Quarter: Spring 2017

Course Title: Pens and the Lens: A Dual Path to Visual Creativity
Course Code: PHOTO 05
Instructors: Joel Simon and Jane Kriss

Course Summary:

Each class will include time for “hands-on” drawing with charcoal and pen and ink. Photo assignments (as well as additional drawing assignments) will be done outside of class and submitted online for course participants and instructors to view and discuss. Lectures are richly illustrated with photos and artwork.

Materials list: roughly $70 if ordered online from Jerry's Artarama. Links are provided just so you can see the products - feel free to purchase anywhere you like, or bring similar supplies you may already have at home.

Accent Arts in Palo Alto will have everything in stock if you prefer to buy local (just ask for this class by its name, Pens and the Lens - they will have the list).

- Sketchbook 7 x 9 or larger. Sketchbooks are very personal, so I recommend choosing one in person. Pick one that feels good - feel the paper (it shouldn’t be too thin).

- Water Brush (Pentel or equivalent brand, fine or medium) [http://www.jerrysartarama.com/pentel-aquash-water-brush-pen](http://www.jerrysartarama.com/pentel-aquash-water-brush-pen)
- Micron, Zig Millennium or any other technical pens, 3 different widths (0.1, 0.5 and 0.8 is a good selection) [http://www.jerrysartarama.com/acurit-technical-drawing-pens](http://www.jerrysartarama.com/acurit-technical-drawing-pens)
- Charcoal pencil (dark, if there’s a choice), any brand [http://www.jerrysartarama.com/derwent-charcoal-pencils](http://www.jerrysartarama.com/derwent-charcoal-pencils)
- Soft pencil (6B) [http://www.jerrysartarama.com/derwent-graphic-pencils](http://www.jerrysartarama.com/derwent-graphic-pencils)
- Pencil sharpener
- Scissors - any kind you happen to have [http://www.jerrysartarama.com/vantage-scissors](http://www.jerrysartarama.com/vantage-scissors)

*Please see course page for full description and additional details.*
Grade Options and Requirements:

- No Grade Requested (NGR)
  - This is the default option. No work will be required; no credit shall be received; no proof of attendance can be provided.
- Credit/No Credit (CR/NC)
  - Students must attend at least 80% of class sessions.
- Letter Grade (A, B, C, D, No Pass)
  - Students must attend at least 80% of class sessions, and complete a personal photo/drawing project and sketchbook

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.

Tentative Weekly Outline:

**Week 1**
Introductions
The photography/art relationship and the inspiration behind this course
Review of what we will cover; discussion of course goals and expectations
*Ready, set, draw!* Hands-on warm-up exercises on paper and on projected images

**Week 2**
Evolution of modern photography from origins of optics
How artists have leveraged photographs throughout the centuries
Origins of the artistic understanding of perspective, the picture plane, and the transition from iconography to narrative in painting
*Hands-on:* analyzing perspective schemes in paintings, drawing basic shapes in perspective, and some first-hand experience with using a transparent picture plane.

**Week 3**
Introduction to the 3 visual building blocks of photography: story, composition, and light
How these apply to drawing
The concept of “story” and some ways of depicting it
Elements of composition
*Hands-on:* analyzing components of composition; the picture plane as a jigsaw puzzle; techniques for depicting pattern, texture, and movement.

**Week 4**
How cameras think: the exposure triangle
High and low key, high contrast; the interpretation of time and space – motion, depth of field
What the camera can see that we can’t
*Hands-on:* drawing techniques for evoking movement; varying focus
**Week 5**
The drama of light and shadow: types of light, the Zone System, histograms
Role of shadow in storytelling, defining 3D space and creating a graphic image
*Hands-on*: ways of creating a range of values in tone and line; experimenting with depicting images using values only (no line)

**Week 6**
The power of color in telling the story, creating a graphic image and placing emphasis
Reflections: filling the frame and adding visual intrigue
Modifying the narrative and distorting the "truth": photographic composites
*Hands-on*: combining multiple photos with drawing to create a unified piece

**Week 7**
The graphic image: eliminating perspective for two-dimensional effects
*Hands-on*: finding mini-compositions with impact in a large photo
Large-format group drawing project