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COURSE OBJECTIVE:

This course is designed to develop drawing skills through an individual interpretation of drawing methods.

The course will also develop an understanding of visual language to allow students to fully explore and analyze the creative process, in both visual and spoken terms. Through studio instruction, lectures, and discussion, students will develop an individual approach to observation methods, developmental methodologies and development approaches.

The two primary observation methods utilized will be:

The use of measuring devices to establish proportion. Principally the use of the thumb and forefinger will be used to establish proportional relationships.

The analysis of the center line of an object, also referred to as the s-curve, will be used to establish the mass of the drawing subject.

The two primary developmental methodologies will be:

The interpretation of the object through a gesture study, integrated contour line and a development of the features through a value weave, referred to as the Gesture Contour Value Relationship.

The exploration of the effect of light on an object, referred to as the Core Value System.

The primary development approach will be:

A utilization of the Gesture Contour Value Relationship to develop drawings via a series of increasingly refined gestural layers. The preferred methodology is to develop the exploratory layers with fluid material such as soft vine charcoal, while adding refining layers with drawing material that will sharpen the detail of the drawing. The layering approach is designed to explore the idea that there are no mistakes throughout the creative process of media application. Rather, the student will develop confidence that any aspect of the drawing can be changed by through the addition of layers. Students should also be aware that the application of layers will change the outcome of the drawing. Students should be flexible with the process and allow the final drawing to reflect the process rather than a preconceived image. Students should always remember two key ideologies during all drawings. : Don't panic, add layers. And-Everything everything you do, affects everything you do.

COURSE APPROACH:

The relative proportional and tonal value of the drawing subject is a dynamic interaction between the student and the drawing subject based upon lighting and proximity of drawing subject to the student on any given day. Due to the flux of the proportional and tonal values of drawing subjects used throughout the course, students will need to render the drawing subjects based on observational methods and not rely how an object appears based upon assumptions or perceptions. The observational study of the

drawing subject's relative proportional and tonal values will be applied to developmental methodologies introduced during the course. The developmental methodologies are designed as a pathway to each student finding their own individual expressive style by aiding in the development of the student's individual approach to rendering line and value and encouraging the student's unique interpretation of the drawing subject within the inflexible framework of observational drawing principles.

Students are invited to participate in the exploration of the developmental methodologies in a relaxed creative environment. Students should feel free to explore the many nuances of the developmental methodologies and explore the connections between methods and styles of application without the notion that there are mistakes in the exploration of the creative process. Rather, students are encouraged to discover how the numerous steps employed in a final drawing create layers that will influence the final outcome of the drawing.

The introduction of the developmental methodologies has two components. The first is the structure of the introduction of an individual technique. Each method can range from a precise application of media to a broad application. Students will explore this range, first, utilizing a controlled, gradual increase of media application as influenced by observation of both the drawing subject and the how the physical layering of media affects the tactile development of the drawing. As the study of a particular method progresses, students will change the application from pencil point to side of the pencil and eventually to media sticks, such a conte, graphite, compressed or vine charcoal while still retaining the level of discipline and control developed in the initial stages of the study of the method. The second component involves the students' choice of application. As part of an intuitive approach to drawing, students' are encouraged to choose how they wish to approach a particular method, discovering a comfort level on the broad spectrum of the application options. Due to the emphasis on observational drawing and the redundant nature of the methods, the final drawings related to each method may appear to be similar. Variations in final drawings from one method to the next will usually be the result of both the students developing command of the drawing fundamentals and from the stylistic preferences developed during the application of various media. The primary purpose of the range of methods will be to facilitate the students' intuitive approach by providing a variety of ways of examining a drawing subject, and by providing a range of options for the development of the drawing. Ultimately, the students' choice of stylistic approach can be honed through the exploration of the media applications.

COURSE SECTIONS:

The course will major drawings, plus a final project, centered on developing a full understanding of media and the numerous applications as well as the complexities of composition. Each of the drawings will include numerous drawings to study the many components of the major drawings. Both during and after the completion of each study, students will receive comprehensive evaluation. The intent will be to call attention to both areas of excellence and improvement.

The following sections are guidelines and will be both further discussed. Students and will be expected to be utilize these guidelines on all drawing works after the introduction of each section.

Section 1: Observational Drawing-Proportional Methodology.

Students will focus on creating a 3-dimensional optical illusion of mass and depth on a 2-dimensional plane. This section will introduce methods of determining an object's observed proportions.

Section 2: Observational Drawing-Media Exploration.

Students will hone observational skills while becoming familiar with various media and media manipulation. In essence, the contours of the object will be developed by layering media and manipulating the contours through overlapping degrees of intensity and contrast. This technique, called Media Sculpting will allow the students to explore the nuances of the object by developing specific contours from a generalized form. In addition to combining the measuring techniques from part I with the more fluid Media Sculpting, an emphasis will be on familiarity with the variety of media used in the class.

Section 3: Gesture Contour Value Relationship.

Students will study the relationship between gesture lines, contour lines, and line application to create a value weave. From an applied standpoint, student exercises will focus on comparing and contrasting drawing media (hard vs. soft) so the student can develop an understanding, and preferences of the media stemming from personal outlook and the unique properties of the various media. From an expressive standpoint, students will explore the relationship between the gesture, contour and the value weave. Each of the three components, the gesture, contour and value weave, can be portrayed with degrees of prominence in the final drawing. The ratio of the three components and the degree of independence each has in the final drawing will be the choice of the student. Additional emphasis will be placed on the technical structure of light and shade through the examination of key values, including a range of values from low to high key as they relate to highlights and the Core Shadow System.

Section 4: Core Shadow System-Core Value Weaving.

Students will continue the study of the key values and preference of line style to develop a value weave by focusing on structural and interpreted value patterns. Both the Core Value System and the Core Value Weave will be expanded by developing an interpreted unifying design inherent in the light and shade patterns. Students will begin with observation based drawings in order to determine patterns of value or areas of shadow on a subject, referred to as a value patch. The patterns will be based on any value that is darker than the local color of the subject; however, the student will need to interpret the value structure in order to render an abstract pattern that will identify specific features of the object through contextual relationship between the value area and the gesture/contour. Within the value patch, students will apply, through line, the range of values to develop the forms within the value area, with the goal of developing the observational ability to discern darker areas of value within "dark" sections to fully develop the Core Value System. An additional emphasis will be to create a weave of value, referred to as the Core Value Weave that will connect the value areas so that students can begin to understand the underlying design of the light and shade patterns.

Section 5: Wet and dry media mixed media approaches.

Utilizing wet and wet/dry media combinations, students will explore the more spontaneous effects of ink wash drawing. Utilizing the puddle wash technique, students will create a unique surface on individual sheets of paper with a variety of ink wash surface features. Similar to the Gesture Contour Value approach, students may then determine how the surface features resulting from the ink wash will factor into the final drawing. Various options range from a light graphite application to enhance the ink patterns to a complete over-coating of the patterns utilizing heavy application of dry media. The

purpose is to create an interaction between the patterns on the paper altering the perception of what a drawing can develop into beyond the student's perceptions of what the finished drawing would look like if executed on a blank piece of paper.

Section 6: Life model.

Students will draw from the life model. The approach to the figure will be a series of gesture studies from a series of poses varying in length. The overall goal is to render the essence of the figure and add specific anatomical detail as time allows. Students are expected to develop the initial gesture drawings through the process of keying in contour areas and adding value added line. Class time will be also devoted to the study of anatomical details such as portraits, skeletal structure, major muscle groups, and the foreshortened figure. Please note. If you are uncomfortable drawing a life model to any degree, please see me to arrange an alternative drawing assignment.

Section 7: Individual application of sections 1-6.

A portion of the semester will be devoted toward an individual application of the course content to allow the students to fully render complete drawings rather than numerous classroom exercises. The drawings, by intent, should transpire over multiple class sessions in order to allow the student to fully explore how a drawing can evolve due to the application of drawing media. In addition, the length of time devoted to the drawing allows the student and the instructor to develop compositional themes as well as an arrangement of elements to tell the story of the drawing.