiles

Explore the character and qualities of old textiles, considering them as a surface to work on and to stimulate ideas from their history. Experimental techniques are introduced focusing on stitching as mark-making, surface intervention, deconstruction and re-joining fabrics.

CAS HOLMES

November 20–23 Long Weekend £331  
Suitable for all LW5782

### Felt making for interiors NEW

Handmade felt has fabulous potential to make beautiful contemporary textiles for the home, from table runners to three-dimensional baskets and throws. Develop ideas for personal projects in flat felt, blending coloured wool fibres to create your own colour palette and learn to create pattern and texture.

HEATHER BELCHER

November 25–27 Two Days £222  
Suitable for all 2D5788

### Paper sculptures – story book garments NEW

Please see page 46 for further information.

JENNIFER COLLIER

November 27–30 Long Weekend £325  
Suitable for all LW5799

### Art textiles in mixed media and free stitch

Combine a range of exciting mixed media techniques to make textile-based images in a contemporary style. Experiment with collage, mixed media painting, experimental appliqué, print, free-style machine and hand stitching to build up dynamic surfaces for art textiles.

ROSALIND DAVIS

December 7–10 Three Days £348  
Suitable for all 3D5797

### Exploring pattern in textiles NEW

Delve into pattern in textiles, drawing on Sarah’s rich experience designing printed textiles. You’ll consider types of pattern, what pattern does and the part colour plays, as you work on paper with the aim of making structured marks and gain an understanding of how to construct a repeating pattern.

SARAH CAMPBELL

January 11–14 Three Days £325  
Intermediate 3D5854

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

Stories, lists and poems all conjure up images with narrative. Explore ways of working with readily accessible materials to make creatures and their surroundings that illustrate a tale. Use papier-mâché, fabric, wool, broken toys and found objects to develop quirky characters with a tale to tell.

JULIE ARKELL

January 17–22 Five Days £519  
Suitable for all 5D5866



Sarah Campbell

### Screenprinted textiles with stitch and appliqué

Merge print, stitch and appliqué by layering colour and texture as you develop skills in basic stencil screen-printing on fabric, combined with traditional needlework techniques. Experiment with scale, line, form and composition, working from imagery of your choice, to make unique panels or functional textiles.

MAXINE SUTTON

January 18–21 Three Days £347  
Beginners/Intermediate 3D5867

### Hand sewn narrative textiles

Create unique fabric pictures by combining ideas, materials and techniques intuitively. Work directly with fabrics and found objects to piece together your composition using simple hand-sewing and shape cutting methods.

JANET BOLTON

January 22–25 Long Weekend £325  
Suitable for all LW5873

### Dyeing to unwrap – Shibori inspiration for nuno felt

Create stunning hand-felted cloth as you explore the design potential of using Shibori and resist-dyeing techniques. Build up a range of samples using modern dyes with natural materials. Explore texture, colour and pattern by combining prepared fabrics with hand-felting to create wearable pieces or use in interiors.

LIZ CLAY

January 22–25 Long Weekend £325  
Suitable for all LW5875

### Digitally printed textile design

Gain an insight into the use of Adobe Photoshop to create unique patterned fabric designs based on photographs. Learn how to take the right sort of photographs, and explore the design process through a series of exercises using Photoshop. Leave with a CD of your design ready to send off for printing on fabric.

EMMA BURTON

February 1–4 Three Days £340  
Suitable for all 3D5897

### Shibori dyeing for textiles NEW

Explore the fascinating art of stitched, tied, wrapped and clamped resist-dyeing techniques on a range of fabrics. Experiment with dyeing and over-dyeing using modern fibre reactive dyes to achieve stunning effects on fabric, which you can incorporate into your quilting, embroidery or textile projects.

JANICE GUNNER

February 11–14 Long Weekend £332  
Suitable for all LW5914

### Personal journals – sourcing inspiration for textiles

Discover ways of creating and exploiting your journals and sketchbooks as a starting point for mixed-media, textile-based projects or three-dimensional designs. Using unconventional drawing techniques, collage and photography, capture and develop ideas from your immediate environment.

CAS HOLMES

February 19–22 Long Weekend £331  
Suitable for all LW5932



# TEXTILES

Sewing, Embroidery and Accessories  
Leatherwork

48–49 Art Textiles  
50 Constructed and Woven Textiles

50–53  
53–54

### Drawing and images in felt making

Explore the process of translating images with a drawn quality into handmade felt. Simple observational drawing exercises will help you to achieve detail in your composition ideas. You then make a series of felt samples exploring colour blending, line, texture and use of pre-felts, working towards a final felt artwork.

HEATHER BELCHER

February 22–25 Three Days £325

Suitable for all 3D5939

### Block printed patterned wallpaper

Experience accessible methods for creating repeat pattern designs to print on paper.

By following a few simple guidelines on creating a successful pattern, you will make an observational plant drawing to base your design on – either naturalistic or abstract. This is worked into a repeat, before cutting into a lino block, then printing a short length of paper using emulsion paints.

HUGH DUNFORD-WOOD

February 25–28 Long Weekend £347

Suitable for all LW5943

### Walking the line – through drawing and thread

Explore a sense of place through drawing and thread. Working initially with a variety of drawing techniques, you will look at ways of mapping and recording using the dynamic potential of line. These drawings will then form the starting point for a three-dimensional piece constructed in paper, cloth and thread, with an emphasis on experimentation and an open exploration of the potential of materials.

MATTHEW HARRIS

February 29–March 4 Four Days £423

Advanced 4D5952

### Screenprinted and painted cloth – luminosity and colour

Use the wonderful characteristics of dyes and silks to create beautiful colour and marks on cloth for art pieces, clothes or interior fabrics. Screenprinting and painting on cloth gives you a unique vocabulary of colour and visual depth.

CAROLE WALLER

February 29–March 4 Four Days £439

Suitable for all 4D5953

### Creative use of Photoshop for makers and artists

Please see page 39 for further information.

ALISON MILNER

March 3–6 Long Weekend £365

Beginners/Intermediate LW5956



### Silk scarves – developing pattern NEW

We all love pattern, whether mathematically ordered or liberated and unstructured. Learn how to plan scarf designs, to source and develop patterns, and to transfer working designs to silk scarves and fabric. Wax, paste resist and some shibori techniques such as folding, clamping, tying and direct application of dyes can be explored.

ISABELLA WHITWORTH

March 4–7 Long Weekend £345

Beginners/Intermediate LW5963



Dionne Swift

### Textural layers – fabric collage and machine stitch NEW

Explore a variety of ways to join and collage fabric textures, marks and surfaces together using an embellisher and a sewing machine, to make a series of tactile collages. Inspired by the spectacular landscape at West Dean College play with layout, scale and image to consider design implications as your work develops into a collection of samples, notes and sketches.

DIONNE SWIFT

March 6–10 Four Days £421

Beginners/Intermediate 4D6079

### Fusion and transformation – experimental textiles

This workshop will integrate aspects of both tutors' work – with technical and conceptual considerations. Taking 'warp' threads or elements under tension as a starting point, you will create structures on which to build. Techniques including weaving, knotting, wrapping, collage and supplementary warps to define space, can be used within your primary structure. Emphasis is on development of personal imagery and group discussions play an important part.

MICHAEL BRENNAND-WOOD  
AND PHILIP SANDERSON

March 17–20 Long Weekend £335

Intermediate/Advanced LW5989



Heather Belcher

### Hand sewn images – developing your own voice NEW

A chance for textile artists to concentrate on following and developing personal inspirations and to gain confidence to trust in the value of their own ideas. Janet will illustrate how diverse ideas can be linked to create a unique and personal piece of work. Throughout the course, the freedom of stitching by hand and directly with the materials available will be explored.

JANET BOLTON

March 18–21 Long Weekend £325

Intermediate/Advanced LW5996

### Experimental batik on paper

Inspired by contemporary examples, create art works and designs in resists of hot wax, dyes and bleach. As you experiment, you will make spontaneous images in batik and collage on various papers.

HETTY VAN BOEKHOUT

April 15–17 Weekend £230

Beginners/Intermediate WE6051

### Paper lamination with cloth and stitch

Paper can add unique qualities to embroidered textiles. Find out ways to laminate papers to fabric and produce smooth or textured surfaces to stitch on. A wide range of paper types can be combined with thermofax printing, you can also experiment with montage, use gesso to make mixed media fabrics and stitch by hand or machine.

CHRISTINE CHESTER

April 18–21 Three Days £331

Suitable for all 3D6063

## Constructed Woven Textiles

### Tapestry weaving and dyeing techniques

Learn the essentials of tapestry weaving, from setting up a simple frame loom to weaving and finishing. Explore how to use colour, blend and shade, and consider the technical aspects of warp setting, weft, cartoon production and factors which affect the woven surface. You will spend some time in the dye-lab to extend your knowledge of creating a colour palette.

PHILIP SANDERSON

November 1–5 Four Days £441

Beginners 4D6086

### Folk knitting techniques from the Baltics NEW

Learn some of the beautiful decorative and colourful techniques frequently used in Baltic hand knits, using authentic Baltic pure wool yarn. Explore the history and construction of traditional knitted mittens, stockings and socks with specific emphasis on folk knitting from Estonia. A range of cast-on methods, decorative knitted knot rounds, braids, unique shaping methods and patterned colour work are sampled as you knit 'mini' mittens and socks.

LUCINDA GUY

November 15–18 Three Days £325

Intermediate 3D5771

### Textile basketry – exploring twined pod forms NEW

Please see page 10 for further information.

MARY CRABB

November 27–29 Weekend £230

Beginners/Intermediate WE5795

### Colour in woven tapestry

Have you ever wanted to move beyond your 'taste' in colour? Extend your understanding of the relativity of colour and learn how to use harmonic and dissonant colour, examine polar contrasts, the stimulus of one colour and colour as passion. Using hue, tint, shade and tone you will make simple tapestry samples.

PAT TAYLOR

November 30–December 4 Four Days £447

Intermediate 4D5804

### Tapestry weaving – the art of translation

Examine the process of translating an art work into woven tapestry and the criteria for selecting or designing an image, as you consider scale, technical aspects and blending and shading techniques.

PHILIP SANDERSON

December 11–13 Weekend £226

Intermediate/Advanced WE5823

### Hand knitting – lace and textured stitches for accessories

Find out the top tips and tricks to knit decorative wraps and other accessories, including the best ways to cast on, how to keep repeat patterns in check, tackle lace and twisted stitches and nups. Gain new skills and improve your confidence in practical knitting.

JUJU VAIL

January 17–20 Three Days £325

Intermediate 3D5864

### Tapestry weaving for beginners

Learn woven tapestry techniques for shaping, shading and weaving diagonals while you gain experience and understanding of this medium to make a sample panel.

CARON PENNEY

February 5–7 Weekend £226

Beginners WE5903

### Passementerie – Corducopia, bespoke cord making

Learn to make special twisted cords for a myriad of uses from high quality yarns in rich and subtle colour combinations. Make a series of multi-stranded cords from traditional cord-spinning techniques and simple tassels which are suitable for furnishings for clothing or jewellery.

ANNA CRUTCHLEY

February 19–21 Weekend £222

Beginners/Intermediate WE5928





# TEXTILES



Lucinda Guy

### Swedish crochet Nålbindning and Smygmask Virkning **NEW**

Learn two ancient Scandinavian crochet techniques for creating woollen textiles: the recently discovered Swedish crochet Nålbindning technique, used traditionally to make mittens and socks; and Smygmask Virkning (also known as Shepherds or Tapestry Crochet), a slip stitch crochet technique used to give colourful and decorative edging. You'll learn how to plan, crochet and decorate your own traditional mittens.

**LUCINDA GUY**  
February 21–23 Two Days £222  
Intermediate 2D5933

### Creating tapestry – further weaving techniques

Take your knowledge of tapestry weaving a step further as you learn to interpret an image in an individual way. Explore making shapes, blending and hatching as one technique, dovetailing an edge, creating lines and cartoon making.

**CARON PENNEY**  
March 6–9 Three Days £333  
Intermediate 3D5964

### Kumihimo – Japanese braidmaking

Develop skills in Japanese Kumihimo braiding and learn techniques to combine it with beads. Cover the basics of equipment, warp threads, braiding sequences and pattern design, then move on to consider bead types, design ideas and finishing. You'll produce a range of samples and a finished item.

**JACQUI CAREY**  
March 7–10 Three Days £340  
Suitable for all 3D5969

### Hand knitting with colour, texture and pattern

Working from source material, use simple exercises to translate colour into designs for hand knitting, then explore stitches which create rich colour and texture. Try out several methods, starting with slip stitch patterns and progress to multi-coloured knitting, such as Fairisle and Intarsia, or working in different directions, as you develop techniques.

**ALISON ELLEN**  
March 13–16 Three Days £325  
Suitable for all 3D5981

### Textile techniques in metal for jewellery

Please see page 25 for further information.

**TERI HOWES**  
April 1–3 Weekend £240  
Beginners/Intermediate WE6018

### Bobbin lacemaking

Try lacemaking without buying any equipment if you are a beginner, or work on your chosen patterns – including Bucks Point, Torchon or Bedfordshire lace – to develop your lacemaking skills.

**JAN TREGIDGO**  
April 13–15 Two Days £222  
Suitable for all 2D6082

### Shaped tapestry weaving

Weave tapestries that shape themselves. Explore strong form in tapestry, recognising how material befriends the weaver and make a silhouetted figure suspended in warp. Learn to consider surface quality and make sensitive choices to reflect your own vision.

**PAT TAYLOR**  
April 21–24 Long Weekend £353  
Intermediate LW6065

# TUTORS

## TEXTILES

**JEANETTE APPLETON** works with felt and participates in international exchanges to explore cultural differences. Recently exhibited in 'Cloth and Memory' at Salts Mill, Saltaire and at the Norwegian Felt Symposium.

**JULIE ARKELL** works with papier-mâché and mixed media to create narrative pieces in her distinct style. She trained in textiles at Central Saint Martins and exhibits widely.

**HEATHER BELCHER** is a textile artist and experienced tutor in felt making. She exhibits internationally and is a member of the 62 Group of Textile Artists and Contemporary Applied Arts, London.

**JANET BOLTON** exhibits and teaches worldwide. She has work in public collections, including the Crafts Council and the British Council, and has published several books.

**MICHAEL BRENNAND-WOOD**, visual artist, lecturer and arts consultant, is a leading practitioner and advocate of contemporary international textile art. His work is exhibited in major galleries.

**EMMA BURTON** trained at the Royal College of Art. She sells her digitally printed textile designs to fashion designers and produces her own range of clothes and accessories.

**ALICE BUTCHER** trained in surface pattern design at Somerset College, while **GINNY FARQUHAR** trained in theatrical costume at Wimbledon. They teach sewing and have co-written two books *Sew Fabulous Fabric* and *Homes Sweet Sewn*.

**SARAH CAMPBELL** was co-founder of renowned design partnership Collier Campbell. Alongside continuing her commercial design practice, she is a speaker and tutor in design. Her designs appear on textiles, stationery and decorative objects.

**JACQUI CAREY** studied woven textiles, and now specialises in making Japanese Kumihimo braids. She is the author of several books and won a QEST Craft Scholarship in 2005.

**CHRISTINE CHESTER** is a textile artist, working in mixed media. She is a regular exhibitor and prize winner at the Birmingham Festival of Quilts. She is a teacher and author in embroidery and quilt making.

**JANET CLARE** is a freelance textile designer, teacher, author and quilter. She has written four books on appliqué and designed three fabric collections with Moda.

**LIZ CLAY** specialises in couture handmade felt accessories and research development of fine felt fabrics. She is author of *Nuno Felt* and exhibits her work worldwide.

**JANE CORBETT** trained with milliner Rose Cory, after a degree in Fine Art. She started her own millinery business in 1999 and is known for her exquisitely detailed hand-crafted hats.

**SHELLEY COX** is a specialist embroiderer, teacher, designer and needlework restorer. She trained at the Royal School of Needlework.

**ANNA CRUTCHLEY** trained in woven textiles and is a designer-maker of bespoke furnishing trimmings. She is author of a number of books on passementerie.

**ROSALIND DAVIS** please see page 37 .

**RUTH DE FRAGA GOMES** has a thriving business making unique tailored lampshades. Influenced by interior or fashion trends, her striking lampshades have featured in many publications.

**WENDY DOLAN** is an experienced textile artist, tutor and lecturer, specialising in freehand machine embroidery. She is a Fellow of the Society of Designer Craftsmen and author of *Layer, Paint and Stitch*.

**HUGH DUNFORD-WOOD** trained at Ruskin School of Fine Art. He is an artist and printer – on fabric, paper and wallpaper. His wallpaper designs follow the Arts and Crafts tradition, learnt from Peggy Angus in the 1970s.

**ALISON ELLEN** has run her own business designing and making innovative hand knitted items for over 20 years. She is also an experienced teacher and the author of several books.

**EMILY JO GIBBS** completed her BA at Wolverhampton and then established an international handbag business. Her work is in many collections including the V&A and the Crafts Council.

**JANICE GUNNER** is a stitched textile artist, international teacher and author of *Shibori for Textile Artists*. Her work explores the marks made on cloth using dye, print and stitch in piecing, collage and quilting.

**LUCINDA GUY** is a knitwear designer-maker and author of eight knitting and crochet books. She currently specialises in traditional Northern and Scandinavia hand knits to create clothes, accessories and toys for adults and children.

**JOHN HAGGER** trained in traditional leatherwork at Walsall Technical College and has been making belts and bags since 1996. He also teaches whilst continuing to research tanning methods from different indigenous cultures.

**MATTHEW HARRIS** studied textiles at Goldsmiths College. He has an international profile and has shown work in a number of exhibitions throughout the UK, Ireland and Japan.

**BERNADETTE HEHENBERGER** worked for footwear brand, Clarks Originals, before returning to her native Austria to set up her own shoe label Craftwerk in 2009. She enjoys teaching with a sustainable and fun approach.

**CAS HOLMES** trained in Fine Art at the University for Creative Arts. Interested in sustainable practice, her innovative work is reflected in her book *The Found Object in Textile Art*. (2010) and *Stitch Stories* (2015).

**LOUISE MIDDLETON** trained in Ceramics at Camberwell School of Art and worked in the fashion industry for over 15 years. She set up Golden Bear Belts in 2009 and sells her collections at Liberty, London and worldwide boutiques.

**LINDA MILLER** trained at Winchester School of Art. She makes rich, colourful and humorous embroideries. Author of *Creative Machine Embroidery*, she teaches and exhibits regularly.

**FLEUR OAKES** is a graduate in Fashion Textiles from Middlesex University. She makes bespoke corsetry and textiles using old embroidery techniques to sell in her Etsy shop 'The Glass Pingle'.

**EMILY PEACOCK** is a contemporary needlework designer, specialising in needlepoint kits which are sold worldwide and in Liberty, London and the Tate Gallery.

**CARON PENNEY**, a weaver with the West Dean Tapestry Studio 1993–2013, lately as Studio Director. She has worked on commissions, is an experienced teacher and is co-author of *Tapestry – a woven narrative*.

**MARILYN PHIPPS** worked in graphics with her own company before studying Fine Art in 1993. She continues to paint in watercolours and came to beading through her love of colour.

**KATHERINE POGSON** is a QEST scholar and author of *Complete Leatherwork*. She specialises in leather techniques, creating sculptural and limited edition fashion accessories.

**MARIA PULLEY** trained at Kingston University. She runs her own made-to-measure business specialising in dresses for special occasions, tailoring and bridal wear.

**PHILIP SANDERSON** is a Master Weaver at the West Dean Tapestry Studio and Associate Tutor across West Dean's Visual Arts programme. Commissions include designs for two tapestries for the Palace of Westminster.

**MANDY SOUTHAN** is a textile artist and author of several books including *Shibori – Designs and Techniques*. She has an interest in Japanese resist techniques and is president of The Guild of Silk Painters.

**MAXINE SUTTON** makes contemporary embroidered and printed textiles which move across the boundaries of craft, art and design. She trained in Fine Art at Kent and in Constructed Textiles at the RCA.

**DIONNE SWIFT** is an award-winning contemporary textile artist and tutor. A graduate of Goldsmith's College, she has over 20 years of creative practice. She exhibits and teaches internationally.

**PAT TAYLOR** is a renowned tapestry artist and has worked on many commissions, including for the Palace of Westminster. She is a former Director of the West Dean Tapestry Studio.

**JAN TREGIDGO** is an experienced lace maker and teaches traditional and contemporary bobbin lacemaking. She is author of *Torchon Lace Making – A Step-by-Step Guide*.

**JUJU VAIL** studied fashion design in Canada and ran a knitwear business across North America, before studying textile design at Central Saint Martins, London. Teacher of a variety of textile crafts, she recently co-published *Juju's Loops*.

**HETTY VAN BOEKHOUT** has worked as a batik artist for over 40 years. She studied art and design in Maastricht and textile art in Antwerp. She gives masterclasses in batik, in Europe and the USA.

**CAROLE WALLER** makes painted clothes and large-scale fabric wall pieces. With an MA in Fine Art Fibres, her work is represented in the V&A and is exhibited internationally.

**ISABELLA WHITWORTH** trained as an illustrator before being inspired to make wax-resist painted textiles after living in Indonesia. She teaches and exhibits regularly as a member of the Devon Guild of Craftsmen.



# WOODWORKING AND FURNITURE MAKING

Furniture  
Wood, Carving and Turning

56 Picture Framing, Gilding and Upholstery  
56–57 Musical Instrument Making

58  
58–59

The cornucopia of techniques you can learn at West Dean include traditional cabinet making, woodworking, repairing furniture, chair making, upholstery, furniture making and woodturning, to name just a few.

## Furniture

### Advanced furniture making – individual projects

If you have a sound understanding of furniture construction and good practical skills, extend your practice by working on a piece of furniture of your own design. Plans for a suitable project are drawn with the tutor in advance, to maximise making time during the course. Ideally suited to those who have attended several furniture making courses at West Dean College.

BERNARD ALLEN

November 29–December 4 Five Days £617  
Advanced 5D5802

### Furniture making – the apprentice’s dovetailed box **NEW**

Make a handsome box in American cherry wood as you learn to cut through-dovetails, the strongest right-angle joint for solid timber. Every process is demonstrated and practiced in both soft and hardwood, alongside essential tool sharpening, before you make and finish your box.

PETER KUH

December 4–7 Long Weekend £372  
Beginners/Intermediate LW5814

### Make simple furniture – for complete beginners

Learn basic woodworking techniques as you make a small bench. Timber is supplied and all essential tools, hand planes and chisels will be provided.

TOM KEALY

January 15–18 Long Weekend £340  
Beginners LW5861

### Ladderback chair making

Make a chair you want to sit in, whatever your level of woodworking experience. Work with seasoned ash using rotary planes to shape the legs and rails, then use steam-bending to form the back legs and slats. You are encouraged to design your own slats, but Gimson, Clisset and Shaker style patterns are available.

PHIL SHIPLEY

January 31–February 5 Five Days £544  
Suitable for all 5D5894



### Windsor chair making – an American double-bow

Make a double-bow chair from start to finish. You begin with a greenwood log and a dried plank and shape them using traditional hand tools and processes. This includes steam bending the two bows, making the spindles with a drawknife and spokeshave and shaping the seat with an adze and other tools before drilling, assembling and finishing your chair. No previous chair making experience is required, but woodworking skills are helpful.

JAMES MURSELL

April 10–15 Five Days £544  
Suitable for all 5D6045

## Wood, Carving and Turning

### Intricate woodturning – tree ornaments, spheres and boxes **NEW**

Learn a series of intricate woodturning techniques to make Christmas tree decorations and small gifts. Techniques for inside-out turned ornaments, pierced or hollow spheres, miniature trees, bells and assorted small boxes containing spinning tops are demonstrated and practised.

DAVE REGESTER

November 22–25 Three Days £355  
Intermediate/Advanced 3D5784



James Mursell

### Basic woodworking skills – step-up stool project

Guided by the tutor, learn the techniques and skills needed for each stage of the project. You will gain confidence in using workshop tools and equipment as you measure, cut out, assemble and finish a practical and attractive stool.

MARK CASS

February 19–21 Weekend £267  
Beginners WE5926

### Furniture making skills – for beginners

Learn hand skills which can be used in a home workshop, as you construct a side table. You are shown the principles behind sharpening and maintaining tools (using your own or the College’s), understanding wood grain, setting out and cutting mortise and tenon joints, and oil finishing. Acquire the skills to work with hardwoods as a stepping-stone to making your own furniture.

TOM KEALY

March 6–11 Five Days £551  
Beginners 5D5967

### Woodcarving – a creative exploration

Explore carving with hand tools creatively, as you are encouraged to expand and challenge your ideas of carving and find a new direction of your own. Discussion and demonstration on different carving techniques, traditions from around the world and the tools they use are considered as you develop a personal project.

MALCOLM MARTIN

December 3–6 Long Weekend £335  
Suitable for all LW5809

### Carve a wooden string puppet

Please see page 45 for further information.

JOHN ROBERTS

December 14–18 Four Days £476  
Suitable for all 4D5835

### Woodturning – bowls with texture

Develop bowl turning skills as you explore the versatility of the bowl gouge. Emphasis is on learning good technique and bowl design, with methods for texturing, colouring and finishing.

COLIN SIMPSON

December 18–20 Weekend £248  
Beginners/Intermediate WE5840

### Greenwood spoon carving with traditional tools

Make a wooden spoon from the branch of a tree using traditional woodcarving tools. Each step of the process is demonstrated from the selection and cleaving of greenwood, using a hand axe, chip knives, gouges and cabinet scrapers to final finishing.

NIC WEBB

January 15–17 Weekend £247  
Suitable for all WE5857

### Woodturning bowls from wet and seasoned wood

Master techniques for turning bowls of various shapes and sizes. Explore bowl design and be encouraged to tackle new forms and ideas. Complete a salad bowl, a textured platter, an incurved bowl and a wet-turned bowl with a natural edge.

DAVE REGESTER

January 22–25 Long Weekend £351  
Suitable for all LW5876



Martin Malcolm and Gaynor Dowling

### Carving in wood – creative development for artists and makers **NEW**

For artists and makers looking to develop or extend an existing art practice, through acquiring or refining carving skills, or to devise an original project through which to develop these skills further. This can include carving to create a three-dimensional support for a painting, carving textures for printmaking, carving small wood elements for jewellery, or elements to use in assemblage or carving in unusual materials. You are invited to discuss projects in advance.

MALCOLM MARTIN

February 21–24 Three Days £335  
Suitable for all 3D5934

### Woodcarving for beginners

After learning about timber and the use of hand tools, practise carving exercises to develop your hand skills before you embark on a relief-carving project based on natural forms.

TED VINCENT

March 4–6 Weekend £232  
Beginners WE5958

### Woodturning – introduction to bowl turning **NEW**

Learn all the skills necessary for turning bowls from conversion of a log to finished piece. An understanding of timber and grain orientation on the lathe, tool selection and sharpening, safe working practices, design and finishing are covered and adapted according to individual needs.

MARK HANCOCK

March 18–20 Weekend £232  
Beginners/Intermediate WE5992

### Woodturning for beginners **NEW**

Begin your journey into woodturning and learn safe use of tools and working practices, wood grain orientation on the lathe, use of chucks and what leads to good design and finishing.

MARK HANCOCK

March 20–23 Three Days £340  
Beginners 3D5999

### Letter carving in wood

Please see page 12 for further information.

GARY BREEZE

April 14–17 Long Weekend £325  
Suitable for all LW6084

### Turning greenwood

Discover how to convert greenwood to usable timber as you make several vessels in wet wood, including a thin walled side-grain and an endgrain vessel. Wood preparation and drying are also covered.

COLIN SIMPSON

April 15–17 Weekend £234  
Intermediate/Advanced WE6050

### An introduction to relief woodcarving **NEW**

The tutor will lead you step-by-step through the process of building a richly textured carving, alongside the basics of sharpening carving chisels and consideration of wood carving and its place in art. In this fun and supportive environment, experiment with making textures and marks in wood, before carving a shallow relief of your own design.

ALEX JONES

April 21–24 Long Weekend £334  
Suitable for all LW6067



# WOODWORKING AND FURNITURE MAKING

Furniture  
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## Picture Framing, Gilding and Upholstery

### An introduction to picture framing

Learn basic skills to mount and frame works of art to a high standard. Using quality materials and minimum equipment at each stage, you will leave with the knowledge to work independently.

JOHN HILL

December 4–7 Long Weekend £325  
Beginners LW5813

### Traditional upholstery techniques

Acquire a grounding in upholstery skills or build on your knowledge of basic techniques. Beginners bring a dining chair or similar and learn the different methods of springing and stuffing-up a seat, preparing a tacked edge and stitching the edges in a traditional style. More experienced upholsterers work on a chair or other project of their own choice, with appropriate guidance. Suitability of projects will be discussed beforehand with the tutor.

RICHARD RICARDO

January 31–February 5 Five Days £544  
Beginners/Intermediate 5D5895



### Picture framing

Experience and practise all aspects of the picture framer's craft. Using basic equipment, you will learn techniques for creative mount cutting, mitre cutting, joining mouldings, choosing colour, proportion and glass cutting.

JOHN HILL

April 17–21 Four Days £421  
Suitable for all 4D6057

### Beaten gold – the art of loose-leaf oil and water gilding **NEW**

Learn traditional techniques of water and oil gilding for new surfaces. Water gilding, suitable for wooden objects, is practised as you gild a small mirror or frame by applying layers of gesso and coloured bole, before laying the gold leaf, burnishing and pattern tooling. Oil gilding, suitable for both interior and exterior uses, is also introduced and practised as you learn how to prepare small objects in a wide range of base materials to gild.

JUDY WETHERALL

April 17–21 Four Days £501  
Beginners/Intermediate 4D6058

## Musical Instrument Making

### Musical instrument making – starting or continuing projects

An exciting opportunity to either start making a new instrument in preparation to join our nine day course or to continue one you have already begun. If you are starting a new instrument or are new to these courses, please contact us before booking. Instruments should be selected according to your woodworking experience and interests. The tutor will contact you to discuss your choice and the materials required.

November 3–8 Five Days £544

### Guitars – starting or finishing instruments

PETER BARTON

Suitable for all 5D5748

### Violins, violas or cellos – starting or finishing instruments

GEOFF BOWERS

Intermediate/Advanced 5D5749

### Traditional stringed and keyboard instruments – starting or finishing

ANDY BUTTERWORTH

Suitable for all 5D5750

### Renaissance and baroque viols – starting or finishing

RENATE FINK

Suitable for all 5D5751

### Musical instrument making

On our annual nine day course you will work in small groups, with an experienced maker as your tutor, selecting an instrument from the range offered according to your interests and previous woodworking experience. Instrument options include some which are suitable for complete beginners. Instruction is given in the principles of making, assembling and finishing the instrument, allowing you to start a new project or complete one already in progress. The tutor will contact you prior to the course to discuss your choice and the materials required. **Please note that many instruments take more than nine days to complete.**

March 25–April 3 Nine Days £970  
(including all dinners)

### Musical instrument making – classical or steel strung acoustic guitars

PETER BARTON

Suitable for all MI6007

### Musical instrument making – traditional stringed and keyboard instruments

GEOFF BOWERS AND ANDY BUTTERWORTH

Suitable for all MI6008

### Musical instrument making – Renaissance or Baroque viols

RENATE FINK

Suitable for all MI6009

### Musical instrument making – violins, violas and cellos

TUTOR TO BE CONFIRMED

Intermediate/Advanced MI6010

“The best aspects were the knowledgeable tutor, interaction with other students and the quality of the food!”

Hany Genena, Furniture making skills  
– a dovetailed cabinet and drawer

# TUTORS

## WOODWORKING AND FURNITURE MAKING

BERNARD ALLEN, designer-craftsman, produces traditional and modern furniture, screens, architectural and ecclesiastical commissions and small turned items.

PETER BARTON is a graduate of the West Dean College Making Stringed Musical Instruments Diploma. In 1986 he set up his own workshop as a professional luthier, making classical and acoustic guitars.

GEOFF BOWERS is an experienced teacher who studied at the Newark School of Violin Making. He is now a maker and repairer of violins, violas and cellos.

ANDY BUTTERWORTH is a restorer of antique horological and musical instruments. He also specialises in making percussion, plucked instruments and hurdy-gurdies.

MARK CASS has worked as an antique furniture restorer and carpenter for over 25 years. He teaches regularly and is Editor of *The Woodworker Magazine*.

RENATE FINK is a graduate in Instrument Technology from Guildhall University. She has been a full-time viol maker and violin restorer since 1996.

MARK HANCOCK is a professional woodturner, known for his fluted hollow forms with cut away and carved rims. He teaches in the UK, USA and Norway.

JOHN HILL is a picture framer and experienced teacher. He has worked as a framer in the UK and Bermuda, and has a keen interest in conservation.

ALEX JONES trained at City & Guilds Art College and then worked as a carver at Peter Turing's studio before concentrating on commissions for public and private collections.

TOM KEALY studied at Parnham College. He makes commissioned furniture to his own designs and for other eminent designers, as well as teaching in the UK and USA.

PETER KUH a designer-craftsman, is widely exhibited, featured in books on cabinetmaking and is a member of the Art Workers Guild.



Mark Hancock

MALCOLM MARTIN makes sculpture in wood, and has collaborated with Gaynor Dowling since 1997, producing domestic pieces and public art for the landscape. Hand tools and carving is central to their work which is exhibited internationally.

JAMES MURSELL specialises in Windsor chair making. He makes chairs to commission, writes on the subject and makes specialist chair making tools.

DAVE REGESTER, a professional turner since 1974, supplies his work to kitchenware shops and galleries. He teaches, writes and demonstrates worldwide.

RICHARD RICARDO runs a fine art upholstery business in Oxfordshire. He works in both modern and antique styles.

PHIL SHIPLEY is a designer and maker of a variety of country chair styles. He has exhibited at Westonbirt's 'Festival of the Tree' and is an experienced tutor in chair making for all abilities.

COLIN SIMPSON is a professional woodturner and writes for *Woodturning Magazine*. His turned bowls often retail in the National Trust's shops.

TED VINCENT trained at the Royal College of Art and was a senior lecturer at Kingston University. His sculptural woodcarvings are regularly exhibited.

NIC WEBB graduated in Fine Art at Brighton University. He has worked as a painter and maker and is passionate about working with wood.

JUDY WETHERALL trained at Brighton University and the City and Guilds of London Art School. She is a lecturer, practitioner and conservator in gilding and decorative arts.



# WRITING

For first time writers it is never too late to release your imagination and free the writer within. If you already write, you will know that getting together with other writers can uncover a new story or reignite a love for words.

## Writing and illustrating children's books **NEW**

Are you curious and passionate about combining words and pictures? Explore a wide variety of children's books and learn how to plan one of your own.

**SALLY KINDBERG**  
November 14 One Day £110  
Beginners ID5768

## Freelance writing

Have you ever read a newspaper, magazine or online article and wondered if you could write like that? If so, this inspiring course is for you. Covering the basics of how to pitch and write articles for newspapers, magazines and websites, learn how to hone ideas, judge whether a piece is 'right' for an outlet, and techniques for writing for the current newspaper, magazine and online market.

**JOANNA MOORHEAD**  
November 20–22 Weekend £222  
Beginners WE5781

## Writing radio drama **NEW**

Consider the specific demands of radio drama as you study and analyse examples of existing work. Through group discussion, guided independent writing time and by reading work aloud, you gain an understanding of what it takes to write a successful radio play.

**HANNAH VINCENT**  
December 4–6 Weekend £222  
Beginners WE5811

## Constructing comics and graphic novels **NEW**

Gain an understanding of how comics are structured and how a comic strip works using existing drawing skills. You learn how to make effective comics by looking at techniques, tools, characters and structure.

**WOODROW PHOENIX**  
January 15–17 Weekend £222  
Beginners WE5860



Sally Kindberg

## Writing short stories for women's magazines

Discover how to write stories targeted at specific magazines and how great ideas, well-drawn characters and attention to plot, structure and theme can make a sale more likely. Designed for those interested in writing short stories for the competitive women's magazine market.

**HELEN M WALTERS**  
February 19–21 Weekend £222  
Suitable for all WE5931

## Children's poetry writing **NEW**

What is poetry and how do we write it with a younger audience in mind? Examine the style, form and techniques used when writing poetry for children and develop your own writing in a supportive, constructive environment.

**RACHEL ROONEY**  
March 18–20 Weekend £222  
Suitable for all WE5995

## Writing a short story **NEW**

Explore the entire process of creating a short piece of fiction, develop ideas into coherent, satisfying narratives and re-work into a finished form. Time is spent on analysis of classic short stories, structure, character and tone.

**MICK JACKSON**  
April 22–24 Weekend £222  
Beginners WE6073

# TUTORS

## WRITING

**MICK JACKSON** is a prize-winning fiction writer and screenwriter. His first novel *The Underground Man* was shortlisted for the Man Booker Prize and won the Royal Society of Authors' First Novel Award. His short story, *The Pearce Sisters*, was adapted by Aardman Animation and won a BAFTA.

**SALLY KINDBERG** is a published author and illustrator of children's books including a series of comic strip history books. She runs workshops as far afield as China and Shetland and is currently working on her seventh *Draw it!* book for Bloomsbury.

**JOANNA MOORHEAD** is an award-winning freelance journalist who writes regularly for *The Guardian*, *The Times*, *YOU* magazine, *Good Housekeeping*, *Easy Living*, *Mumsnet* and BBC websites. She has been part of the BBC news team covering Papal elections and has edited *The Guardian's* women and health pages.

**WOODROW PHOENIX** is a comics artist known for his experimentation with illustrative and graphic styles. *Rumble Strip* published in 2008 explores the complicated psychology of the relationship between people and cars and in 2014 Phoenix completed a new graphic novel, *She Lives*, a single-copy, handmade, handbound book that is one metre square.

**RACHEL ROONEY'S** first collection of poems for older children *The Language of Cat*, was the 2011 Poetry Book Society children's choice, won the 2012 CLPE Award and was long listed for the Carnegie Medal. *Life as a Goldfish* was published in 2014 and Rachel now conducts school workshops as a visiting poet.

**HANNAH VINCENT** writes plays and prose, is an experienced teacher and has worked as a script editor for BBC Television. Her radio play *Come to Grief*, an adaptation of a stage play she wrote for the Royal National Theatre Studio, won the 2015 BBC Audio Award for Best Adaptation.

**HELEN M WALTERS** writes short stories and features for magazines, and teaches short story writing. Her stories have appeared in *Woman's Weekly*, *My Weekly*, *The Weekly News*, *People's Friend* and *Take a Break*. Her articles about writing have appeared in *Writing Magazine*, *Writer's Forum* and *The New Writer*.

# TASTER COURSES



Colin Simpson



Jan Tregidgo

Discover our wide variety of one day art and craft courses. Many are suitable for complete beginners and offer the chance to try out new subjects. What could be better than learning a new skill and the prospect of a day spent absorbed in creativity? Each one day course would also make an ideal gift. Our one day courses (ID) start at 9.15am and finish at 5pm.

## BASKETMAKING, CHAIR SEATING AND WILLOW WORK

### Festive willow decorations

Weave Christmas decorations to treasure in willow. Learn how to make fish, trees and stars which will last from year to year.

**DOMINIC PARRETTE**  
December 3 One Day £120  
Beginners ID5808

## GLASS AND MOSAICS

### Make coloured glass Christmas decorations **NEW**

Make a set of three Christmas decorations – an angel, a bell and a tree, as you learn how to cut and prepare glass, copperfoiling, soldering and finishing.

**CAROLE GRAY**  
November 18 One Day £137  
Beginners ID5774

### Make coloured glass Christmas decorations **NEW**

Please see ID5774 above for further information.

**CAROLE GRAY**  
November 19 One Day £137  
Beginners ID5775

### Gold gilded glass baubles **NEW**

Experience historic gilding techniques as you use pure gold leaf to decorate luscious glass baubles for Christmas, each one unique to you.

**JUDY WETHERALL**  
December 1 One Day £138  
Suitable for all ID5805

### Make a stained glass valentine heart **NEW**

Make a patchwork stained glass heart as you learn how to cut and prepare glass, copperfoiling, soldering and finishing.

**CAROLE GRAY**  
January 30 One Day £160  
Beginners ID5888

### Make a stained glass valentine heart **NEW**

Please see ID5888 above for further information.

**CAROLE GRAY**  
January 31 One Day £160  
Beginners ID5890



Carole Gray

### Pebble mosaic making

Learn how to set pebbles into mortar and create two sample panels which you could develop into your own garden path design.

**HILARY SHAND**  
April 7 One Day £125  
Beginners ID6027





# TASTER COURSES



Abigail Brown

## JEWELLERY AND ENAMELLING

**Silver leaf earrings or pendant NEW**  
Make either a stylish pair of leaf earrings or a pendant by piercing, forming and texturing the metal with reticulation.  
**ABIGAIL BROWN**  
November 28 One Day £125  
Suitable for all ID5800

**Make a ring-linked silver bracelet**  
Make a beautiful tactile bracelet from silver. Constructed by linking silver rings, this technique requires good eyesight.  
**ALISON EVANS**  
November 29 One Day £140  
Beginners ID5801

**Silver jewellery**  
Discover basic jewellery making techniques as you make and decorate a simple silver ring.  
**SARAH MACRAE**  
January 16 One Day £125  
Beginners ID5863

**Enamel silver earrings**  
Learn basic enamelling techniques and make a pair of simple drop earrings.  
**SHEILA R MCDONALD**  
April 18 One Day £126  
Suitable for all ID6061

## METALWORKING

**Copper and brass handmade Christmas decorations**  
Create Christmas decorations from copper and brass by cutting, folding, hammering and manipulating sheet metal and wire. You will create a unique and stylish Christmas tree or window decoration.  
**ABIGAIL BROWN**  
November 27 One Day £117  
Suitable for all ID5792

**Make a silver spoon**  
Experience hand forging sterling silver using hammers to make a silver spoon as a special gift or a family heirloom.  
**HOWARD FENN**  
December 11 One Day £140  
Suitable for all ID5821

**Make a silver spoon**  
Please see ID5821 above for further information.  
**HOWARD FENN**  
December 12 One Day £140  
Suitable for all ID5830

**Make a silver spoon**  
Please see ID5821 above for further information.  
**HOWARD FENN**  
December 13 One Day £140  
Suitable for all ID5832

**Blacksmithing NEW**  
Learn to forge hot metal using fire, hammer and hand. You will bend, twist, shape and punch to make both practical pieces and sculpture.  
**JAMES PRICE**  
February 6 One Day £131  
Beginners ID5906



**Blacksmithing NEW**  
Please see ID5906 above for further information.  
**JAMES PRICE**  
February 7 One Day £131  
Beginners ID5907

## POTTERY AND CERAMICS

**Make ceramic love spoons NEW**  
Learn how to make ceramic spoons using hand building and surface decoration techniques. You are shown a range of inventive and lively ways to create spoons of all shapes and sizes.  
**CLAIRE IRELAND**  
January 30 One Day £126  
Suitable for all ID5889

## PRINTMAKING

**Lino printmaking NEW**  
Create a variety of exciting and unique artworks, cut designs into printing blocks, overlay images and use printing inks and stencils.  
**DALE DEVEREUX BARKER**  
November 26 One Day £119  
Suitable for all ID5789

**Printmaking for cards and small gifts**  
Learn simple and creative printmaking techniques. Make cards, gift tags and prints using polystyrene blocks, colourful inks and a variety of paper.  
**RACHEL SIM**  
December 11 One Day £117  
Suitable for all ID5820



Lucinda Guy

## WOODWORKING AND FURNITURE MAKING

**Greenwood spoon carving**  
Carve a wooden spoon from the branch of a tree. Each step is demonstrated from cleaving of greenwood to final finishing.  
**NIC WEBB**  
December 2 One Day £125  
Suitable for all ID5806

**Woodturning – making a small bowl**  
Learn all about woodturning techniques and complete a basic bowl.  
**COLIN SIMPSON**  
December 17 One Day £125  
Beginners ID5836

**Woodturning – making a small bowl**  
Please see ID5836 above for further information.  
**COLIN SIMPSON**  
December 18 One Day £125  
Beginners ID5837

**Woodturning – make a small bowl**  
Create a small bowl as you try your hand at woodturning and make objects from ash or sycamore.  
**DAVE REGESTER**  
January 26 One Day £129  
Beginners ID5885

**Woodcarving – a hand bowl**  
Grasp the use of woodcarving tools and shallow relief carving techniques as you create a small bowl based on your own upturned hand.  
**ALEX JONES**  
January 30 One Day £121  
Beginners ID5887

**Woodturning – making a small bowl**  
Please see ID5836 above for further information.  
**COLIN SIMPSON**  
April 18 One Day £125  
Beginners ID6060

## TEXTILES

**Bobbin lace – make a Christmas decoration NEW**  
Join this taster of traditional bobbin lacemaking to make a delightful Christmas decoration using lace making pillow and bobbins provided.  
**JAN TREGIDGO**  
November 22 One Day £111  
Beginners ID5783

**Make a beaded needlelace tree decoration NEW**  
Learn the basics of this 17th century needlelace technique to produce a seasonal beaded lace decoration for your tree or as a small present.  
**FLEUR OAKES**  
December 2 One Day £113  
Suitable for all ID5807

**Swedish Nålbindning for woollen textiles**  
Get to grips with the basics of Nålbindning, an ancient Scandinavian technique which uses a single needle to create woollen textiles using authentic Nordic wool yarns.  
**LUCINDA GUY**  
February 24 One Day £125  
Beginners ID5940



Nic Webb





# CONTINUING PROFESSIONAL DEVELOPMENT (CPD) IN CONSERVATION

Building Conservation Masterclasses (BCMs), provide training in technical and practical skills in the repair and maintenance of historic structures. These intensive short courses, including the Professional Development Diploma, are the result of an ongoing collaboration with Historic England (formerly English Heritage). All courses are recognised by Historic England and adhere to its guidelines and standards aimed at improving practice. Relevant to conservators, conservation officers, architects, surveyors, specifiers and specialist contractors, courses are delivered by leading practitioners.

Object and Materials Conservation courses (OMCs) are designed for professional conservators keen to refresh their skills and knowledge of developments in materials and techniques. Collaboration with relevant organisations and specialists has resulted in an outstanding range of expertise on each course. Some courses are workshop-based while others are conference-style events.

“West Dean always offer high quality courses with excellent tutors. Staff are exceptional here and combined with such a beautiful setting, it makes for a wonderful experience.”

Claire Reed, Conservation of plastics



We can also create bespoke conservation courses, so whether you are a contractor who wants training for your employees or an organisation wanting to learn the basics, we can help.

For further information contact the CPD Course Organiser. Call 01243 818219 or 811301, [cpd@westdean.org.uk](mailto:cpd@westdean.org.uk) or visit [www.westdean.org.uk/college](http://www.westdean.org.uk/college) – click on Conservation CPD.

## EXPLORE YOUR OPTIONS FOR ACCREDITED STUDY



You can study up to Masters level on our specialist Conservation and Creative Arts programmes:

- Conservation of Clocks, Furniture, Books, Ceramics or Metalwork, from diploma to MA
- Foundation Degree in Historic Craft Practices specialising in Clocks, Furniture or Musical Instruments **NEW**
- Visual Arts, with specialisms in Painting and Drawing, Sculpture, or Tapestry and Textile Art, from diploma to MA and MFA
- MA Creative Writing and Publishing\* (p/t)
- MA Collections Care and Management\* (p/t) **NEW**

Students are equipped with advanced levels of practical skills and enjoy a low student to staff ratio.

The College's flexible interdisciplinary approach underpins all programmes of study and stimulates open exchange of ideas and information. Many graduates go on to become leading practitioners in their field.

Resources include large studios, dedicated workshops, open from 7am to 10pm seven days a week, a specialist Art and Conservation library and analytical laboratory.

\* subject to validation

In a 2014 student survey 89% cited reputation as the reason they chose to study here.

With the support of funders who share our values, we are able to offer several generous scholarships.

To find out more call 01243 818291, email [diplomas@westdean.org.uk](mailto:diplomas@westdean.org.uk), or see our prospectus at [www.westdean.org.uk](http://www.westdean.org.uk).

# CHRONOLOGICAL LIST OF COURSES AND EVENTS

Level of experience needed for each course  
BEG: Beginners INT: Intermediate ADV: Advanced ALL: Suitable for all

Oct 30–Nov 1	Creative papermaking	ALL	11	Dec 11–13	Animal sculptures – in miniature	ALL	46
Oct 30–Nov 1	General silversmithing	ALL	28	Dec 11–14	Painting with acrylics and medium	ALL	36
Oct 30–Nov 2	Silk painting	ALL	50	Dec 11–14	Creating layered prints	ALL	43
Nov 1–4	Momentum in drawing	ALL	16	Dec 11–14	Sensory landscape drawing	ALL	16
Nov 1–5	Pastel painting	INT/ADV	32	Dec 11–14	Colourful stone carving	ALL	45
Nov 1–5	Tapestry weaving and dyeing	BEG	53	Dec 11–14	Mosaics	BEG/INT	22
Nov 3–8	Musical instrument making – starting or continuing		58	Dec 12	Make a silver spoon	ALL	62
Nov 3–8	Making acoustic guitars	ALL	58	Dec 12	Creating Christmas wreaths and garlands	BEG/INT	19
Nov 3–8	Making violins, violas or cellos	INT/ADV	58	Dec 13	Make a silver spoon	ALL	62
Nov 3–8	Making stringed and keyboard instruments	ALL	58	Dec 13	Monkey (puppet performance)	From 4yrs	8
Nov 3–8	Making Renaissance and Baroque viols	ALL	58	Dec 14–17	Life drawing	ALL	16
Nov 6–8	Beginners' acrylics	BEG	35	Dec 14–18	Carve a wooden string puppet	ALL	45
Nov 6–8	Drawing for beginners	BEG	16	Dec 17	Woodturning – a small bowl	BEG	63
Nov 6–8	A kick start to sewing	BEG	48	Dec 18	Woodturning – a small bowl	BEG	63
Nov 6–8	Pottery – throwing and turning	BEG	40	Dec 18–20	Oil painting	BEG	34
Nov 6–8	Making jewellery	BEG	24	Dec 18–20	Landscape painting – mixed media	INT	31
Nov 7	Floral table arrangements	BEG/INT	19	Dec 18–20	Woodturning – bowls with texture	BEG/INT	57
Nov 7	Growing fruit	BEG/INT	19	Dec 18–20	Basic blacksmithing	BEG	27
Nov 8–11	Monoprint – the painterly print	BEG	43	Dec 18–21	Enamelling on copper	ALL	23
Nov 8–12	Botanical painting – the Winter garden	ALL	31	Dec 18–21	Pottery – throwing and turning	ALL	40
Nov 8–13	Painting trees and woods in oils	ALL	34	Jan 8–10	Drawing for beginners	BEG	16
Nov 13–15	Woodcut printmaking	ALL	43	Jan 8–10	Viol consort music	INT/ADV	30
Nov 13–15	Drawing winter trees	ALL	16	Jan 8–10	Contemporary needlework embroidery	ALL	48
Nov 13–15	Drawing interiors	ALL	16	Jan 8–10	Simple photo-editing techniques	BEG	38
Nov 13–15	Machine embroidered lace	ALL	48	Jan 8–10	Stop-motion animation	BEG/INT	39
Nov 13–15	Digital landscape photography	INT/ADV	38	Jan 8–10	Pottery – throwing and turning	BEG	40
Nov 13–15	Jewellery making	BEG	24	Jan 8–10	Jewellery – stone setting	INT/ADV	24
Nov 13–16	Exploring porcelain	INT/ADV	40	Jan 8–11	Chair seating	ALL	10
Nov 14	Writing and illustrating children's books	BEG	60	Jan 10–14	Making coloured glass bowls	INT/ADV	21
Nov 15	Ukulele workshop	BEG/INT	30	Jan 10–15	Ideas and techniques in oil painting	ADV	34
Nov 15–18	Dynamic life drawing	INT/ADV	16	Jan 10–15	Simple automata	ALL	45
Nov 15–18	Baltic folk knitting techniques	INT	53	Jan 10–15	Conceptual jewellery	INT/ADV	24
Nov 15–20	Watercolour painting	INT/ADV	35	Jan 11–14	Exploring pattern in textiles	INT	51
Nov 15–20	Felt making	INT/ADV	50	Jan 14–17	Painting the moving figure	ALL	33
Nov 18	Glass Christmas decorations	BEG	61	Jan 15–17	Introduction to Adobe Lightroom	BEG	38
Nov 19	Glass Christmas decorations	BEG	61	Jan 15–17	Greenwood spoon carving	ALL	57
Nov 19–22	Painting the horse in motion	ALL	33	Jan 15–17	Creative calligraphy	ALL	12
Nov 20–22	Drawing in the garden	ALL	16	Jan 15–17	Ceramics – hand built forms	ALL	40
Nov 20–22	Calligraphy – copperplate or italic	ALL	12	Jan 15–17	Constructing comics and graphic novels	BEG	60
Nov 20–22	Make garden vessels in metal	ALL	27	Jan 15–18	Make simple furniture	BEG	56
Nov 20–22	Dichroic glass jewellery	ALL	21	Jan 15–18	Portrait heads in terracotta	ALL	46
Nov 20–22	Freelance writing	BEG	60	Jan 16	Silver jewellery	BEG	62
Nov 20–22	Jewellery – etching, layering and lettering	ALL	24	Jan 17–20	Hand knitting – stitches for accessories	INT	53
Nov 20–23	Experimental textiles	ALL	50	Jan 17–22	Painting with acrylics and found materials	INT/ADV	32
Nov 22	Bobbin lace for Christmas	BEG	63	Jan 17–22	Make creatures to illustrate a tale	ALL	51
Nov 22–25	Intricate woodturning	INT/ADV	56	Jan 18–21	Textiles – screenprinting and stitch	BEG/INT	51
Nov 22–27	Abstract painting	INT/ADV	33	Jan 18–21	Animal forms in willow	BEG/INT	10
Nov 23–26	Bead threading	ALL	24	Jan 18–21	Designing a self-published book	INT	38
Nov 23–26	Bookbinding repair techniques	INT	11	Jan 22–24	Pastel portraits	ALL	33
Nov 25–27	Felt making for interiors	ALL	50	Jan 22–24	A Mozart weekend (music lectures)	ALL	30
Nov 26	Lino printmaking	ALL	62	Jan 22–24	Enamelling	BEG	23
Nov 26–29	Exploring colour in lino print	ALL	43	Jan 22–25	Drawing form, tone and shade	ALL	16
Nov 26–29	Ceramics – slab dishes	ALL	40	Jan 22–25	Hand sewn narrative textiles	ALL	51
Nov 27	Metal Christmas decoration	ALL	62	Jan 22–25	Creative winter photography	ALL	38
Nov 27–29	Drybrush watercolour painting	ALL	36	Jan 22–25	Shibori inspiration for nuno felt	ALL	51
Nov 27–29	Beginners' pastels	BEG	33	Jan 22–25	Woodturning bowls	ALL	57
Nov 27–29	Textile basketry	BEG/INT	10	Jan 22–25	Making glass beads	BEG	21
Nov 27–29	Gain control of your DSLR camera	BEG/INT	38	Jan 22–25	Pottery – textured pots	ALL	40
Nov 27–29	Glass engraving	BEG/INT	21	Jan 23	Piano and violin recital: Mozart	–	9
Nov 27–30	Paper sculptures	ALL	46	Jan 24–27	Enamelling	INT	23
Nov 28	Silver leaf earrings or pendant	ALL	62	Jan 24–28	Blacksmithing – welding	BEG	27
Nov 29	Make a ring-linked silver bracelet	BEG	62	Jan 25–28	Sculptural millinery	INT	48
Nov 29–Dec 4	Furniture making	ADV	56	Jan 25–29	Willow basketmaking	INT	10
Nov 29–Dec 4	Silversmithing – constructing and raising	ALL	28	Jan 25–29	Traditional English leatherwork	BEG	50
Nov 30–Dec 4	Colour in woven tapestry	INT	53	Jan 26	Woodturning – a small bowl	BEG	63
Dec 1	Gold gilded glass baubles	ALL	61	Jan 26–29	Dressmaking – a shift dress	INT	48
Dec 2	Greenwood spoon carving	ALL	63	Jan 30	Woodcarving – a hand bowl	BEG	63
Dec 2	Make a needlelace decoration	ALL	63	Jan 30	Stained glass valentine heart	BEG	61
Dec 3	Festive willow decorations	BEG	61	Jan 30	Make ceramic love spoons	ALL	62
Dec 3–6	Woodcarving	ALL	57	Jan 31	Stained glass valentine heart	BEG	61
Dec 3–6	Printing on clay	INT	40	Jan 31	Pottery – a practical glazing day	ALL	41
Dec 4–6	Watercolour painting for beginners	BEG	36	Jan 31–Feb 4	Painting – process and imagination	INT/ADV	33
Dec 4–6	Writing radio drama	BEG	60	Jan 31–Feb 4	Experimental papermaking	INT/ADV	11
Dec 4–6	Japanese patchwork	ALL	48	Jan 31–Feb 4	Mokume Gane – Japanese metal working	INT/ADV	28
Dec 4–7	Memory, emotion and location	INT/ADV	31	Jan 31–Feb 5	Ladderback chair making	ALL	56
Dec 4–7	Picture framing	BEG	58	Jan 31–Feb 5	Traditional upholstery	BEG/INT	58
Dec 4–7	Furniture making – a dovetailed box	BEG/INT	56	Feb 1–4	Quilt making	BEG	48
Dec 4–7	Enamelling on precious metals	INT/ADV	23	Feb 1–4	Digitally printed textile design	ALL	51
Dec 7–10	Botanical painting – seaweed	ALL	31	Feb 4–7	Abstract painting in watercolour	INT	36
Dec 7–10	Precious purses and reticules	ALL	48	Feb 4–7	Throwing teapots and teaware	INT	41
Dec 7–10	Art textiles: mixed media and free stitch	ALL	51	Feb 4–7	Designing your own garden	ALL	19
Dec 7–10	Painting still life in oils	BEG	34	Feb 5–7	Screenprints – an introduction	BEG	43
Dec 7–11	Pottery – porcelain lidded forms	INT/ADV	40	Feb 5–7	Psycho-geography drawing	INT	17
Dec 11	Printmaking for cards and small gifts	ALL	62	Feb 5–7	Understanding your DSLR camera	BEG	38
Dec 11	Make a silver spoon	ALL	62	Feb 5–7	Tapestry weaving	BEG	53
Dec 11–13	Photography – light painting	INT/ADV	38	Feb 5–7	Silversmithing	ALL	28
Dec 11–13	Tapestry weaving	INT/ADV	53	Feb 5–8	Rush weaving	ALL	10





CHRONOLOGICAL LIST OF COURSES AND EVENTS

Feb 6	Blacksmithing – a taster day	BEG	62	Mar 18–20	Woodturning – bowl turning	BEG/INT	57
Feb 6	Pruning	BEG	19	Mar 18–20	An introduction to Photoshop	BEG	39
Feb 7	Blacksmithing – a taster day	BEG	62	Mar 18–20	Jewellery using resin	ALL	25
Feb 7–12	Renaissance oil painting methods	ALL	35	Mar 18–20	Children's poetry writing	ALL	60
Feb 7–12	Compositions in stained glass	ALL	21	Mar 18–21	Hand sewn images	INT/ADV	53
Feb 8–11	Hand embroidery – stumpwork	ALL	49	Mar 20–23	Painting winter trees in oils	INT	35
Feb 8–11	Glass engraving	ALL	21	Mar 20–23	Leather shoe making	ALL	50
Feb 11–14	Wood engraving	ALL	43	Mar 20–23	Woodturning	BEG	57
Feb 11–14	Winter landscapes in oils	ALL	35	Mar 20–23	Small scale wire sculptures	ALL	47
Feb 11–14	Shibori dyeing for textiles	ALL	51	Mar 20–24	Mosaics and colour	ALL	22
Feb 12–14	Portrait painting in oils	ALL	35	Mar 20–25	Vision of colour	INT/ADV	34
Feb 12–14	Handmade lampshades	ADV	49	Mar 25–27	Pen, line and wash drawing	ALL	17
Feb 12–14	Making marbled papers	BEG/INT	11	Mar 25–27	Image transfer painting	ALL	32
Feb 12–14	Ring-linking for jewellery	ALL	24	Mar 25–27	Photography techniques	BEG/INT	39
Feb 14–19	Chalk and Clay Week		14	Mar 25–Apr 3	Musical instrument making		59
Feb 14–19	Experimental drawing with materials	ADV	17	Mar 25–Apr 3	Making acoustic guitars	ALL	59
Feb 14–19	Creative drawing	INT/ADV	17	Mar 25–Apr 3	Stringed and keyboard instruments	ALL	59
Feb 14–19	Animal sculpting in paper clay	ALL	41	Mar 25–Apr 3	Renaissance and baroque viols	ALL	59
Feb 14–19	Experimenting with metal clay	ALL	24	Mar 25–Apr 3	Violins, violas and cellos	INT/ADV	59
Feb 14–19	Slab built ceramics	ALL	41	Mar 26	Delight in dahlias – afternoon	ALL	19
Feb 14–19	Ceramics – exploring surface qualities	ALL	41	Mar 27–Apr 1	Drybrush watercolour painting	ALL	36
Feb 15–18	Maasai inspired beadwork jewellery	BEG/INT	49	Mar 27–Apr 1	Sketchbook painting	INT/ADV	34
Feb 19–21	Mixed media images	BEG/INT	32	Mar 27–Apr 1	Pottery – tall and wide	INT	41
Feb 19–21	Basic woodworking skills	BEG	56	Mar 28–Apr 1	Clock making – an introduction	BEG	45
Feb 19–21	Surface pattern on leather	ALL	50	Mar 29–Apr 1	Canvaswork	ALL	49
Feb 19–21	Bespoke cord making	BEG/INT	53	Mar 30–Apr 3	Creative blacksmithing projects	ALL	28
Feb 19–21	Metal manipulation and enamelling	INT/ADV	25	Mar 31–Apr 3	Large-scale sculptures in polystyrene	ALL	47
Feb 19–21	Writing stories for women's magazine	ALL	60	Apr 1–3	Gain control of your DSLR camera	BEG/INT	39
Feb 19–22	Inspiration for textiles	ALL	51	Apr 1–3	Textile techniques in metal for jewellery	BEG/INT	25
Feb 21–23	Swedish crocheted Nålbindning	INT	54	Apr 1–4	Acrylic ink painting	ALL	36
Feb 21–24	Carving in wood	ALL	57	Apr 1–4	Pastel drawing at night	INT/ADV	17
Feb 21–25	Life sculpting	ALL	46	Apr 1–4	Developing jewellery techniques	INT	25
Feb 21–25	Hollow forms – jewellery and silversmithing	ALL	28	Apr 2	Planting problem places	ALL	20
Feb 21–26	Three-dimensional printmaking	INT/ADV	43	Apr 3	Gardening – a naturalistic planting scheme	ALL	20
Feb 21–26	Painting abstract still-life	INT/ADV	33	Apr 3–6	Glass – micro casting	ALL	22
Feb 22–25	Felt making – drawing and images	ALL	52	Apr 4–7	Large scale expressive drawing	ALL	17
Feb 24	Swedish Nålbindning	BEG	63	Apr 4–7	Gilding on paper	ALL	12
Feb 25–28	English Art Song 1600–2000	INT/ADV	30	Apr 4–8	Landscapes in lino and monotype	ALL	44
Feb 25–28	Creating artists' book	ALL	11	Apr 4–8	Portrait painting and drawing	ALL	34
Feb 25–28	Block printed patterned wallpaper	ALL	52	Apr 4–8	Enamelling with small silkscreens	ALL	23
Feb 25–28	Fusing glass	BEG	21	Apr 7	Pebble mosaic making	BEG	61
Feb 25–28	Silversmithing – a focus on fixings	INT/ADV	29	Apr 7–10	Experimenting with paper clay	ALL	41
Feb 25–28	Life drawing	ALL	17	Apr 7–10	Metalwork – outdoor sculptures	ALL	28
Feb 26–28	Freedom in watercolour and ink	BEG	36	Apr 8–10	Watercolour painting for beginners	BEG	36
Feb 26–29	Machine embroidery	ALL	49	Apr 8–10	Wood engraving	ALL	44
Feb 27	Top tips for growing fruit and vegetables	ALL	19	Apr 8–10	Drawing for beginners	BEG	18
Feb 28	No-dig gardening	ALL	19	Apr 8–10	Basketry – weft twining	ALL	10
Feb 28–Mar 2	Glove making	ALL	50	Apr 8–10	Experimental paper bindings	ALL	11
Feb 29–Mar 3	Exploring Japanese pottery	BEG/INT	41	Apr 8–10	Pictures in machine embroidery	ALL	49
Feb 29–Mar 4	Lettercutting in stone and slate	ALL	12	Apr 8–10	Guitar playing in a group	ADV	30
Feb 29–Mar 4	Drawing and thread	ADV	52	Apr 8–10	Guitar ensemble workshop	INT	30
Feb 29–Mar 4	Screenprinted and painted cloth	ALL	52	Apr 8–10	Jewellery – re-cycle, re-craft	ALL	25
Mar 2	Planning a low maintenance garden	ALL	20	Apr 9	Preparing the vegetable garden	BEG/INT	20
Mar 3–6	A drawing workshop	BEG	17	Apr 9	Your cut flower patch – garden lecture	ALL	19
Mar 3–6	Colour in landscape painting	INT	33	Apr 10–12	Calligraphy – italics	ALL	12
Mar 3–6	Creative use of Photoshop	BEG/INT	39	Apr 10–14	Printing imagery on glass	INT/ADV	22
Mar 4–6	Monoprinting – three colour process	ALL	44	Apr 10–15	Chinese brush painting	ALL	36
Mar 4–6	Woodcarving	BEG	57	Apr 10–15	Colourful woodcut	ALL	44
Mar 4–6	Jewellery for beginners	BEG	25	Apr 10–15	Bookbinding	ALL	11
Mar 4–6	Basic blacksmithing	BEG	27	Apr 10–15	Windsor chair making	ALL	56
Mar 4–6	Pottery – throwing and turning	BEG	41	Apr 10–15	Silversmithing – constructing and raising	ALL	29
Mar 4–7	Silk scarves – pattern	BEG/INT	52	Apr 13–15	Bobbin lacemaking	ALL	54
Mar 6–9	Developing tapestry weaving	INT	54	Apr 14–17	Letter carving in wood	ALL	12
Mar 6–10	Textiles – stitched fabric collage	BEG/INT	52	Apr 15–17	Portrait painting in oils	INT/ADV	35
Mar 6–10	Enamelling – creative surfaces	INT/ADV	23	Apr 15–17	Garden photography	INT	39
Mar 6–11	Transforming painting process	INT/ADV	32	Apr 15–17	Turning greenwood	INT/ADV	57
Mar 6–11	Furniture making skills	BEG	56	Apr 15–17	Experimental batik on paper	BEG/INT	53
Mar 7–9	Willow work for the garden	BEG/INT	10	Apr 15–17	Enamelling	BEG	23
Mar 7–10	Japanese braidmaking	ALL	54	Apr 15–17	Stonecarving	BEG	45
Mar 7–10	Glass gilding and painting	ALL	21	Apr 15–18	Imaginative drawing – illustration	ALL	18
Mar 9	A garden for all seasons	ALL	20	Apr 17	Pottery – a practical glazing day	ALL	42
Mar 10–13	Calligraphy	INT	12	Apr 17–21	Picture framing	ALL	58
Mar 10–13	Hand engraving on metal	ALL	29	Apr 17–21	Loose-leaf oil and water gilding	BEG/INT	58
Mar 11	The instant sketchbook	ALL	32	Apr 17–21	Understanding colour in glazes	INT/ADV	42
Mar 11–13	Japanese ink painting	ALL	36	Apr 18	Woodturning – a small bowl	BEG	63
Mar 11–13	Expressive portrait painting	INT/ADV	33	Apr 18	Enamel silver earrings	ALL	62
Mar 11–13	Recorder consort weekend	INT	30	Apr 18–21	Landscape drawing	INT/ADV	18
Mar 11–13	Black and white digital photography	BEG/INT	39	Apr 18–21	Paper lamination, cloth and stitch	ALL	53
Mar 11–13	Willow basketmaking	BEG	10	Apr 18–22	Sculpture from scrap	ALL	28
Mar 11–13	Stone carving in relief	ALL	45	Apr 21–24	Shaped tapestry weaving	INT	54
Mar 11–13	Creative mosaics	BEG/INT	22	Apr 21–24	Willow basketmaking	ALL	10
Mar 12	Maintenance and care of the soil	BEG	20	Apr 21–24	Relief woodcarving	ALL	57
Mar 13	Understand the care of plants	BEG	20	Apr 21–24	Making chains – jewellery	INT/ADV	25
Mar 13–16	Hand knitting	ALL	54	Apr 22	Finding your creative voice	ALL	13
Mar 13–17	Drawing with mindfulness	ALL	17	Apr 22–24	Painting tulips in watercolours	ALL	31
Mar 13–17	Sculpture using paper and wire	ALL	46	Apr 22–24	Stained glass	BEG	22
Mar 13–17	Damascus steel making	ALL	27	Apr 22–24	Pottery – throwing and turning	BEG	42
Mar 13–18	Woodcut prints	ALL	44	Apr 22–24	Writing a short story	BEG	60
Mar 13–18	Botanical painting – Narcissi	ALL	31	Apr 24–27	Dressmaking – a blouse	INT	49
Mar 13–18	Sculpting animals in clay	ALL	41	Apr 24–27	Enamelling – contemporary techniques	INT/ADV	23
Mar 13–18	Carving in stone	ALL	45	Apr 24–28	Printmaking	INT/ADV	44
Mar 17–20	Drawing with abandon	ALL	17	Apr 24–29	The Scottish Colourists – painting	INT/ADV	35
Mar 17–20	Experimental textiles	INT/ADV	52	Apr 24–29	Drawing and painting interiors	ALL	34
Mar 17–24	Bronze casting	ALL	47				

USEFUL INFORMATION

USEFUL INFORMATION IF YOU ARE BOOKING A COURSE AT WEST DEAN

Course fees listed by each course are non-residential and include course tuition. Courses lasting more than one day start early evening. Dinner on the first evening is included along with lunch, tea and coffee throughout your stay. Students enjoy use of all the College facilities, including the Computer Suite and Library as well as access to West Dean's award-winning gardens. To book accommodation with evening meals and breakfast, please refer to the fees on page 71.

ACCOMMODATION

All guest rooms are provided with complimentary tea, coffee and toiletries as well as a hair dryer, clock radio, iron and ironing board. Most rooms are ensuite or with adjacent private facilities. Soap and towels are provided and we have a limited number of rooms with shared facilities. Ten rooms are located in the Vicarage, just behind the college and annexes in the grounds are used in the summer.

ACCESSIBILITY

The main house is a large historic building with several changes in floor level. It has been adapted to help people with a disability attend courses. Please contact the Bookings Office to discuss access or any other concerns and indicate these on your postal booking form or in 'special requirements' if booking online. There is an ensuite guest room in the house adapted for wheelchair users which is accessible by lift. The lift also gives access to some guest rooms on the second floor which are suitable for visitors with limited mobility but not for wheelchair users.

The two first-floor Art Studios in the house are reached by a single flight of stairs or a stair-lift. The Forge, the Old Dairy, the Orangery, Auditorium and the Sculpture Courtyard are not in the house. The Orangery Studio is situated in the gardens, 25 metres from the house; the Auditorium, the Forge, the Old Dairy and Sculpture Courtyard are part of The Edward James Studios approximately eight minutes walk from the house.

The college has two mobility scooters; please book these in advance. If you are deaf or hard of hearing we can supply a Deafgard vibrating pad to place under your pillow to alert you if the fire alarm is sounded. If you require this facility please indicate this on your postal booking form or in 'special requirements' if booking online. Pets, other than assistance dogs, cannot be accommodated at the college. Please don't leave dogs in vehicles in the college car park at any time.

DINING

The dining room is a self-service restaurant which provides an extensive range of salads, hot dishes, and a vegetarian option at every service. If you have specific dietary requirements please indicate these on your postal booking form or in 'dietary requirements' if booking online. If you would like to discuss your needs please contact the Head Chef on 01243 818268.



IMPORTANT INFORMATION

Mobile phone reception for most networks is limited both in and around the college. Free Wi-Fi is available in most public areas of the college. A payphone is situated near the reception desk in the college. Drinking water can only be taken into workshops and studios in sports-top bottles. Bottled water is available from the bar. Smoking is not permitted anywhere in West Dean College or its associated outbuildings.

MATERIALS AND EQUIPMENT

Our workshops and studios are all well-equipped with relevant tools and equipment. You will receive course details when booking which include a list of materials and equipment you need for each course.

On some courses, material costs, or part of these costs, are included in the fees. The course details also list the materials and equipment that will be stocked in our Craft Shop for your course. However, it is best to wait and discuss requirements with the tutor before purchasing specific items. Any items that you need to bring are listed separately. Please remember that on practical courses you will often need to purchase materials throughout the course to complete projects – e.g. jewellery materials and paints etc. All personal protection equipment is supplied by the college except footwear – steel toe capped safety boots are required for courses held in the Forge.

OVERSEAS STUDENTS

New UK immigration rules state that if you plan to study while you are in this country you should enter the UK as a student, not as a tourist. You may apply for a Student Visitor Visa in advance, or apply for entry clearance as a Student Visitor when you arrive at a UK airport. Please check which applies before you travel. Find out more at ukba.homeoffice.gov.uk





USEFUL INFORMATION

USUAL TIMETABLE  
For courses more than one day in length

Arrival Day I  
From 4pm  
Arrival for residential students.  
Non-residential students to arrive  
by 6.45pm  
6.45pm  
Welcome chat  
7pm  
Dinner  
8–9pm  
First teaching session

Daily Timetable  
Morning and afternoon tea/coffee breaks  
are taken to suit the flow of teaching.

9.15am  
Morning classes  
12.45pm  
Lunch  
2pm  
Afternoon classes  
5pm  
Classes finish  
7pm  
Dinner (for residential students only)

8pm  
Evening working – students may have  
evening access to certain workshops in the  
absence of their tutor, but only with their  
tutor’s permission and provided it is safe  
to do so. Some courses and lectures follow  
different timetables. Details are sent with  
your booking confirmation.

Departure – last day  
Morning and afternoon tea/coffee breaks  
are taken to suit the flow of teaching.

9.15am  
Morning classes  
10am  
Residential students are asked to  
vacate rooms  
12.45pm  
Lunch  
3pm  
Classes finish  
3.30pm  
Tea then departure



HOW TO MAKE  
YOUR BOOKING

Online at [www.westdean.org.uk](http://www.westdean.org.uk)  
Find the course that you are interested in, then  
select the ‘book’ button. You will need to pay  
the full fee when booking online.

A confirmation email will be sent with course  
details and arrival information. If you have booked  
accommodation, you will receive a separate  
email confirmation within three working days. In  
the unlikely event that the course is full, we will  
contact you within three working days to suggest  
alternative courses or to arrange a full refund.

Call 01243 818300  
Between 7.30am to 8pm, seven days a week.  
The full fee is payable when booking. We will  
send you confirmation, course details and arrival  
information. If this is your first course you will  
receive a 10% discount.

By post, fax or email  
Simply complete one booking form per person.  
If you need additional forms please photocopy  
the form or download one from our website,  
[www.westdean.org.uk](http://www.westdean.org.uk). A deposit of £125 per  
person, per course is payable, or the full cost of  
the course if £125 or less. The final payment is  
due six weeks before the start of the course.  
Full payment is therefore required if you make  
your booking within six weeks of the course.  
If paying by credit or debit card final payment  
will be taken six weeks before the course starts.

After booking we will send you a confirmation  
pack with course details, arrival information and  
notice of any outstanding payment. If the course  
is fully booked we will contact you promptly to  
discuss alternative courses or arrange a refund.  
Post to Bookings Office, West Dean College,  
West Dean, Chichester, West Sussex PO18 0QZ  
Fax +44 (0)1243 818293  
Email [bookingsoffice@westdean.org.uk](mailto:bookingsoffice@westdean.org.uk)

We are always happy to help with any queries  
you have when making your course selection.  
Call us on 01243 818300.

HOW TO GET TO WEST DEAN

West Dean College is in the South East of  
England, on the A286, six miles north of the  
historic city of Chichester and 60 miles south  
of London.

Road: The College postcode is PO18 0QZ.  
There is convenient road access from London  
(65 miles) and from Gatwick, Southampton  
and Heathrow airports.

Rail: The nearest railway station is Chichester  
(from London Victoria) from where the college  
minibus collects students at certain times. It is  
within reach of Eurotunnel connections as well  
as cross channel ferries from Portsmouth, Dover  
and Newhaven. Further travel details will be sent  
with your booking confirmation letter.

EQUAL OPPORTUNITY

As part of The Edward James Foundation,  
West Dean College is committed to equality  
of opportunity for its staff and students. It values  
diversity and strives to create a positive and  
inclusive atmosphere based on respect for others  
in which people are actively encouraged to reach  
their full potential.

FOR OFFICE USE

Room: ID: Promotional code:

PLEASE RETURN TO  
Bookings Office, West Dean College,  
West Dean, Chichester, West Sussex PO18 0QZ

PAYMENT  
Deposit required: £125 per person per course  
Full payment required: if booking less than six weeks in advance of the  
course, or if the course is £125 or less.

CARD DETAILS  
Please charge my card below with:  
Full fee or  
Deposit (then final balance six weeks before course start date)

Card number  
Security code (three digit code on the reverse of the card)  
Valid from Expiry date  
Issue number (if applicable)  
Name (as it appears on the card)

CHEQUE  
Please make cheques payable to ‘The Edward James Foundation Ltd’  
Full fee or Deposit

Signature Date

COURSE DETAILS Please refer to each course listing in brochure fees

Courses	Course code	Course/lecture title	Dates	Cost (£)
1st course				
2nd course				
3rd course				

ACCOMMODATION Accommodation required? Yes No (please indicate your preferred room type and enter costs in the table below)

		1st course	2nd course	3rd course
Single room with shared bathroom facilities (limited in number)	Main house			
Single room with ensuite shower (limited in number)	Annexe			
Standard room with ensuite or adjacent private bath or shower (Main house/Vicarage)	Single occupancy			
	Twin occupancy (see below)			
Superior room with ensuite bathroom	Single occupancy			
	Twin occupancy (see below)			
Please select one	Main house (bath or bath/shower)			
	Vicarage (bath/shower)			

Is twin occupancy required? Yes No

If yes, please state the name of the person you will be sharing with

If they are attending a course, please state the code (a separate booking form must be completed if they’re attending a course)

If they are attending on a resident only basis (non-student) please add £75 PER NIGHT (full board).

YOUR DETAILS

Title First name  
Surname Male Female  
Address  
Postcode Country Date of birth  
Email  
Telephone home Work/mobile  
Nationality (Please check your VISA requirements)  
Special needs (Please provide brief details or supply a letter with your booking form)  
Dietary needs/mobility needs/other  
If this is your first course at West Dean, how did you hear about it?  
I’d like to receive the email newsletter Yes No  
I’d like an email notification when the new brochure is online Yes No  
I’d like to receive a postal copy of the new brochure Yes No  
I’d like my confirmation Emailed Posted

Sub-total 1st course  
(incl. accommodation)

Sub-total 2nd course  
(incl. accommodation)

Sub-total 3rd course  
(incl. accommodation)

TOTAL





# WEST DEAN COLLEGE TERMS AND CONDITIONS AND ACCOMMODATION FEES

## WEST DEAN COLLEGE TERMS AND CONDITIONS

- 1

**Booking a Course**

1.1

Courses are open to anyone aged sixteen (16) and over.

1.2

In order to book a place on a Course you must complete the Booking Form and return it to the Booking Office with the appropriate Deposit, unless booking online.

1.3

Your place on a Course will be subject to availability and your place on any Course will not be confirmed until we send you the Course joining instructions.

1.4

If the College is unable to offer you a place on the Course of your choice, it will notify You and Your name will be added to a Course waiting list. Any sums You have already paid to the College in respect of this Course will be returned to You.
- 2

**The College's Rights and Obligations**

2.1

The College reserves the right to change the venue, time, date, or Tutor of any Course where such change is necessary to facilitate the delivery or better delivery of such Course.

2.2

The College reserves the right to modify the content or method of delivery of any Course from time to time.

2.3

The College reserves the right to withdraw from any accreditation scheme at any time or to cancel any Course if in the College's opinion it is no longer viable.

2.4

The College reserves the right to give your contact details to your Course Tutors unless you contact our Bookings Office to opt out.
- 3

**Your Rights and Obligations**

3.1

You should bring Your joining instructions with You to the start of the Course.

3.2

You must notify the College, in writing, if any of Your registration details change including but not limited to Your name, address, telephone number and/or e-mail address.

3.3

You agree to comply with all of the College's policies and procedures applicable to You and to act with courtesy, consideration and integrity at all times towards the College, its staff and other students at the College. The College reserves the right, in its absolute discretion, to terminate this agreement and to remove You from the Course and/or to exclude You from the College in circumstances where Your conduct is deemed by the College to be unfit or unsuitable or damaging to the College or its reputation. If You are removed from the Course in accordance with this clause, the College will not refund any sums paid by You to the College.

3.4

The College may take and use images of You and/or Your work (including any videos or photographs or sound recordings) ("Images") for any purpose in connection with promoting the College and its activities. You must notify the College in writing prior to the Course start date if You do not agree to any such Images being used.
- 4

**Payment and Charges**

4.1

You must pay the Deposit at the same time as You send the College the Booking Form. Payment of the Course Fee (less any Deposit paid) will be due six (6) weeks prior to the Course start date. If the Course Fee is less than or equal to the Deposit value stated in the Brochure, or if booking online or by telephone, You must pay the full Course Fee at the time of booking.

4.2

If you fail to pay the full Course Fee when it is due the College reserves the right to cancel your place on the Course with immediate effect and to keep any Deposit that you may have paid.

4.3

The Course Fee and Accommodation Fee are as stated in the Brochure. The Course Fee includes use of the facilities and refreshments as further described in the full course description.

4.4

You may pay (or part-pay) the Course Fee for short courses (including any accommodation charges) using gift vouchers (which are available from the College in the values of £5, £10, £25, £50 and £100).

4.5

You must pay all charges in connection with any payments made by bank transfer.

4.6

Any damage caused by You (other than fair wear and tear) to the College, its facilities, equipment or resources will be separately invoiced by the College and such amounts shall be payable by You on demand.
- 5

**Course Transfer/Cancellation**

5.1

You may transfer Your booking to an alternative published course, providing there is a place available on that course, however Your request must be received at least six (6) weeks prior to the Course start date for the original Course. The College will charge You an administration fee of twenty-five pounds (£25) in order to transfer courses. If the Course Fee for the alternative Course is more expensive than the original Course you must pay any additional Course Fee immediately upon making the request to transfer. The College will reimburse the difference in Course Fees to you (less the £25 admin charge) if the original Course Fee was more expensive than the Course Fee for the alternative Course.

5.2

The College reserves the right to cancel this agreement with You if it is prevented from or delayed in the carrying on of its business due to circumstances beyond its reasonable control.

5.3

The College reserves the right to cancel the Course at any time, in this event You will be notified as soon as possible.

5.4

If Your booking and/or Course is cancelled by the College You can:

5.4.1

transfer to another Course (You will have to pay any additional Course Fee); or

5.4.2

receive a full Refund for any Course Fee or Deposit you have paid.

5.5

Cancellation of bookings by You

5.5.1

if You wish to cancel Your booking, You must notify the Bookings Office as soon as possible by telephone and then confirm such cancellation in writing;
- 6

**Refund Policy**

6.1

If You cancel Your booking within the Cooling Off Period (as defined in clause 19.1.4), You will be entitled to a full Refund (including Refund of Your Deposit), pursuant to the Consumer Protection Regulations.

6.2

Subject to clause 6.1, provided You cancel Your booking no later than six (6) weeks prior to the Course start date, the College will refund all sums paid by You in respect of the booking save for the Deposit value stated in the Brochure.

6.3

The College will refund neither the Course Fee nor Your Deposit if You:

6.3.1

cancelled Your booking within six (6) weeks of the Course start date; or

6.3.2

fail to attend all or any part of the Course for any reason whatsoever including (without limitation) ill health.

6.4

Save as provided for in clauses 6.1 and 5.3, the College will be under no obligation to refund Your Deposit.

6.5

Subject to clause 6.1, You will not be entitled to a Refund of any Course Fee (or other fees) if the College terminates this Agreement due to Your breach of any of these Terms.
- 7

**Accommodation**

7.1

Accommodation for Course study is allocated on a first-come, first-served basis. If the College does not offer You Your preferred choice of accommodation, then the College will use reasonable endeavours to allocate You alternative accommodation and Your fees will be adjusted accordingly.

7.2

The College will use reasonable endeavours to ensure that Your room is available from 4.00pm on the day you are due to arrive and You must vacate rooms by 10.00am (both times GMT) on the last day of your Course.

7.3

You must ensure that the accommodation, its furnishings and effects are kept as clean and tidy as is consistent with their proper use and in any event You shall ensure that such are in no worse a condition (fair wear and tear excepted) upon the end of Your stay than they were when You originally entered such accommodation.

7.4

You will notify the College immediately of any damage to the accommodation, its furnishings or effects (whether caused by You or otherwise) on vacating Your room. You are not permitted to share Your room with anyone else at any time unless arranged in advance with the College and any additional fees have been paid.
- 8

**Accessibility**

8.1

The College's premises comprise a large historic building with several changes in floor level. The College has made adaptations to its premises in an attempt to enable those with disabilities to attend Courses. You must indicate any concerns You may have in relation to access (or any other concerns) on Your booking form. You can give specific details on a separate, confidential, sheet of paper. You will then be contacted by a member of the College's staff who will discuss Your individual requirements.
- 9

**Materials and Equipment**

9.1

Prior to the start of your Course You will be given a detailed list of materials and/or equipment which are needed for the Course. The cost of such materials and/or equipment is not always included in the Course Fee, thus You may have to pay for such materials and/or equipment in addition to the Course Fee.
- 10

**Limitation of liability**

10.1

This clause 10 sets out the entire liability of the College in respect of any breach of these Terms; and any tortious act or omission including negligence arising under or in connection with these Terms.

10.2

Notwithstanding any other provision in these Terms, neither party's liability to the other for death or personal injury resulting from its own negligence shall be limited.

- 10.3

The College shall not be liable to You for any of the following losses or damage (whether or not losses or damage were foreseen, direct, foreseeable, known or otherwise): loss of revenue; loss of actual or anticipated profits (including without limitation loss of profits on contracts); loss of the use of money; loss of business; loss of opportunity; loss of goodwill; loss of reputation; loss of, damage to or corruption of data; or any indirect, special or consequential loss or damage howsoever.
- 10.4

Subject to clauses 10.2 and 10.3 above, the total aggregate liability of the College arising out of, or in connection with these Terms whether for negligence or breach of contract or any case whatsoever shall be capped at the total amount of sums paid to the College by You.
- 10.5

The terms of this clause 10 shall survive the termination of these Terms.
- 11

**Changes to Published Information**

11.1

While the College has made reasonable endeavours to ensure the accuracy of the Brochure, the College reserves the right to make changes to any Courses (or other information) as may be necessary. You will be notified of any proposed changes to the Course in advance, wherever this is reasonably possible.
- 12

**Notices**

12.1

Any notice or other communication required to be given by You to the College under these Terms, shall be in writing and shall be delivered personally, or sent by pre-paid first-class post or recorded delivery or by courier, to the Director of Finance and Enterprise at the address set out on the back cover of this Brochure or as otherwise specified by the College in writing to You.
- 13

**Waiver**

13.1

A waiver of any term, provision or condition of these Terms shall be effective only if given in writing and signed by both parties and then only in the instance and for the purpose for which it is given.

13.2

No failure or delay on the part of the College in exercising any right, power or privilege under these Terms shall operate as a waiver of such right, power or privilege, nor shall any single or partial exercise of any right, power or privilege preclude any other or further exercise of it or the exercise of any other right, power or privilege.

- 14

**Invalidity**

14.1

If any provision of these Terms (or part of any provision) is found by any court or other authority of competent jurisdiction to be invalid, illegal or unenforceable, that provision or part-provision shall, to the extent required, be deemed not to form part of these Terms, and the validity and enforceability of the other provisions of these Terms shall not be affected.

14.2

If a provision of these Terms (or part of any provision) is found illegal, invalid or unenforceable, the provision shall apply with the minimum modification necessary to make it legal, valid and enforceable.
- 15

**Entire Agreement**

15.1

These Terms and its Schedule constitute the entire agreement and understanding between the parties and supersedes any previous agreement between the parties relating to the subject matter of this Agreement.

15.2

You acknowledge and agree that in accepting these Terms You do not rely on, and shall have no remedy in respect of, any statement, representation, warranty, or understanding (whether negligently or innocently made) of any person (whether party to these Terms or not) other than as expressly set out in these Terms. Nothing in this clause shall operate to limit or exclude any liability for fraud.

15.3

Unless otherwise expressly provided elsewhere in these Terms, the Agreement may be varied only by a document signed by both parties.
- 16

**Exclusion of third party rights**

16.1

The Contracts (Rights of Third Parties) Act 1999 shall not apply to these Terms and no person other than the parties to the Agreement shall have any rights under it, nor shall it be enforceable under that Act by any person other than the parties to it.
- 17

**Governing law and jurisdiction**

17.1

These Terms, and any dispute, controversy, proceedings or claim of whatever nature arising out of or in any way relating to them or their formation, shall be governed by and construed in accordance with the laws of England and the parties submit to the exclusive jurisdiction of the English Courts.

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**Enquiries and other important information**

18.1

The following are not permitted on the College's premises (or in the courtyard eating area):

18.1.1

Smoking; or

18.1.2

pets, other than assistance dogs (and such must not be left in vehicles in the College's car park at any time).

18.2

The College will endeavour to cater for special diets required for medical reasons. You must provide details on Your booking form if You have any special dietary requirements. If You wish to discuss Your requirements in detail, contact the Head Chef on telephone number 01243 818268.
- 19

**Definitions**

19.1

In these Terms the following words shall have the following meanings:

19.1.1

"Brochure" means the current Course brochure in which the Course was advertised;

19.1.2

"Booking Form" means the form contained within the Brochure;

19.1.3

"College" means Weat Dean College, part of The Edward James Foundation Ltd (charity number 1126084, company number 6689362);

19.1.4

"Cooling Off Period" means the period after You send Your completed Booking Form to the College and ending upon the expiry of the following fourteen (14) day period;

19.1.5

"Consumer Protection Regulations" means the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013;

19.1.6

"Course" means the course of study run by the College;

19.1.7

"Course Fee" means all the fees to be paid by You or on Your behalf to the College under these Terms, as stipulated in the Brochure;

19.1.8

"Deposit" means the deposit to be paid to the College to reserve Your place on the Course (as set out in the Brochure);

19.1.9

"Refund" means a refund of the Course Fee following cancellation under clause 5 of these Terms such refund to be made within fourteen (14) days beginning with the date on which notice of cancellation was sent;

19.1.10

"Terms" means these standard terms and conditions.

ACCOMMODATION FEES WINTER 2015/16				ROOMS		STANDARD ROOMS		SUPERIOR ROOMS	
Price per person. Accommodation includes dinner and breakfast (see course entries for course fees).				with shared bathroom (Main House) with ensuite shower (Annexe)		with private bath/shower, ensuite or adjacent (Main House/Vicarage)		with ensuite bath/shower (Main House/Vicarage)	
						Single occupancy	Twin occupancy	Single occupancy	Twin occupancy
WE	Weekend (Fri eve to Sun pm)			£112		£152	£102	£192	£122
2D	2 day course			£112		£152	£102	£192	£122
LW	Long weekend (Thu/Fri eve to Sun/Mon pm)			£172		£232	£157	£292	£187
3D	3 day course			£172		£232	£157	£292	£187
4D	4 day course			£232		£312	£212	£392	£252
5D	5 day course			£292		£392	£267	£492	£317
7D	7 day course			£412		£552	£377	£692	£447
MI	9 days	Musical Instrument making		*£468		*£648	*£423	*£828	*£513

\* The course fees shown against the course entries for MI include all dinners as evening sessions are planned – the room rates have therefore been reduced accordingly.

**RESIDENT ONLY (NON-STUDENTS)**

A rate of **£75 per night full board** is payable by a partner sharing a room with a paying student.

**COURSE DEPOSITS (POSTAL BOOKINGS ONLY)**

Per person per course: More than six weeks prior to the course, a deposit of £125 secures a place (or the full course fee if £125 or less). Any balance is payable six weeks prior to the start of the course.





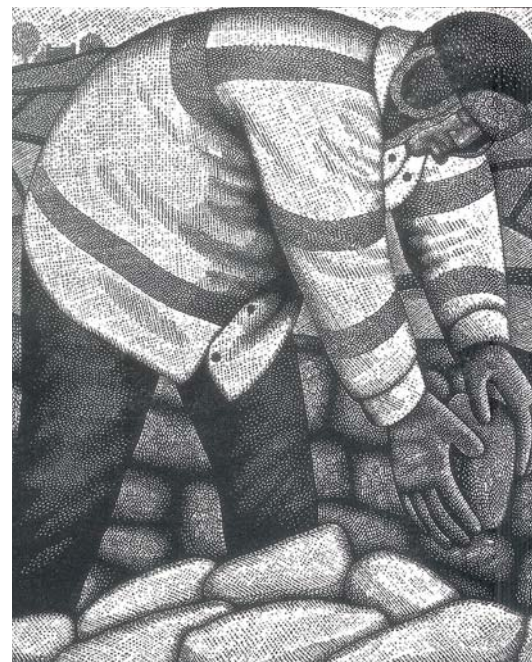


WEST DEAN  
COLLEGE

“

It has the ambience of an amazing place, first rate artist teachers, variety of courses and great bed and breakfast service – one step from heaven (in heaven it will be free). ”

Ute Lye, Wood engraving



#### BOOK ONLINE OR BY TELEPHONE

Tel 01243 818300

Tel from abroad +44 (0)1243 818300

Fax +44 (0)1243 818293

Email [bookingsoffice@westdean.org.uk](mailto:bookingsoffice@westdean.org.uk)

Online [www.westdean.org.uk](http://www.westdean.org.uk)

West Dean College  
Chichester  
West Sussex  
PO18 0QZ

#### FOLLOW US



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West Dean College is part of the Edward James Foundation Ltd, a charitable trust that also includes the West Dean Gardens, West Dean Estate, West Dean House and West Dean Tapestry Studio. Charity registered No. 1126084.

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Bottom – Anna Lambert, Bernadette Hehenberger. Back cover images (top to bottom): Harry Brockway, Alex Powell.

Brochure design: [oysterdesign.co.uk](http://oysterdesign.co.uk)

