

Course Title	Painting with Photographs
Tutor	Ed Sutcliffe, Sarah Jane Moon, Carl Randall
Studio Session Dates	Thursdays; 15 January 2026 - 26 March 2026 Reading Week: 16 February - 20 February 2026
Session Times	10:30AM - 4:30PM
Course Code	E2502P28
Location	Bankside
Course Fees	£675.00

Course overview

You'll explore the skills required to achieve effective results when working from photographs instead of from life. You will consider the problems of painting from photographs and ways of overcoming these, as well the advantages of working from photographs. The course will introduce the skills needed to produce photorealistic images, but doesn't limit you to painting in this way.

Learning outcomes

Students will be able to:

Transfer photographic images to canvas to develop compositions.

Create a series of paintings based on photographic source imagery.

Apply a structured approach to painting an image from a photograph, considering formal elements of painting such as edges, the application of paint, tone and colour.

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

Edward Sutcliffe is a figurative painter. His work has been shown in London, Dubai, Seoul and has been included in the BP Portrait Award Exhibition at the National Portrait Gallery 8 times - in 2000, 2007, 2009, 2010, 2011, 2012, 2014 and 2015. <https://www.edwardsutcliffeart.com/paintings>

Sarah Jane Moon is a New Zealand born British painter who specialises in portraiture and figurative painting. Her work explores identity, gender and connection to place. Working at scale, her paintings are suffused with bold colour, dynamic surface and gestural use of her chosen medium: oil. Her work is held in the collections of the National Portrait Gallery, the University of Cambridge, the University of Oxford, Soho House and the James Wallace Trust.

She has exhibited widely, including with the National Portrait Gallery, Royal Society of Portrait Painters, New English Art Club and the New Zealand Portrait Gallery. As a prize winner in the Queer Britain Art Awards and recipient of the Arts Charitable Trust Award and the Bulldog Bursary for Portraiture her work has consistently been recognised for its ambition and singularity. It has also been featured in Time Magazine, The Guardian and other publications.

She is Chair of the Contemporary British Portrait Painters.

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 he had a display of 16 Japan-themed paintings. He has also exhibited numerous times at The Royal Academy of Arts Summer Exhibition (2025, 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 (every 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, Singer & Friedlander Bank, Shizuoka Hiroshige Tokaido Museum Japan, 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. His work has been featured on the BBC World Service and CNN. <https://www.carlrandall.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	What to bring
1	15/01/26	Tonal Portrait Health & Safety Briefing You will complete a black and white painted portrait. (Picture Provided by tutor) During the morning session, you will be shown how to construct a realistic tonal painting. You will focus on getting the basic tones of the face (lights, darks and mediums) in the correct areas of the face. The afternoon will be spent fine tuning the work, building up highlights, adding shadow and softening edges. Additionally, Edward Sutcliffe will bring to the class some examples of his work for discussion.	Edward Sutcliffe	Pencil and ruler and ruler. Acrylic paints or oil paints, canvas or canvas board, paint brushes, Zest-It or Sansodor, linseed oil, palette, rags. Ideally - you will work from a canvas/support that is a neutral, medium grey ground (this can be with a grey acrylic wash over the primed surface) to be prepared in advance of the class.
2	22/01/26	Colour Painting You will be taught the basic principles of how to produce full colour realistic portraits from photograph (picture provided by tutor) We will discuss the best practice for taking photographs to be used in portrait painting.	Edward Sutcliffe	Acrylic paints or oil paints, canvas or canvas board, paint brushes, Zest-It or Sansodor, linseed oil, palette, rags, pencil and ruler
3	29/01/26	Colour Painting (continuation) Continuing and completing the full colour portrait. The main focus of the day will be to refine, enrich and glaze the portrait. You will be shown examples of how artists have done this in the past to aid your own approach. Preparing and shooting photographs for painting: you will need to photograph a detail of a face, ideally eyes, for next week.	Edward Sutcliffe	Acrylic paints or oil paints, canvas or canvas board, paint brushes, Zest-It or Sansodor, linseed oil, palette, rags, pencil and ruler You will also need to bring a camera to the session (smartphone is fine)
4	05/02/26	Self Portrait	Sarah Jane Moon	Acrylic paints or oil paints, canvas or

		Using the skills that have been taught in the previous sessions, you will produce a full and detailed painting of your head from a photograph, focusing on blocking in the basic elements of the head before refining it into a realistic painting.		canvas board, paint brushes, Zest-It or Sansodor, linseed oil, palette, rags, pencil and ruler Photographic print of head-shot
5	12/02/26	Self Portrait (Continuation) Continuing from the previous week, you will complete your portrait. The main emphasis of the day will be glazing and detail, experimenting with 'wet on dry' painting techniques. Finally, you will be shown how to shoot photographs of the full figure to be used for painting, in preparation for next week's session.	Sarah Jane Moon	Acrylic paints or oil paints, canvas or canvas board, paint brushes, Zest-It or Sansodor, linseed oil, palette, rags, pencil and ruler Photographic print of head-shot
<u>Reading Week 16/02/26 - 20/02/26</u>				
6	26/02/26	Full Body Composition Part 1 We will start with a group discussion on how photographs can help artists to create full figure portraits and look at examples as reference, before going on to complete a colour painting of a full figure (you must provide your own images). Through discussion of our work we will examine how this is different to working from a single photograph of a head shot.	Sarah Jane Moon	Acrylic paints or oil paints, medium - large canvas or canvas board, paint brushes, Zest-It or Sansodor, linseed oil, palette, rags, pencil and ruler Photographic print of a full figure
7	05/03/26	Full Body Composition Part 2 Continuing with last weeks' painting, you will carry on with the full body composition. You will also have the opportunity to discuss ideas for your final creative project with your tutor and peers.	Sarah Jane Moon	Acrylic paints or oil paints, canvas or canvas board, paint brushes, Zest-It or Sansodor, linseed oil, palette, rags, pencil and ruler A selection of photographic images including at least one head Camera
8	12/03/26	Full Body Composition Part 3 Continuing with last weeks' painting, you will complete the full body composition. You will also have the opportunity to discuss ideas for your final creative project with your tutor and peers.	Sarah Jane Moon	Acrylic paints or oil paints, canvas or canvas board, paint brushes, Zest-It or Sansodor, linseed oil, palette, rags, pencil and ruler A selection of photographic images including at

				least one head
				Camera
9	19/03/26	Final Portrait Painting Part 1 You will devise and complete a final portrait, working on a small scale (approx A4 - A3 size). 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. The first class will focus on laying down the tonal underpainting, studying shapes and light & dark. The painting is to be painted in tones of grey. You will only need to bring in black and white paint on this day.	Carl Randall	Photographic support material: head & shoulders of someone in strong lighting, ideally with brightly coloured clothes (just one colour - e.g. blue, green, yellow or red). Small scale canvas or board (approx A4 - A3 size). Painting paper also ok. Soft pencil (2B or 4B), eraser, compressed charcoal. Titanium white and ivory black a paint. 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). Very small brushes needed as well as medium size ones (large brushes not needed).
10	26/03/26	Final Portrait Painting Part 2 Painting from the same photo and on the same canvas as the previous class, 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.	Carl Randall	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). Soft brushes (sable) as well as harder brushes (hogs hair). Very small brushes needed as well as medium size ones (large brushes not needed).

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 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.

- Oil paints (artist's quality preferable, but not essential):
 - Titanium white
 - Lemon yellow
 - Cadmium yellow
 - Yellow ochre
 - Cadmium red
 - Alizarin crimson
 - Verulean blue
 - Ultramarine blue
 - Any green (e.g. Sap, Permanent, Viridian)
 - Burnt umber
 - Ivory Black
- Acrylic paints - even if you are planning to work in oils, it is always worth having a selection of colours in acrylic to be used for grounds and underpainting, such as Titanium White, Yellow Ochre, Burnt Umber, Ivory Black and Crimson Alizarin.
- A selection of Brushes, ideally smooth synthetic or sable
- Only odourless spirits, Sansodor or Zest-it (the Academy is a white spirit free environment)
- Tear-off A3 paper or solid palette and palette knife
- Kitchen towels or cotton rags
- Canvases/primed boards to include 1 x 12"x 9" (approximate size), 1 x 24"x18" (approximate size)
- All drawing materials, to include:
 - HB - 4B Pencils
 - Willow charcoal
 - Eraser
 - Pencil Sharpener
 - Sketchbook

If you do not have your own painting materials, there is an option to order a **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** (£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 38ml oil tubes: Titanium White, Cadmium Yellow, Alizarin Crimson, Cadmium Red, French Ultramarine, Coeruleum Blue and Burnt Umber

An **Acrylic Painting Pack** (£60.00) 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 10"x 12" canvas board

One 10"x 14" canvas board

Two 12"x 16" canvas boards

8 Daler Rowney (*System 3*) acrylic tubes: Mars Black, Titanium White, Cadmium Red, Cadmium Yellow, Ultramarine Blue, Burnt Umber, Sap Green and Yellow Ochre

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.**

Resources & Further Reading

Please note reading lists are suggested, not required.

Author	Year	Title	Publisher	Location
Young, J. W.	2003	<i>A Technique for Producing Ideas</i>	McGrawHill Education	New York
Berger, J.	2008	<i>Ways of Seeing</i>	Penguin	London
Brooker, S.	2010	<i>Portrait Painting Atelier - Old Master Techniques and Contemporary Applications</i>	Watson-Guption	New York

Other useful resources (websites, galleries etc)

Michael Gaskell
National Portrait Gallery <https://www.npg.org.uk>

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.

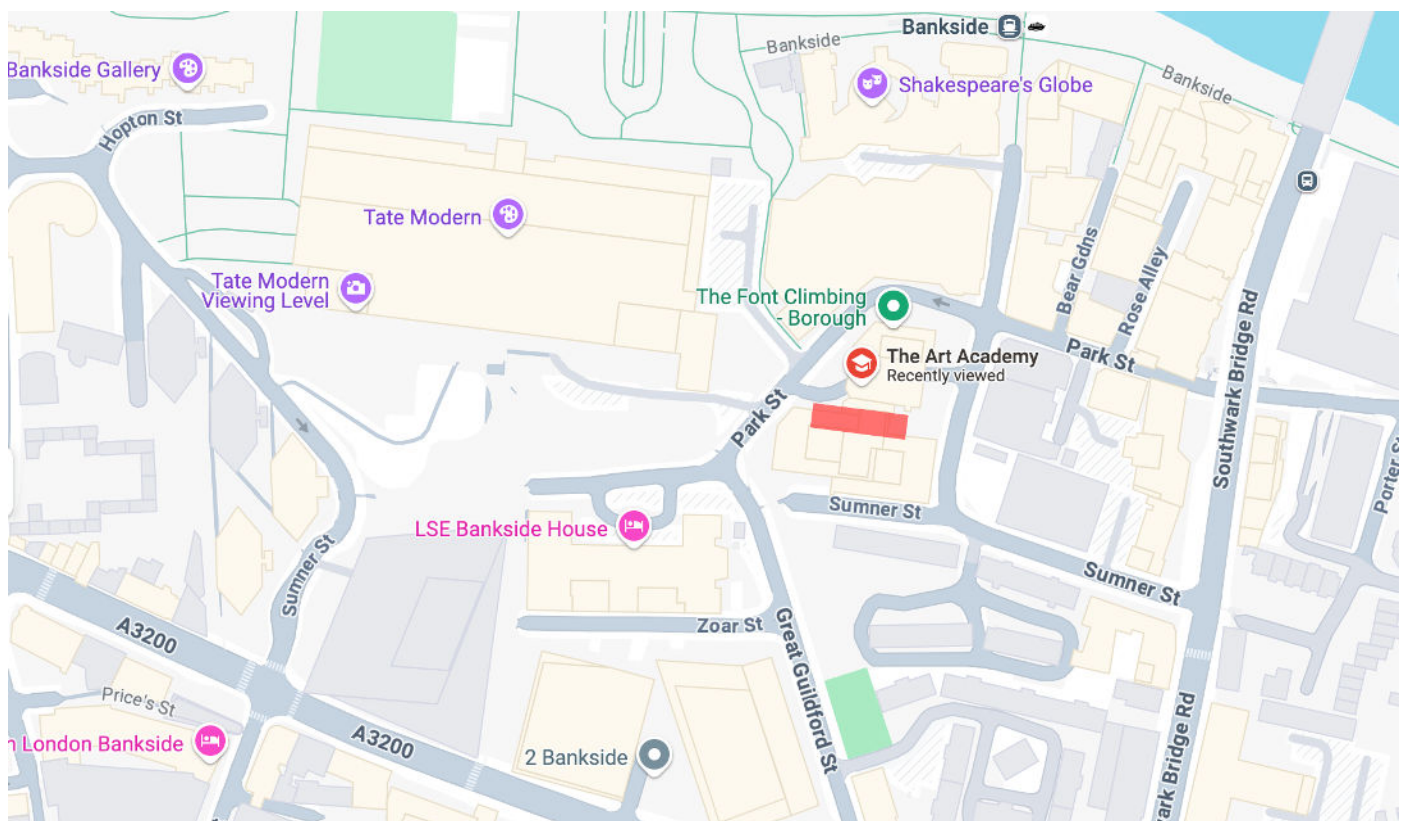
Tel: +44 (0) 20 7407 6969 or email at academiccourses@artacademy.ac.uk

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.