

Art Academy

Elective Skills Workshop Course

Course Title	Paint Applications in Portraiture
Tutors	Tim Benson, Carl Randall, Charlie Pickard, Antony Williams
Studio session Dates	Thursdays; 18th September to 27th November 2025 Reading Week: 28th October - 3rd November 2024
Session Times	10:30AM - 4:30PM
Course Code	E2501P007
Studio	Project space
Course Fees	£675.00
Materials Cost	Egg tempera kit* £8

Course overview

This course is all about paint! Working with several different tutors, each of whom are practising portrait artists who work using very different painting techniques, you will be given the opportunity to explore a variety of ways of applying paint when painting a portrait. The results are likely to be significantly different from week to week. The course is suitable for people with some experience of portrait painting.

NB: Because this course is taught by 5 different tutors and is focused on different painting techniques, there are more materials required for it than for other courses.

Learning Outcomes

Students will be able to:

Create portraits utilising a variety of paint application techniques in oil and acrylic.

Create portraits using egg tempera.

Apply glazing techniques in the creation of portraiture.

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

Apply safe-working practices at all times.

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

This course is intended for those with some familiarity with oil painting.

About your tutors

Carl Randall is a graduate of The Slade School of Fine Art (BA Honours Fine Art Painting), the Royal Drawing School (the Drawing Year), and Tokyo University of Fine Arts, Japan (MFA and Doctorate in Painting). He has exhibited several times at the National Portrait Gallery's Portrait Award (2024, 2013, 2012, 2002), and was their Travel Award winner in 2012, where I had a display of 16 Japan-themed paintings at the Portrait Gallery. Carl has also exhibited numerous times at The Royal Academy of Arts Summer Exhibition (2019, 2013, 2009 2012); The Royal Society of Portrait Painters Exhibition at the Mall Galleries (2024, 2020, 2018, 2017, 2012), and at Flowers Gallery London (each year 2017-present). He has had solo exhibitions in London and Tokyo, and has taken part in Art Fairs in Switzerland, Japan, London, Turkey and Taiwan. Carl has work in the collections of The Royal Collection, University College London Art Museum, Tokyo Geidai Art Museum Japan, and Foundation Carmignac Paris. He is also the winner of The Sunday Times Watercolour Competition and The Nomura Art Prize Japan, as well as several other awards; and his work has been featured on the BBC World Service and CNN. <http://www.carlrandall.com>

Charlie Pickard is a classically trained fine artist, illustrator and author. Trained at the London Atelier of Representational Art, completing his training in 2017. His work has been seen at the Royal Society of Oil painters in

2017 and the Royal Society of British Artists in 2020, where he was awarded the Philip Delazlo Award for excellence and in the Royal society of Portrait Painters in 2024. Charlie also regularly contributes articles to various publications including Artists and Illustrators, Imaginefx and 3Dtotal. He Illustrated the book 'Anatomy for Artists' in 2020 and Authored the book 'Colour and Light' in 2021 and the book Anatomy in Motion in 2024, all in partnership with the publisher of 3Dtotal. Charlie continues to work, write, exhibit and teach out of his studio in London.

<https://charliepickardart.com/>

Tim Benson was educated at Glasgow School of Art and Byam Shaw School of Art from 1998-2001 and was the President of the Royal Institute of Oil Painters between 2018 and 2023. As a practised figurative artist Tim not only creates a distinguishable likeness of a subject but moreover evokes the sitter's character and mood. He is never satisfied with simple representation, rather concentrating on bringing to his work an emotive and often visceral quality. Tim regularly exhibits in solo and group exhibitions around the UK. He displays fine art paintings that stand on their own as collectible works of art and accordingly has established a large following and collector base. In addition to his fine art pieces, he accepts more formal portrait and figurative commissions in oil or charcoal.

<http://timbenison.co.uk>

Antony Williams trained at Farnham College of Art and Portsmouth University in the UK. He works almost exclusively in egg tempera which can be a painstaking and exacting medium, but which allows him to express a deep feeling about the look of the world. All of his work is based on direct and intense observation, and can produce as a result a very heightened sense of realism, where every surface detail is given almost equal and constant consideration. Williams' still lifes and portraits – like much art – underline the passing of time and mortality. This was the reason no doubt why his fine portrait of the Queen caused controversy. Inevitably, his method, his close vision, revealed that these were in fact the face and hands of an ageing woman. That is not how everybody chooses to think of the monarch. But as a work of art, and an exercise in sober, careful truth – telling like the best of his work – it was indeed, very impressive. <https://antony-williams.com/>

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(s) and Model	What to bring
1	18/09/25	Tim Benson After a demonstration you will undertake up to eight small oil portrait sketches. Using large, painterly marks and working quickly will help students concentrate on really looking rather than making assumptions about what a portrait 'should' look like.	Tim Benson Model x 2 Project space	Large tubes of 'student quality' oil paints to include Titanium White, Lemon Yellow, Cadmium Red, Burnt Umber, Alizarin Crimson and Ultramarine Blue. 8 canvases or prepared boards of around 12"x10". A range of hog hair bristle brushes.
2	25/09/25	Tim Benson You will create one painting of approximately 24inches x 20inches today. Using a larger brush (1.5inch wide approx) will allow large scale, sculptural mark making that describes the form of the head.	Tim Benson Model x 2 Project space	Large tubes of 'student quality' oil paints to include Titanium White, Lemon Yellow, Cadmium Red, Burnt Umber, Alizarin Crimson and Ultramarine Blue. 1 canvas or prepared board of around 24"x

				20". A range of hog hair bristle brushes.
3	02/10/25	<p>Carl Randall</p> <p>The classes with Carl Randall will focus on using the techniques of Verdaccio and Grisaille - tonal underpaintings on top of which colour is then applied. The project also looks at the simplification and interpretation of shape & tone, and the relationship between tone and colour.</p> <p>The first class will focus on laying down the tonal underpainting, studying shapes and light & dark. The skin is to be painted in tones of green (terre verte or sap green), and the hair and clothes are to be painted in grey. You will only need to bring in black, white and green paint on this day.</p>	<p>Carl Randall</p> <p>Model x 2</p> <p>Project space</p>	<p>Soft pencil (2B or 4B), eraser, compressed charcoal. Titanium white, ivory black and green acrylic paint. The type of green needs to be ideally Terre Verte, or Sap Green (earthy or grey greens). One medium (on the larger size) sized canvas (or canvas board), painted in a solid opaque mid-tone grey (half-way between black and white). Small brushes needed as well as large.</p>
4	09/10/25	<p>Carl Randall cont.</p> <p>Painting from the same model as the previous class, and from the same angle, students will apply glazes of colour on top of the tonal underpainting made in the first class. You will need to bring along a full range of colours on this day, a painting medium, soft and hard brushes.</p>	<p>Carl Randall</p> <p>Model x 2</p> <p>Project space</p>	<p>Full range of oil colours. Oil painting equipment. A painting 'medium', such as 'Oil painting medium', 'Glazing medium', Linseed oil, Liquin (not a thinner such as zest-it). Small brushes needed as well as large; soft brushes (sable) as well as harder brushes (hogs hair).</p>
5	16/10/25	<p>Charles Pickard</p> <p>Note: please bring canvases pre-toned with thinned raw umber paint that has been given a day to dry.</p> <p>Simplifying the large planes of the head and adhering to a simple clear structure, you will produce two quick head studies with a limited palette.</p> <p>The class will focus on:</p> <p>Understanding a four colour limited palette in depth with reference to 'colour space'.</p> <p>Structuring the palette to help structure observations.</p> <p>Conventions in painting flesh.</p> <p>Structural drawing in paint</p>	<p>Model x 2</p> <p>Charles Pickard</p> <p>Project space</p>	<p>Limited palette of Titanium White, your choice of red (Venetian red or Cad red), Transparent yellow oxide, Ivory black. 2 pre-stained canvas or panels of around 30cm x 40cm. Oil painting equipment.</p> <p>Please bring plenty of brushes</p>

6	23/10/25	<p>Charles Pickard</p> <p>Lesson two of two will focus on extending the process of painting a portrait throughout the entire day. We will consider ways of structuring a painting, breaking the process down into distinct phases. We will discuss problem solving and explore the versatility and improvisation that oil paint allows.</p>	<p>Model x 2</p> <p>Charles Pickard</p> <p>Project space</p>	<p>Palette of Titanium White, your choice of red (Venetian red or Cad red), Transparent yellow oxide, Ivory black, Alizarin Crimson, Cobalt Blue.</p> <p>2 pre-stained canvas or panels of around 30cm x 40cm.</p> <p>Oil painting equipment.</p> <p>Please bring plenty of brushes</p>
<u>READING WEEK 27/10/25 - 31/10/25</u>				
7	06/11/25	<p>Anthony Williams</p> <ul style="list-style-type: none"> - History - The history of egg tempera and looking at examples of other artists' work. - Pigments & Paint - Looking at the properties of pigments and egg tempera paint. - Making Paint - How to make your own paint - Experimenting - Exploring different ways of painting in egg tempera, including mark making and scratching away. - Developing a small portrait - You will then start to develop a small portrait from a reference, building up the portrait gradually in small touches of paint and washes. 	<p>Antony Williams</p> <p>No Model</p> <p>Project space</p>	<p>You are expected to obtain an egg tempera kit from Art Academy London which will contain the following:</p> <p>Titanium White Venetian red Ivory Black Yellow Ochre Vermillion Imitation Ultramarine Blue</p> <p>Quality white mount board sheet</p> <p>Eggs</p> <p>The Academy does not supply and you must also bring:</p> <p>Jackson's Studio Synthetic Watercolour Brushes (Pointed Round Series 505) Size: No. 1 and Size No. 00 (one for each student) - or similar</p> <p>Pro Arte synthetic brushes sizes 1, 2/0 and 3/0 from range 101</p> <p>Drawing things - including: 2b/3b pencils Rubber/sharpener Tracing paper</p> <p>Photograph of head & shoulders suitable to paint from (reference should be cropped, so</p>

				head dominates frame).
8	13/11/25	Anthony Williams You will continue to work on your painting from the previous week.	Antony Williams No Model Project space	As Above
9	20/11/25	Anthony Williams Please bring a canvas or panel thinly primed with a light grey tone The first part of the day will focus on drawing the head with paint, focusing on structure, flow of light and achieving likeness. The second part of the day will cover colour mixing with the Zorn palette and laying in the first pass of paint	2 Models Antony Williams Project space	A light grey toned canvas, around 30x40 cm The following oil paints: Raw Umber Titanium white Yellow ochre Cadmium red Ivory black Variety of brushes, filberts preferred Offset palette knife
10	27/11/25	Anthony Williams Carrying on from the previous session, we will build up the second paint layer, modelling form and developing the portrait	2 Models Antony Williams Project space	The painting from the previous week The following oil paints: Raw Umber Titanium white Yellow ochre Cadmium red Ivory black Alizarin crimson Cobalt blue Sap green or olive green Brushes Offset palette knife

Preparation Requirements & Additional Costs

YOU MUST BRING YOUR OWN MATERIALS.

Please note there will be a small charge for the egg tempera materials, which the Academy will supply. The exact cost will be confirmed before the start of the course **but this will not exceed £15.**

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 cloth 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.

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.

If you do not have your own 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 and can be stored at the Academy for the duration of your course.

An **Oil Painting Pack** (£65.00) contains:

A set of bristle brushes, both flat and round

One tear off palette (9"x12")

One palette knife

One bottle of Zest-it (250ml)

One 10"x12" canvas board

One 10"x14" canvas board

Two 12"x16" canvas boards

Eight Daler Rowney oil tubes of Titanium White, Cadmium Yellow, Lemon Yellow, Alizarin Crimson, Cadmium Red, French Ultramarine, Coeruleum Blue and Burnt Umber

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

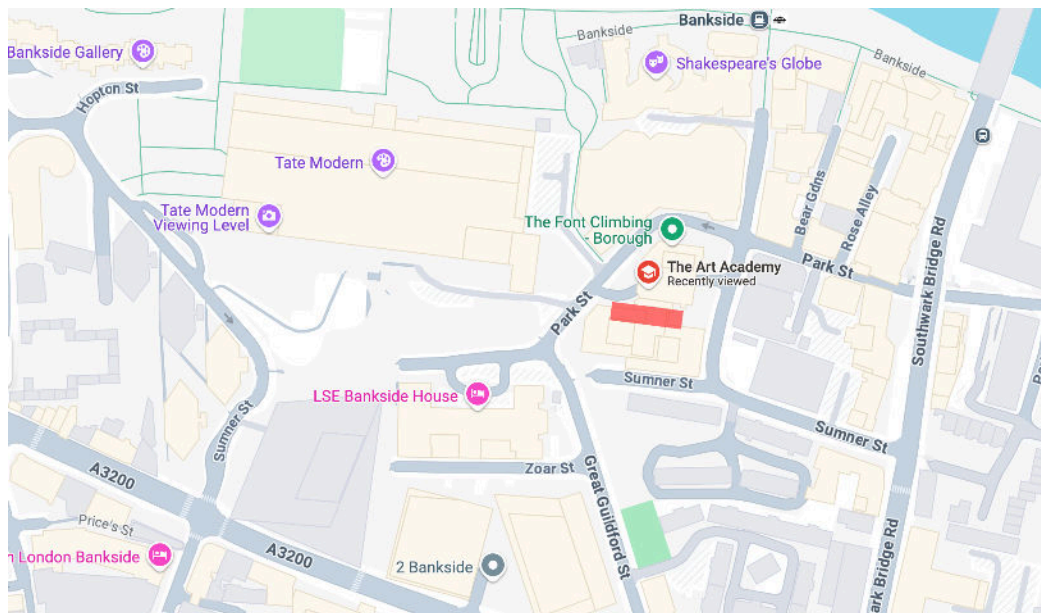
Locations - (Please check course location at the top of this document)

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.