Tracing Nature – Lines, Layers, Patterns and Rhythms
Tutor – Joe Packer
June 2nd - 4th 2027 (Wednesday - Friday)
£350

On this three day course we will explore ways of drawing in response to nature in the form of objects such as shells, coral, fossils, seed pods, butterflies, insects, wood, mosses, feathers that we provide (but students can bring their own collections to work from too). We will work only in black and white and using only the line. This might initially seem like quite a strict limitation but it will become a liberating and versatile approach. The work created will express exciting visual sensations in response to nature as we explore and experiment with the manipulation of various materials, layers and many ways of using line.

Day 1
Day one will be largely working directly from life, drawing with pencil, pen or charcoal onto sheets of A3 or larger tracing paper. We will be looking at ways of finding linear rhythms and patterns of interest in our organic subject matter, and these will be translated into linear languages that will provide a good resource for days 2 and 3.

Day 2-
Using the drawing resources gathered on day one, you will explore ways of reconstructing this material, through collage processes of cutting up drawings, and building up and creating space through layers, achievable due to the translucent nature of the tracing paper. You will be exploring responding intuitively to the new inventive forms that emerge through this unpredictable process and seeing where this takes you, rather than trying to execute pre-conceived ideas of 'drawing nature'. This will be a key part of this day. Working on tracing paper will enable easily replication of drawings of particular interest and enable you to also explore the possibilities of repeated form and pattern in image making.

Day 3
Taking your most successful pieces from day 2, you will look at ways these linear explorations can be taken further in one or two larger scale works, either on canvas or A0 heavy gauge paper. Sticking to a linear language, but working with black and white acrylic paints, and working both directly on to your larger ground and continuing to work on tracing paper as a collage material and employing your layering techniques, you will look at ways of honing what we learnt or gained visually on day 2, playing with the versatility of the line, refining and adjusting the structure and forms that have evolved through day 2 into a more realised piece that is a culmination of the 3 days investigations, rather than a 'finished' piece.

By the end of the course you will have -

-Explored different approaches to line drawing and how versatile a line can be.

-Seen the inventive potential of layering line drawings and the spatial possibilities of this process.

-Investigated how to edit and adapt visual information according to criteria that are arrived at through the making processes rather than according to pre-conceived ideas.

-Learnt how having seemingly quite strict limits or rules can sometimes result in a greater freedom and more inventive results than an 'anything goes' approach.

You will need-
A plentiful supply of tracing paper, at least 2 A3 or bigger pads

Soft Pencils
Charcoal
Black felt tip pen
Pva glue
Black and White acrylic in large tubes or pots
Empty pots, jars, tins (tuna tins)
A range of thin and medium thickness brushes, some flat chisel or filbert .
Scissors
A hair dryer
2 sheets of AO heavy gauge paper or largish stretched canvases if you prefer.
Plants, flowers, or foliage from your garden.
An angle poise lamp if you have one.