

Course Title	The Fundamentals of Portraiture
Tutor	Julia Hawkins
Studio Session Dates	Mondays; 15th September to 24th November 2025 (10 Weeks) Reading Week - 27th October - 31st October 2025.
Session Times	10:30AM - 4:30PM
Course Code	E2501P006
Studio	Project Space
Course Fees	£675.00

Course overview

This course is a revision course for students with some experience of portrait painting. It examines fundamental aspects of portrait painting to ensure you have a comprehensive understanding of the techniques and skills required. You will analyse form and colour, consider again the handling and mixing of colour, and how it applies to portrait painting.

Your tutor will support you fully throughout the course in both group sessions and one-to-one, providing regular feedback, critique and constructive advice.

Learning Outcomes

Students will be able to:

Develop knowledge of different stylistic approaches to portraiture, past and present, analyse the work of others and apply findings in their own work.

Analyse, mix and apply colour in a practical and precise way, including for skin tones.

Find solutions to the problems of arranging a subject with reference to the paintings of the past.

Understand the structure of the head and convey depth through the use of tone and colour.

Understand the head in relation to the space around it and create balanced compositions.

Apply safe-working practices at all times.

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

This course is suitable for all levels.

About your tutor

Julia Hawkins is a contemporary figurative artist based in Surrey, UK. Julia's modern impressionist style is well recognised and her works are sought after by collectors both in the UK and internationally. Elected a Member of the Royal Institute of Oil Painters and the New English Art Club, she is a regular exhibitor at the Mall Galleries in London as well as in private galleries such as Jonathan Cooper Park Walk Gallery. Her work has been selected for the Lynn Painter-Stainers Prize and Ruth Borchard Self-Portrait Prize. Julia also shows her works with Chelsea Art Society and in Surrey.

Weekly breakdown

Below is a weekly breakdown of what will be covered. Please bear in mind that these sessions will move with the pace of the group, so a degree of flexibility of what will be covered on which day will be employed.

Wk	Date	Topic/Activity	Location, Tutor & Model	What to bring
1	15/09/25	<p><u>Structure and Tone in Drawing the Head</u></p> <p>H&S briefing</p> <p>Drawing with pencil or charcoal, we will consider the structure of the head referring to the skull and look at ways to simplify the subject.</p> <p>We will consider the notion of proportion and planar analysis which is key to drawing and painting.</p> <p>We will use both line and tone to create volumetric form, referring to the drawings of other artists.</p>	<p>Julia Hawkins</p> <p>Model x 1 (week 1 of 2 week pose)</p> <p>Project Space</p>	<p>A2 size drawing paper.</p> <p>Eraser</p> <p>Range of graphite pencils from HB to 6B <u>or</u> Willow charcoal</p> <p>Sharpener/blade</p>
2	22/09/25	<p><u>Structure and Tone in Drawing the Head (continued)</u></p> <p>Week two of a two week sustained pose we will continue to work with structure and tone in drawing the head. The class will consider the role of details in a drawing, their order and their subordination in relation to the concept of the whole in a portrait.</p>	<p>Julia Hawkins</p> <p>Model x 1 (week 2 of 2 week pose)</p> <p>Project Space</p>	<p>Above drawing equipment</p>
3	29/09/25	<p><u>Understanding Tone</u></p> <p>We will consider format, scale and field of view, primarily through the drawings of Seurat.</p> <p>You will make one or two small sketches to try different options before concentrating on tone to make a tonal monochromatic painting. Initially you will block in the entire surface with 3 tones, then gradually introduce subsequent halftones.</p> <p>Oil colour: Raw umber or Ivory black, White</p>	<p>Julia Hawkins</p> <p>Model x 1</p> <p>Project Space</p>	<p>A4 hard-back sketchbook <u>or</u> A3 size drawing paper, 6B or 8B soft graphite pencil or charcoal</p> <p>Medium size canvas board. Oil colours: Raw umber or Ivory black and white. No synthetic brushes please</p> <p>2 x small 8 x 10 inches boards</p>

4	06/10/25	<p><u>Limited Palette</u></p> <p>AM: We will look at colour and colour mixing. You will explore warm and cool, and use a limited palette of natural colours - Ivory black, Venetian red or Cadmium red, yellow ochre (and white).</p> <p>PM: You will experiment with a different kind of limited palette consisting of three pure primary colours: Cadmium red, Cadmium yellow and Blue (and white).</p>	<p>Julia Hawkins</p> <p>Model x 1</p> <p>Project Space</p>	<p>4 x small to medium canvas boards approximately A4 size</p> <p>Oil painting equipment</p>
5	13/10/25	<p><u>Expanded Palette</u></p> <p>We will be using an expanded palette, which will consist of: Ivory black, Burnt sienna, Yellow ochre, Brown (for example Burnt umber) and Ultramarine blue (and white).</p> <p>We will look into simplification of the composition, focusing on seeing large colour shapes and comparing big colour areas with each other in terms of their temperature, saturation and tone. Colour relationships and their tonality will be a necessary part of the process during the first day.</p> <p>Students will have the choice of focusing on the head and shoulder girdle or including the upper torso and arms in the composition depending on the chosen format of the painting.</p>	<p>Julia Hawkins</p> <p>Model x 1 (week 1 of 2 week pose)</p> <p>Project Space</p>	<p>1 x bigger canvas board or canvas appr size 18 x 24 inches or bigger</p> <p>Large long flat hog brushes</p> <p>Sketchbook, soft graphite pencil, viewfinder</p>
6	20/10/25	<p><u>Expanded Palette (continued)</u></p> <p>You will continue working on a portrait exploring areas within the painting, finding variation and structure of some important areas. The goal of this lesson will remain to not lose the freshness of colour and the integrity of the image, and not let the details dominate the whole.</p> <p>Group crit at the end of the day</p>	<p>Julia Hawkins</p> <p>Model x 1 (week 2 of 2 week pose)</p> <p>Project Space</p>	<p>All Oil Paints (see below)</p>
<u>READING WEEK 27/10/25 - 31/10/25</u>				

7	03/11/25	<p><u>Working with a full colour palette</u></p> <p>Full colour palette will include <u>all previous colours</u> <u>plus</u> two greens: Chromium oxide and Viridian and Cadmium red, Cadmium yellow and Alizarin crimson.</p> <p>Week one of a two week pose. We will revise what we have learnt in the first five weeks, continuing our exploration of pigments and colour mixing.</p>	<p>Julia Hawkins</p> <p>Model x 1 (week 1 of 2 week pose)</p> <p>Project Space</p>	<p>1 x bigger canvas board or canvas appr size 18 x 24 inches or bigger</p> <p>Large long flat hog brushes</p> <p>Sketchbook</p> <p>All Oil Paints (see below)</p>
8	10/11/25	<p><u>Working with a full colour palette (continued)</u></p> <p>Completion of painting followed by discussion/group crit</p>	<p>Julia Hawkins</p> <p>Model x 1 (week 2 of 2 week pose)</p> <p>Project Space</p>	<p>1 x bigger canvas board or canvas appr size 18 x 24 inches or bigger</p> <p>Large long flat hog brushes</p> <p>Sketchbook</p> <p>All Oil Paints (see below) and drawing equipment</p>
9	17/11/25	<p><u>Portrait composition</u></p> <p>Referencing examples from other artists, the tutor will arrange models in a more elaborate set up, including props and a backdrop.</p> <p>Larger canvas or canvas panel will be required for this project.</p> <p>You will make preparatory pencil or oil sketches before committing to paint.</p>	<p>Julia Hawkins</p> <p>Model x 1 (week 1 of 2 week pose)</p> <p>Project Space</p>	<p>1 x large canvas size 95 x 62 cm (2ft x 3ft)</p> <p>Large long flat hog brushes</p> <p>Sketchbook, viewfinder</p> <p>All Oil Paints (see below)</p>
10	24/11/25	<p><u>Portrait Composition</u></p> <p>We will continue working on the composition, retaining the dynamics of the figure and the chosen colour scheme of the work.</p> <p>Course finishes with a short critique</p>	<p>Julia Hawkins</p> <p>Model x 1 (week 2 of 2 week pose)</p> <p>Project Space</p>	<p>1 x large canvas size 95 x 62 cm (2ft x 3ft)</p> <p>Large long flat hog brushes</p> <p>Sketchbook</p> <p>All Oil Paints (see below)</p>

Preparation Requirements & Additional Costs

YOU MUST BRING YOUR OWN MATERIALS

The Academy is a white spirit and turpentine free environment and only odourless spirits, such as Zest-it or Sansodor, are permitted on the premises. Students must provide their own spirits, which can be recycled for longevity.

We request that you bring 2 small jars (one with a lid, one without) to hold your spirit, and a few cloths rags for brush cleaning (such as an old cotton t-shirt).

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.

You will need to bring the following:

- A4 hard-back sketchbook, range of graphite pencils from HB to 6B. Eraser. Stanley knife to sharpen pencils. Willow charcoal. Putty rubber and firmer eraser
- Two dippers/or double dipper
- Jam jar with lid.
- Only odourless spirits, Sansodor or Zest-it (the Academy is a Turpentine free environment)
- **Firm flat palette** (approximately A3 size)
- Kitchen towel or rags, protective clothing
- A number of canvas / canvas boards between roughly 16" x 12", 18" x 24" and 2ft x 3ft (for the final two weeks)
- Oil Paper Grained painting pad (A4 or A3) for colour exercises
- **Brushes:** assorted sizes of **hog long filberts and flats** (Large sizes are better when painting on large formats) * **No synthetic brushes please!**
- **A triangular palette knife medium size**
- **Oil paints:** Ivory black, Raw Umber, Burnt Umber, Raw Sienna, Burnt Sienna, Red Ochre Transparent (Winsor & Newton) - optional, Venetian red, Yellow Ochre or Gold Ochre, Cadmium Red, Cadmium yellow, Alizarin Crimson, Viridian, Chromium Oxide Green, French Ultramarine, Titanium White or Zinc White.
* **Artists' quality paints contain more pigment, therefore retain their brilliance for longer and last longer**
* **Colours you use the most should be bought in 200ml tubes to save money (eg. white, umbers, ochres, siennas, blue)**

Certain materials can 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 have this in stock.

The Academy has created an '**Oil Painting pack**' which contains part of the basic materials necessary for this component. Please either purchase an academy painting pack following the link below or source your the individual items from elsewhere; <http://artacademy.org.uk/evening-classes/materials/>

An **Oil Painting Pack** (£75.00) 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

8 Daler Rowney Georgian Oil paint tubes in: Titanium White, Lemon Yellow, Cadmium Yellow, Burnt Umber, Cadmium Red, Alizarin Crimson, French Ultramarine Blue, Coeruleum Blue..

Resources & Further Reading

Please note reading lists are suggested, not required.

Author	Year	Title	Publisher	Location
Schmidt, R.	2004	<i>Alla Prima: Everything I know about Painting</i>	Stove Prairie Press	Colorado
Causa, R	1965	<i>Diego Velazquez</i>		Milan
Rijnm V. Liedtke, W. Tancred Borenius	2015	Rembrandt	Phaidon Press	London
Shone, R.	1985	Manet	Park South Books	New York
Chitty, S.	1987	Gwen John	F Watts	New York
Peploe, G.	2012	S.J Peploe	Lund Humphries Publishers Limited	
Sotheby's	2005	The Scottish Colourists	Sotheby's	London
Sarabianov, D.V.	2012	Valentin Serov	Parkstone International	

Who can I contact for further information?

General information and advice on courses at 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 at academiccourses@artacademy.ac.uk

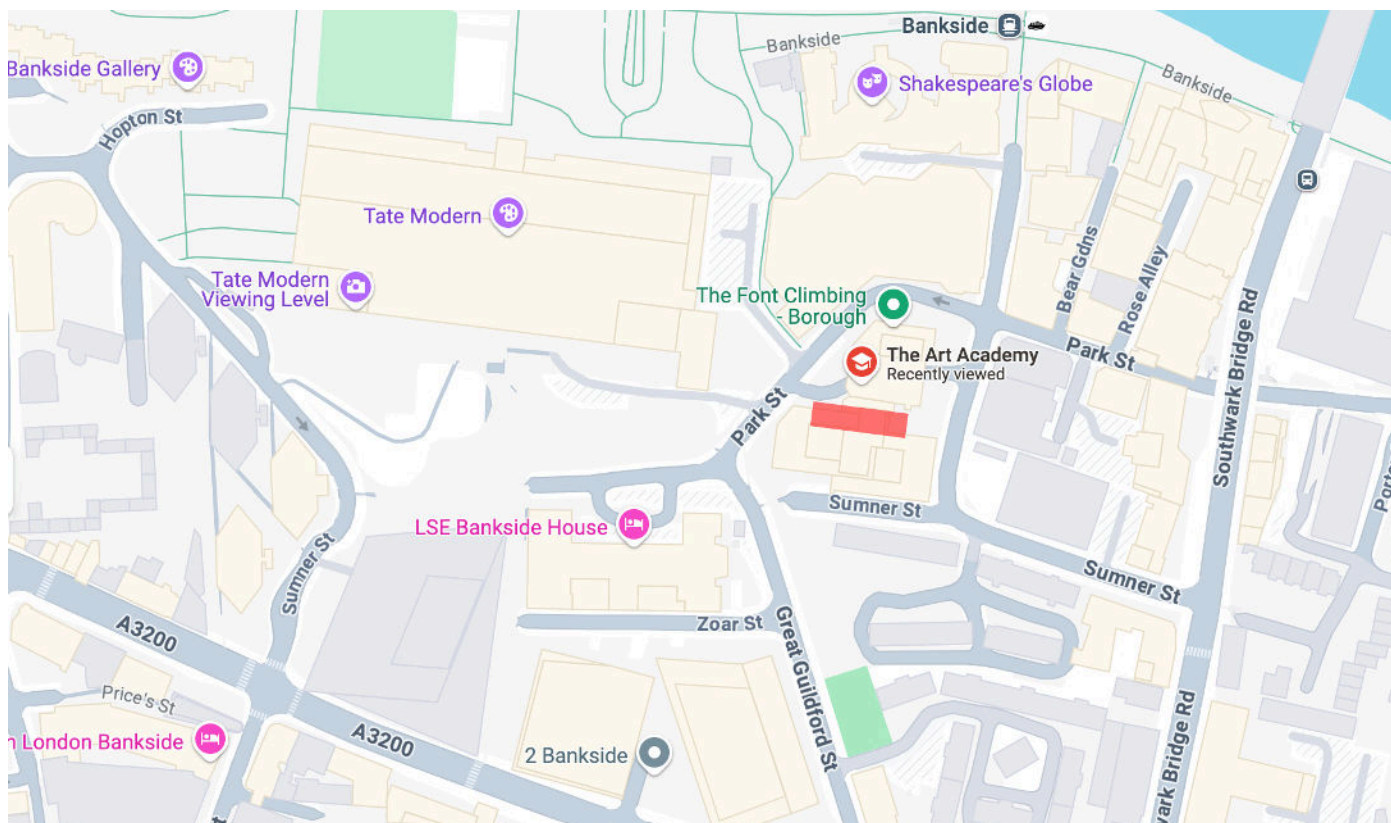
Locations - (Please check course location at the top of this document)

Art Academy – Bankside Campus

185 Park Street

London SE1 9BL

The Art Academy is conveniently located minutes away from London Bridge (Northern and Jubilee lines, National Rail services), Southwark (Jubilee Lines) and Borough (Northern line) underground stations. Please [click here](#) for a map, what three words input.



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

- White Cube
- Tate Modern
- The Globe
- Bankside 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 area located in the basement level of the 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, fifteen minutes walk away.

For health and safety reasons, all students, staff, and tutors must use a sealable keep-cup or container for hot drinks. Mugs and open cups are not permitted in our teaching spaces. As we do not provide keep-cups, please bring your own if you wish to use the coffee and tea facilities in our Hub area.

Disabled Access

The campus has an elevator and has no threshold from the street level providing full step free access. We make every effort to accommodate students' access requirements, if you have mobility issues please speak to a member of the Academy team before your course starts.

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 this will be given to you on the first session of your course upon your arrival.
- Ensure that you wear appropriate 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.
- If you wish to join any class for the next term please contact the office to re-book. Classes are becoming increasingly popular, so please book early in order to guarantee your place.
- If you have any further queries let us know and we will do our best to resolve them. Thank you for your cooperation and we look forward to seeing you.