

<b>Course Title</b>	Painting Portraits from the Masters
<b>Tutor</b>	Carl Randall
<b>Studio Session Dates</b>	<b>Fridays</b> ; 24th April 2026 – 12th June 2026 <b>No Reading Week</b>
<b>Session Times</b>	10:30AM - 4:30PM
<b>Course Code</b>	E2503P009
<b>Course Fees</b>	£545

### Course overview

This course is an introduction to various techniques and approaches taken by great portrait painters from the past. Through study and analysis, the projects will give you the opportunity to learn how to apply some of the methods used by historical painters, taught in a structured and step by step manner. Using paintings in London's National Gallery as the basis of studies, you will create copies of well-known portraits by artists (under the broad term 'Old Masters'). The course will conclude with developing a portrait of your own, using a combination of effective Old Master techniques. Composition and background will also be discussed and considered.

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

### Learning outcomes

#### **Students will be able to:**

- Analyse the work of others, applying findings to their own work.
- Apply painting techniques in a range of experiments (including; grisaille, verdaccio, impasto, glazing).
- Create cartoons (underdrawings) in preparation for paintings.
- Create portraits using other paintings as inspiration
- Research, plan and complete a self initiated project.
- Apply safe-working practices at all times

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

Intermediate: You should be reasonably proficient in drawing and have a genuine familiarity with oil paint.

### About your tutor

**Carl Randall** is a graduate of The Slade School of Fine Art, The Royal Drawing School London, and Tokyo University of Arts Japan. He is the winner of the BP Travel Award at The National Portrait Gallery, The Sunday Times Watercolour Competition, The Nomura Art Prize Japan, as well as several other awards. He has had several solo exhibitions in London and Japan, with group exhibitions at The National Portrait Gallery, The Royal Academy of Arts, The Jerwood Gallery, Flowers Gallery, The Mall Galleries, Christies New York & London, Tokyo Art Award, Tokyo Metropolitan Museum of Arts; as well as participating in art fairs in Switzerland, Turkey, Japan and Taiwan. His work has been featured on the BBC World Service and CNN, and can be found in the collections of University College London Art Museum, Tokyo Geidai Art Museum Japan, Foundation Carmignac Paris, and The Royal Collection (being commissioned by HRH Prince of Wales), as well as in private collections in the UK, Japan, Australia and USA. He has been commissioned to make paintings for high-end London restaurants Kioku By Endo and Bob Bob Ricard City. His fine art prints are in the collection of Cambridge University, the National Poetry Library, London Zoo, and Channel 4 News Studios. He was invited to be artist in residence in Hiroshima City to paint portraits of survivors of the Atomic Bomb, and at the Grand Prix Formula 1 Races in Japan. His BP Travel Award display of sixteen Japan paintings at the National Portrait Gallery in 2013 was accompanied by 'Japan Portraits' - a catalogue illustrating

paintings and drawings made during his stay in Tokyo. The exhibition then travelled to Aberdeen Art Gallery Scotland; Wolverhampton Art Gallery England; and The Tokaido Hiroshige Museum, Shizuoka Japan.

<https://www.carlrandall.com>

## Weekly breakdown

Below is a weekly breakdown of what will be covered. Please note that attendance of the regular presentations is important (note they are unable to be put online). The lessons are designed sequentially and in order, hence regular attendance is highly recommended for effective results and learning outcomes.

Wk	Date	Topic/Activity	Location	What to bring
1	24/04/26	<p><b>AM: Intro/presentation</b></p> <p>Review of structure, process and technical/material requirements of the course. Technical vocabulary explained.</p> <p><b>PM: Preparation of panels</b></p> <p>In preparation for the following 2 projects, 2 canvas panels will be prepared/coloured - one flat grey, and the other impasto brown.</p> <p><b>Creating a 'Cartoon' (underdrawing): Robert Campin's 'Portrait of a Woman'</b></p> <p>You will create a pencil line drawing on paper of this painting. Print-outs of the painting will be provided. The line drawing made in the previous lesson will be transferred onto your grey canvas, using a grid transfer method.</p>	Carl Randall	<p>Pen and notepad (to take notes of presentation and techniques)</p> <p>2 x small canvas boards (12" x 10"), or 2 sheets of oil painting paper of a similar size</p> <p>All colour oil paints, brushes (soft/sable and hard/hogs hair; flat and round), painting medium (Oil Painting Medium fast drying Linseed oil), Glazing Medium, Sansador or Zest~it</p> <p>HB and 4B pencil, 30cm ruler, eraser</p>
2	01/05/26	<p><b>Grisaille (grey) underpainting: based on the Flemish Masters</b></p> <p>You will paint onto your canvas prepared in the previous week, using only black, white and tones of grey; and using the shapes/line drawing transferred from your cartoon.</p> <p>This painting will be revisited in lessons 4 and 6, to add colour.</p>	Carl Randall	<p>Canvas board (or oil painting paper) prepared in previous lesson with mid-tone grey ground</p> <p>Colour oil paints, brushes (soft/sable and hard/hogs hair; flat and round), painting medium (Oil Painting Medium or fast drying Linseed Oil), Sansador or Zest~it</p>
3	08/05/26	<p><b>AM: Brunaille technique (and impasto): based on Rembrandt and Rubens</b></p>	Carl Randall	<p>Pen and notepad (to take notes of presentation and techniques)</p>

		<p>Using charcoal, sketch out Rembrandt's painting '<i>Self Portrait aged 34</i>' directly onto brown canvas (prepared last week). Print-outs of the painting will be provided.</p> <p><b>PM: Brunaille (brown) underpainting.</b></p> <p>Using only burnt umber, white and black, you will now paint tones (light and dark). This painting will be revisited in lessons 4 and 6, to add colour.</p>		<p>Canvas board (or oil painting paper) prepared in previous lesson with brown (burnt umber) ground</p> <p>Colour oil paints: burnt umber, titanium white, ivory black; brushes (soft/sable and hard/hogs hair; flat and round), painting medium (Oil Painting Medium or fast drying Linseed Oil), Sansador or Zest-it</p> <p>1 stick of willow charcoal</p> <p>An Impasto oil medium (optional)</p>
4	15/05/26	<p><b>AM: Glazing and impasto (adding colour) (1/3)</b></p> <p>Using a combination of glazing and impasto paint applications, a first layer of colour will be applied to 2 paintings made in previous 2 lessons (grisaille and brunaille techniques).</p> <p><b>PM: Personal Portrait Painting project (1/5): Creating a 'Cartoon' (drawing).</b></p> <p>Using photographs of someone you know (see What to Bring), you will create a line drawing on paper from one of your photos, then transfer onto the canvas next week. Prepare canvas board for this project (16" x 12"), painted in mid-tone flat opaque grey.</p>	Carl Randall	<p>Pen and notepad (to take notes of presentation and techniques)</p> <p>Photographs of someone you know, of their head and shoulders (cut off at lower-chest area) from different angles (front, profile, <math>\frac{3}{4}</math>)</p> <p>Photos should be taken with relatively strong lighting on the face coming from above (avoid flat/passport style lighting with no light and dark)</p> <p>A colour top/clothes of your chosen model is best (ie not black, white or grey. Photos should not include hands. Self portraits are also ok.</p> <p>2 paintings made in previous 2 lessons (of Campin and Rembrandt portraits)</p> <p>HB pencil, eraser.</p>

				1 piece of average thickness (not thick) white cartridge paper, cut to the same size as your canvas board. 1 x Canvas board (16" x 12").An Impasto oil medium (optional)
5	22/05/26	<p><b>AM: Glazing and impasto (2/3)</b></p> <p>Using a combination of glazing and impasto paint applications, a second layer of colour will be applied to 2 paintings made in previous 3 lessons (grisaille and brunaille techniques).</p> <p><b>PM: Personal Portrait Painting project (2/5): Transferring your 'Cartoon' (drawing)</b></p> <p>The line drawing made in the previous lesson will be transferred onto your grey canvas, using a direct transfer method.</p> <p><b>Verdaccio (green) technique (used by Michelangelo and Vermeer).</b></p> <p>Using only green and white, you will begin to paint the skin of your portrait onto your canvas, using the shapes/line drawing transferred from your cartoon. The clothes and hair will be painted using grisaille (grey).</p>	Carl Randall	<p>Pen and notepad (to take notes of presentation and techniques)</p> <p>All colour oil paints, brushes (soft/sable and hard/hogs hair; flat and round), painting medium (Oil Painting Medium fast drying Linseed oil), Glazing Medium, Sansador or Zest-it</p> <p>Green colour for verdaccio technique: sap green or terre verte</p> <p>Sansador or Zest-it. Titanium white and ivory black</p> <p>1 stick of compressed charcoal</p> <p>HB pencil</p> <p>Drawing from previous lesson</p> <p>Canvas board for this project (16" x 12"), prepared/painted in mid-tone flat opaque grey</p> <p>An Impasto oil medium (optional)</p>
6	29/05/26	<p><b>AM: Glazing and impasto (3/3)</b></p> <p>Using a combination of glazing and impasto paint applications, a third and final layer of colour will be applied to 2 paintings made in previous 4 lessons (grisaille and brunaille techniques).</p>	Carl Randall	<p>Photographs for portrait</p> <p>Green colour for verdaccio technique:</p>

		<p><b>PM: Personal Portrait Painting project (3/5): Verdaccio technique</b></p> <p>Continuation of previous lesson, completing painting your portrait in green and grey. Paint skin in green (verdaccio) and clothes and hair in grey (grisaille).</p>		<p>sap green or terre verte</p> <p>Sansador or Zest~it</p> <p>All colour oil paints, brushes (soft/sable and hard/hogs hair; flat and round), painting medium (Oil Painting Medium fast drying Linseed oil), Glazing Medium, Sansador or Zest~it</p> <p>Very small pointed brushes are important (for very fine sharp detail)</p> <p>An Impasto oil medium (optional)</p>
7	05/06/26	<p><b>AM: Personal Portrait Painting project (4/5): Verdaccio technique</b></p> <p>1st layer of colour being applied to skin, on top of finished verdaccio (green) underpainting. First glaze of colour on clothing (grey) underpainting.</p> <p><b>PM: Composition: Considering a background for your portrait</b></p> <p>Illustrated presentation given, looking at composition within portrait painting, and how to create a cohesive and balanced composition incorporating an environment in the background with a portrait in the foreground. Compositions by Old Masters discussed, and various works by artists shown. Students will make a start on creating ideas for background today.</p> <p>Note: there may not be time to finish your background in the final lesson/on this course. If so, students can make a start and finish it in their own time. Alternatively, a classical simple dark background can be added.</p>	Carl Randall	<p>Pen and notepad (to take notes of presentation and techniques).</p> <p>All colour oil paints, brushes (soft/sable and hard/hogs hair; flat and round), painting medium (Oil Painting Medium fast drying Linseed oil), Glazing Medium, Sansador or Zest~it.</p> <p>Very small pointed brushes are important (for very fine sharp detail). Pencil and A4 sketchbook.</p> <p>Mobile phone with internet access (to research images for backgrounds).</p>
8	12/06/26	<p><b>Personal Portrait Painting project (5/5)</b></p> <p><b>AM:</b> 2nd and final layer of colour being applied to skin, on top of verdaccio (green) underpainting. 2nd and final glaze of colour on clothing (grey) underpainting.</p> <p><b>PM:</b> sketch and paint in background (as discussed in previous lesson).</p>	Carl Randall	<p>All colour oil paints, brushes (soft/sable and hard/hogs hair; flat and round), painting medium (Oil Painting Medium fast drying Linseed oil), Glazing Medium, Sansador or Zest~it.</p>

				<p>Mobile phone with internet access (to research images for backgrounds).</p> <p>Very small pointed brushes are important (for very fine sharp detail).</p>
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### Links to National Gallery Old Master paintings referred to in this course:

Students are highly encouraged to visit the National Gallery London in advance (and during the course) to see the below paintings (also referred to above in weekly breakdown). Images in the links can be zoomed into, for high resolution detail.

Robert Campin. Portrait of a Woman. Room 28.

<https://www.nationalgallery.org.uk/paintings/robert-campin-a-woman>

(also look at other early Flemish paintings in room 28).

Rembrandt. Self portrait aged 34. Room 22.

<https://www.nationalgallery.org.uk/paintings/rembrandt-self-portrait-at-the-age-of-34>

(also look at other Rembrandt paintings in room 22).

Johannes Vermeer. A Young Woman Standing at a Virginal. Room 16.

<https://www.nationalgallery.org.uk/paintings/johannes-vermeer-a-young-woman-standing-at-a-virginal>

(also look at other Vermeer paintings in room 16).

Michelangelo. The Manchester Madonna. Room 9.

<https://www.nationalgallery.org.uk/paintings/michelangelo-the-manchester-madonna>

(also look at Michelangelo's 'The Entombment' in room 9).

Peter Paul Rubens. Peace and War. Room 18.

<https://www.nationalgallery.org.uk/paintings/peter-paul-rubens-minerva-protects-pax-from-mars-peace-and-war>

(also look at other Rubens paintings in room 18).

Carl Randall's video showing painting techniques (youtube): [Classical oil painting techniques \(verdaccio, grisaille & glazing\)](#).

Carl Randall's video showing mixing basic skin tones (youtube):

[https://www.youtube.com/watch?v=bd\\_JCNXtJSY](https://www.youtube.com/watch?v=bd_JCNXtJSY)

## Preparation Requirements & Additional Costs

### YOU MUST BRING YOUR OWN MATERIALS

Please note that as this course is based around materials and techniques, please take careful note of items needed for each lesson (as also stated above in 'What to Bring'). Please also note that students will not be using materials as used exactly by the Old Masters. For convenience and cost, materials and techniques have been adapted and simplified for the purposes of this course.

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 an approximate 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.

**Materials will be discussed in detail in the first class. Students will benefit from purchasing any additional supplies they need after this introduction.**

- Oil paints (any well known brand): Titanium White, Yellow Ochre, Alizarin Crimson, Cadmium Red, Raw Umber, Burnt Umber, Ivory Black, Cobalt Blue, Ultramarine Blue; Sap Green or Terre Verte.
- Brushes: assorted sizes of bristle, synthetic and sable brushes, including filberts, rounds and flats. Very small pointed brushes are important (for very fine sharp detail). Very large brushes are not needed for this course.
- A3 Palette (tear off better than wood).
- Palette knife
- 2 x Jam jar with lid
- Pipette (eye dropper).
- Old rags
- Old shirt or apron
- Oil painting boards - 5 x small (12" x 10"), 1 x medium (16" x 12"). Or oil painting paper of similar size.
- Oil Painting Medium or fast drying Linseed Oil. Glazing Medium. Odourless spirit (Zest-it or Sansador).
- All drawing materials (to include pencils, rubbers, charcoal (willow and compressed), sharpener etc.
- Impasto oil medium (optional but recommended). Such as: beeswax paste, Alkyd Impasto, Oleopasto, Liquin Impasto, etc.

Most drawing and painting materials can be purchased from the Academy shop during shop hours but please check with us ahead of the course.

The Academy has created an '**Oil Painting pack**' which contains basic materials, but this may not include individual tutors recommended materials (see above). Please either purchase an academy painting pack directly from the Art Academy, or source the individual items yourself from elsewhere.

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

6 Daler Rowney (*Georgian*) oil tubes: Titanium White, Cadmium Yellow, Alizarin Crimson, Cadmium Red, French Ultramarine 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 our Reception at [info@artacademy.ac.uk](mailto:info@artacademy.ac.uk)

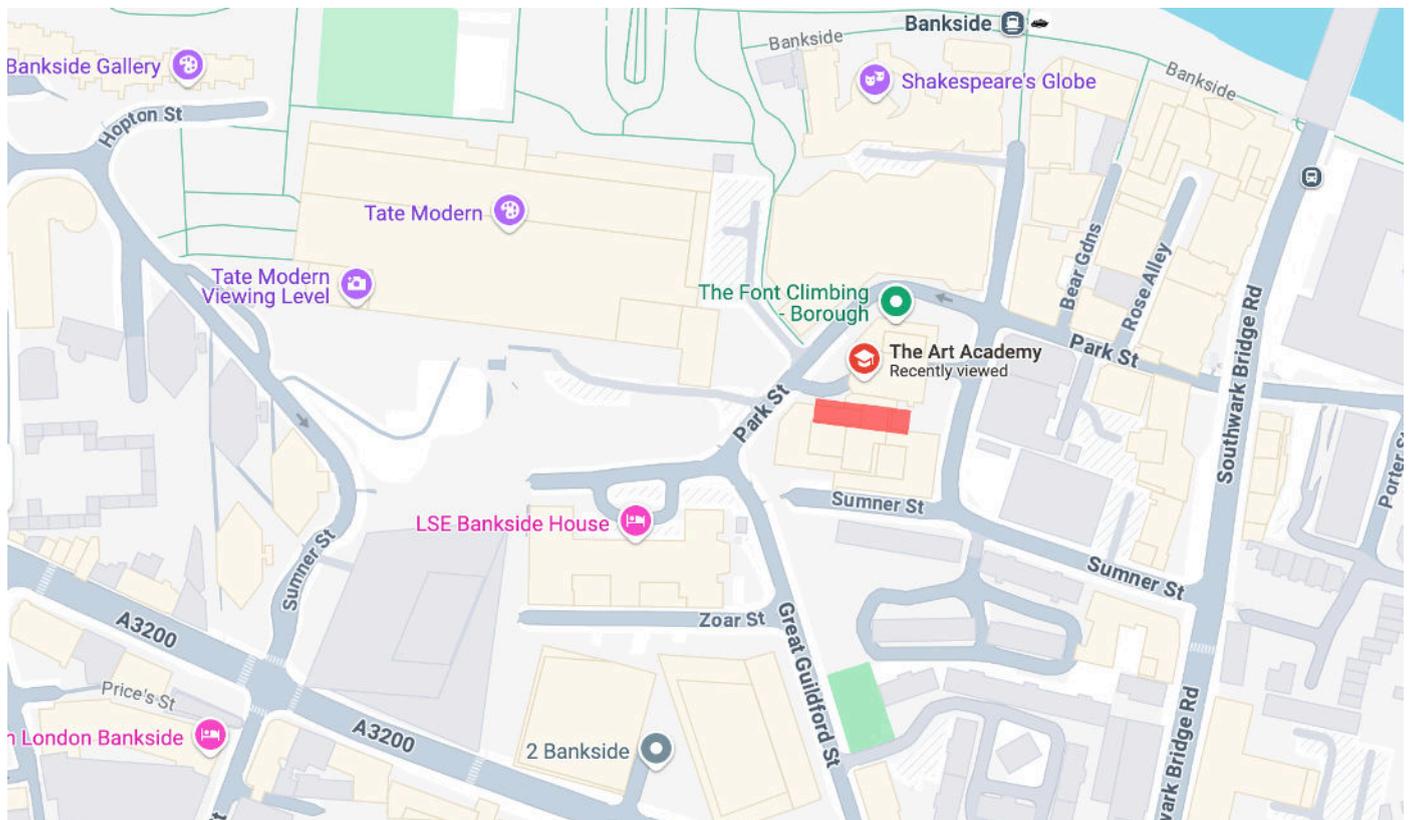
**Locations** - (Please check course location at the top of this document)

### **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.