



Course	Interior/Exterior
Tutor	Eigil Nordstrøm and Martin Brown
Day & time	Monday, 10am – 5pm
Dates	24/04/17 - 26/06/17 Bank Holidays 1/05 & 29/05 (Normal classes)
Course Code	D1603P06
Level	Beginner/ Intermediate (Level 1+)
Room	Studio 5
Cost	£495



What is this course about?

This exciting course will use interior and exterior locations as a means of exploring all kinds of pictorial possibilities, both narrative and formal.

The first part of the course will be creating work in response to interior settings. Starting in the studio, we will consider issues of perspective such as establishing the horizon line, key vanishing points and receding lines. We will consider how to interpret light in terms of tone, colour, reflection and shadow, in order to create interesting paintings that capture a sense of atmosphere in different interior spaces, working with a series of oil sketches. We will then move to interior spaces around the Imax and Southbank Centre in Waterloo, and learn how to use sketches made on site to create a painting in the studio, relating the choice of composition and focus of the painting to the individual student's practice.

For the second five weeks, students will work with urban and 'rural' landscapes. In this part of the course, we will work on-the-spot in the London Bridge area and in a London park, making sketches and studies in locations such as Borough Market and down by the River, creating compositions that generate a sense of place and feed off the energy of the city and its rural spaces. We will work on quick "alla prima" paintings as a means of investigating how to make meaningful and highly charged paintings of the landscape in a short time and will develop a working method that allows students to be open to the numerous possible directions that a painting might take.

What topics do we cover?

- Basic perspective in theory and practice
- Tone, colour, atmosphere in the interior
- The art of sketching: gathering information on location
- Developing sketches into paintings
- Brush technique, mark making and paint application
- Colour mixing and organising the palette
- Selecting a motif and composing an image

- Considering how to capture the energy of the city
- Organising and drawing the shapes in the landscape
- Selecting the most impactful value and colour relationships
- Looking at the work of landscape/interior painters of the past and present and examining their approaches

By the end of the course you will:

- Have experience of sketching on-the-spot and developing the sketches into paintings
- Understand the practicalities of painting outside
- Know how to paint an impactful landscape from life in a day or less
- Have experience of selecting and composing an interior or a landscape painting from a complex source
- Understand how to mix an appropriate colour palette for painting in the landscape

What level is the course and do I need any particular skills?

This course is suitable for all levels, both beginners and advanced, although some familiarity with drawing, colour mixing and handling of paint is recommended.

How will I be taught, and what feedback and support will I get?

Your experienced tutor will support you throughout the course in both group sessions, demonstrations, and one-to-one support providing regular feedback, critique and constructive advice. Both parts of the course end in a final round up session and should you wish for any specific feedback or support, please speak with your tutor at any point during your course.

About your tutors

Eigil Nordstrøm is a Norwegian painter currently based in London. He studied with Peter Sutton in Norway, and Hans-Peter Szameit in Sweden, before completing the Diploma in Painting at The Art Academy, where he was the Wolfendale Patron's Prize winner of 2011. He completed his MA in Fine Art at the City & Guild's School of Art in 2014, and subsequently won the Art Gemini Prize. He has a wide experience in teaching drawing and painting, has exhibited both in the UK and Norway. <http://www.eigilartist.com/>

Martin Brown is a practising artist, based in London for the last fourteen years, originally from Australia. He undertook his studies and lectured painting at the National Art school in Sydney. He has had several solo exhibitions at the commercial gallery "Australian Galleries" in Sydney, and has had solo Exhibitions in London and Switzerland and recently exhibited in a two person show in Paris. His work has also been included in various group exhibitions internationally. Martin's painting deals primarily with the depiction of the urban environment. Martin was recently awarded the Founders Purchase Prize ING Discerning Eye 2016

<http://martinbrownartist.com>

Weekly breakdown

Courses at the Art Academy offer a structured approach to ensure specific subjects, skills and methods are covered. Below is a weekly breakdown of what will be covered. Please bear in mind that these classes will move with the pace of the class so a degree of flexibility of what will be covered on which day will be employed.

Week	Date	Topic/skills covered	Location/ Tutor	What to bring
1	24 April	<p>INTERIOR Introduction to the interior space. Perspective in theory and practice, drawing in the studio and around the building.</p> <p>Looking at tonality and atmosphere, doing tonal oil studies in studio, focusing on handling the tonal range, reflection of light and hard vs. soft edges.</p>	Eigil Nordstrøm Studio	Sketchbook and drawing equipment, oil painting paper or canvas boards, oil painting equipment. See Preparation Requirements for full details
2	1 May	Presentation and discussion on atmosphere and colour, quick painting studies in the studio and around the building, focusing on capturing temperature of light.	Eigil Nordstrøm Studio	Oil painting equipment, 3-6 small-medium surfaces
3	8 May	<p>Morning: Sketches on location (TBC), using drawing to record information.</p> <p>Afternoon: Working up a quick painting from the morning's sketches in the studio. Discussing issues/advantages with working from sketches.</p>	Eigil Nordstrøm Meet on location (TBC by tutor in advance) Afternoon: Studio	Oil painting equipment, including small canvases/boards/primed paper, sketchbook and drawing materials.
4	15 May	<p>Morning: Meet at Costa Coffee at the IMAX, Waterloo. Collecting source material in sketchbooks and photography from interior spaces in the area.</p> <p>Afternoon: Work in the studio, creating a composition from source material, discuss approaches when working from photographs/sketches.</p>	Eigil Nordstrøm Morning: Costa Coffee, Imax Waterloo Afternoon: Studio	Sketchbook and drawing materials, + materials for colour studies, such as watercolour/ pencils/pastels etc (or oils if preferred)

5	22 May	Developing a final piece from sketches made in previous week.	Eigil Nordstrøm Studio	Canvas to suit composition, oil paints.
6	29 May	URBAN LANDSCAPE Meet your tutor at the Art Academy for discussion about painting/drawing the urban landscape. After that you will go to locations in London Bridge (within walking distance from the Art Academy) to begin sketching, painting and collecting information. The first week is very much about gathering information to develop further over the next weeks. Small drawings and oil sketches to begin with to then develop into paintings.	Martin Brown Meet 10am at the Art Academy (Studio 3) then walk to locations in London Bridge. Spend whole day sketching, painting and collecting information outdoors.	Oil painting paper or small primed canvases, oil painting equipment, drawing paper/materials, portable easel preferable, weather-related material (hat for sun-guard, waterproofs for light showers). See Preparation Requirements for full details
7	5 June	Meet 10am at the Art Academy then walk to locations in London Bridge. Spend whole day continuing sketching, painting and collecting information outdoors.	Martin Brown Studio then locations in London Bridge	See above
8	12 June	Use the information/images you have made over the past 2 weeks to continue making work in the studio, making new work based on this. Final critique at end of day. Finally, group discussion on painting the rural landscape, in preparation for the following two weeks.	Martin Brown Studio	Canvas to suit composition, oil paints and equipment.
9	19 June	RURAL LANDSCAPE Meet tutor at 10am in a London Park, tutor will advise in advance. Your tutor will give a brief introduction then spend the day	Martin Brown TBC	See above

		walking around, giving the students individual critiques. This part of the course focusses on the challenges of capturing the rural landscape.		
10	26 June	Using the information/images you have made over the past week to continue making work in the studio, making new work based on this. Final critique at end of day.	Martin Brown Studio	See above (though indoors, so no need for outdoor materials on this day)

Preparation Requirements & Additional Costs

STUDENTS MUST BRING THEIR OWN MATERIALS.

Below is a list of what is currently required for the course. Please also check the 'what to bring' sections above. Your tutor will advise if further materials or equipment are required as the course progresses.

Paints: Oils recommended (if you can, buy Artist's Quality Paints. It will cost more but it will go further and the range of colour you can achieve will be far greater. But student quality paints are ok too).

- Titanium White (large tube)
- Lemon Yellow
- Cadmium Yellow or Indian Yellow
- Burnt Sienna
- Cadmium Red Light
- Alizarin Crimson
- Raw Umber
- Burnt Umber
- Permanent Green Light
- Sap Green
- Ultramarine Blue
- Phalocyanine Blue, or Cerulean Blue
- Viridian / or cool transparent Green (optional)
- Raw Sienna (optional, very useful colour)

Canvases/Boards: Small canvases of the same size can be separated with four 1 cm slices of cork and taped or tied together (this applies mainly to the exterior part of the course).

- 2 or 3 x small canvases/acrylic primed boards (mdf or thin plywood - however make sure they are gesso primed, Winsor & Newton or Ampersand are also good) or canvas taped to a drawing board (carryable sizes)
- In addition primed paper or extra canvas roll or oil painting paper

Masking Tape

Palette - At least A3. There is nothing like too small a palette to hinder your painting

Palette Knife

Dipper - double dippers are recommended

Medium

- Empty Jam Jar or small glass bottle with top
- Only odorless spirits, Sansodor or Zest-it (the Academy is a white spirit free environment)

Rags or Kitchen Paper

Easel - Pochard Box, Box Easel or Sketching Easel, not completely necessary for the interior weeks. The Mabef M/27 Sketching Easel is good as it has a platform for the palette which is very useful. Winsor & Newton make some excellent easels as well

Drawing Equipment:

- Pocket Sketchbook
- Soft pencils (2b at least)
- Charcoal
- Pastels or coloured pencils
- Rubber

Viewfinder (two 90 degree corners of white or grey card and a bulldog clip)

Brushes - A mix of Filbert and Round Hog or Hog synthetic mix: Sizes 2, 4, 6, 12 and a large 1" flat brush at least. Large Brushes are important because they help us keep the painting simple. I recommend <http://www.rosemaryandco.com> online but be sure to tick THE LONG HANDLE OPTION

Plastic bag- for rubbish

Clothing:

- Hat for hot and cold/wet weather
- Waterproof jacket
- Waterproof shoes or boots if wet

If you do not have your own painting materials, there is an option to order an **Oil Painting Pack** at the time of booking which will be available when you arrive for your first class. You can purchase this via the following link;

<http://artacademy.org.uk/evening-classes/materials/>

An **Oil Painting Pack** (£50.00) contains:

A set of bristle brushes, both flat and round, suitable for either oils or acrylics

One tear off palette (9"x12")

One palette knife

One bottle Zest-it (250ml)

One 10"x 12" canvas board

One 10"x 14" canvas board

Two 12"x 16" canvas boards

6 Daler Rowney (*Georgian*) oil tubes: Titanium White, Cadmium Yellow, Alizarin Crimson, Cadmium Red, French Ultramarine and Burnt Umber

Certain materials can also be purchased from the Academy shop during shop hours. Please check in advance of your class if the item you require is available, as the Academy may not stock all items listed above.

Weather

If the weather is bad we will work in the studio. However, it should still be possible to work outside gathering information with umbrellas for a short while in light rain. In the event of

bad weather at the start of a day's painting, the Academy will contact you to let you know to go directly to the Art Academy. If it rains part way through the day, we will return to the Academy to complete the day's work or draw in The Victoria and Albert Museum.

Resources & Further Reading

Relevant artists for interior:

Giacometti, Wilhelm Hammershoi, Edward Hopper, Luc Tuymans, Carla Klein, Paul Winstanley, James Hart-Dyke, Anselm Kiefer.

Relevant artists for exterior:

Edward Hopper, Richard Estes, Clive Head, Richard Diebenkorn, Jean Baptiste Camille Corot, John Constable.

Welcome to The Art Academy

We are looking forward to welcoming you to The Art Academy and wish you the very best for your course. If at any time you would like to speak to a member of the team please feel free to contact us using the details below.

We value feedback on all of our courses so please keep us posted on your progress.

Who can I contact for further information?

General information and advice on courses at The Art Academy is available from the main office, open Monday to Friday 09:00 – 17:00 during term time.

Tel: +44 (0) 20 7407 6969 or email our Administrator, Aimee Brigginsshaw:
info@artacademy.org.uk

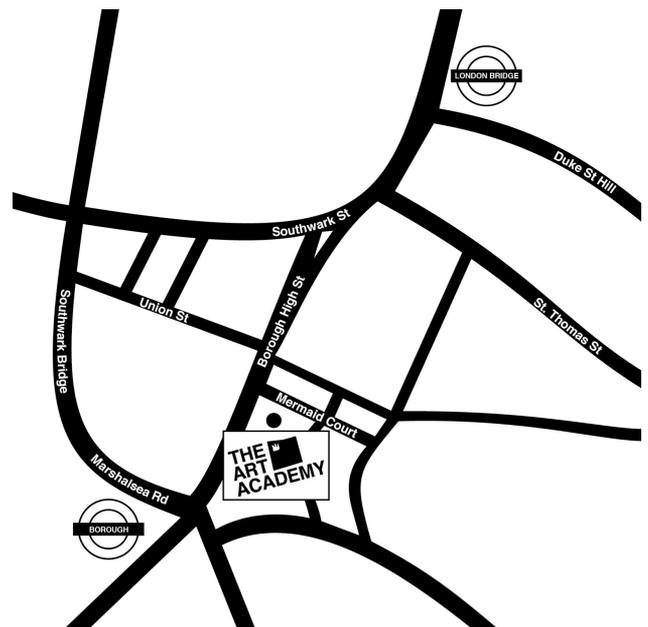
Location

The Art Academy is conveniently located minutes away from London Bridge (Northern and Jubilee lines, National Rail services) and Borough (Northern line) underground stations - follow signs for Borough High Street to exit. Please [click here](#) for a map.

Just moments walk from the Thames, the Art Academy is also ideally located for access to:

White Cube
Tate Modern
Jerwood Gallery

If you would like to make the most of the area a member of the team will be happy to advise you on areas of interest locally.



Refreshments & Facilities

All students have access to the common room located in the Barn, on the ground floor of

the Mermaid Court building. Here you will have use of a fridge, kettle, microwave and eating area.

There is a wealth of supermarkets, shops and cafes in the area as well as the world-famous Borough Food Market, five minutes walk away.

Disabled Access

We make every effort to accommodate students' access requirements, but if you have mobility issues, please speak to a member of the Academy team before booking.

Further Details

- You will need to have paid in full for your class before the first session of your class, your place is not guaranteed until we have received payment.
- If you purchased a materials pack online (painting or drawing classes) this will be given to you on the first session of your course upon your arrival.
- Ensure that you wear old clothing, as you may get messy!
- All artwork at the Academy MUST be taken home at the end of the course.
- Please ensure that your mobile phone is switched off, or is on silent, during the class.
- Please read the Health and Safety Guidelines carefully, provided at the beginning of your course.