

From Sketchbooks into Paint – A pre-recorded online course

Tutor Katie Sollohub

Cost - £130

From Sketchbooks Into Painting - a pre recorded course

Have you ever wondered how to maintain the freshness and freedom of the work in your sketchbook when it comes to painting? If this sounds familiar, and you have sketchbooks full of exciting and experimental studies, just waiting to become inspire paintings, then this is the course for you!

This exciting painting course is designed to follow on from Katie's two inspirational sketchbook courses, Coming to Your Senses (landscape based) and Museum of the Self (on the subject of home). However, it could be used by anyone who has found themselves often pondering the same questions.

The main aim of this course is to demonstrate how your sketchbook can and will inspire a series of paintings, by removing the boundary between the work we do in a sketchbook, and the 'proper' painting. Throughout this course you will be invited to revisit the processes that you may have only used in sketchbooks before, including mark making, pouring ink, accidental marks, layering, rubbing out, collaging over, allowing the image to emerge from 'chaos'.

Course details

There are 10 short films of varying lengths that guide you through this course. Whatever your subject matter, you will be looking at your sketchbook for most of the inspiration - this is now your subject, your landscape to walk through - this is where all your memories, smells, sensations have been recorded. Now is your opportunity to spend time immersed in it, walk through it, take glimpses, find marks, shapes, ideas, as starting points, as fragments, as layers of a painting.

You will be given a series of exercises, sometimes from one page in particular, other times 'picking and plonking' marks and imagery from throughout the sketchbook. Always with a sense of play and curiosity. These exercises will be used to start at least 3 paintings, and the experimental approach will be used throughout, so the paintings remain alive and changing, maintaining the spirit and looseness of the original, without having to copy.

You will be given advice for choosing which images to work from - these will not necessarily be the most resolved, but rather the ones that feel unfamiliar, which have the uncertainty that leads to curiosity and transformation.

There will be mindful meditations to help you pay attention to your work without judgement - ways of looking at your work, reconnecting with your subject, through memory, sensation, traces, glimpses. You will be encouraged to take risks in your paintings.

You will be offered ways to resolve paintings, but this course is not necessarily about finishing paintings. It is ok to leave them unfinished for a while, like you might in a sketchbook. What is more important is, does it excite you, will it encourage you to keep going? Let your work feed itself, back and forth, from sketchbook to painting and back again. You may find weeks, months, or years of work in one sketchbook. You will never be bored!

NB for the purposes of this course I am using acrylic - which is fast drying and works well with mixed media. If you are familiar with oils, then all of these processes can be used, simply adjust the way you wipe off or layer, allowing for drying time if needed.

The films are as follows:

- Introction (19mins)
- 1 - Setting up a 'Stay Wet' palette (22 mins)
- 2 - Meditation before painting (16mins)
- 3 - Starting a painting Part 1 (58 mins)
- 4 - Starting a painting part 2 (36 mins)
- 5 - Words and Observations (10 mins)
- 6 - Walking through your sketchbooks (12 mins)
- 7 - Painting 'Pick and Plonk' (26 mins)
- 8 - Invention and Edtiting (24mins)
- 9 - Exercise for when you are stuck (22mins)
- 10 - Development and meditation (24mins)

You will need the following materials to work from and with for the course:

Your sketchbooks for reference.

Paint (acrylics, oils or mixed media)

Mediums for your paints

Rags, brushes, palette knife

Paper for your paintings - we would recommend no less than 300 gm paper for this

Paper for studies - 220gm cartridge paper is good

Canvases or boards if you prefer these as a surface to paint on. It is helpful if the works, what ever you choose to make your paintings on, are all the same shape and size.

Sheets of acetate and an acrylic pen that will work on plastic

A glue stick and masking tape.