

# Stanford | Continuing Studies

**Quarter: Winter 2019**

**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 or pen and ink, with occasional color. Photo and drawing assignments will be done outside of class and submitted to a private online forum for course participants and instructors to view and discuss. Lectures are richly illustrated with photos and artwork. Upon completion of the course, students will have a collection of their own drawings and photos documenting their progress.

Please purchase the following materials and bring your camera, sketchbook and Tombow pen to the first class.

### Camera

Manual control and zoom lenses are more versatile and best suited to the visual explorations of this class, however a mobile device (ex: iPhone, Android etc.) is also fine.

**Materials list:** under \$80 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 (*exception: sketchbook needs to be specific one listed*).

- Strathmore 500 Series charcoal paper pad, assorted colors 12" x 18"  
<http://www.jerrysartarama.com/strathmore-500-charcoal-paper>
- Stillman & Birn Alpha Softbound Portrait Sketchbook, size: 5.5 X 8.5.  
<http://www.jerrysartarama.com/stillman-and-birn-softbound-sketchbooks-and-journals>
- Black Tombow pen <http://www.jerrysartarama.com/tombow-dual-brush-pens>
- Faber Castel Water Brush (or equivalent brand) <https://www.jerrysartarama.com/faber-castell-art-graphic-water-brush>
- Conte Crayons: **black 2B** and **white 2B** <https://www.jerrysartarama.com/conté-crayons>
- Caran d’Ache Neocolor II water-soluble crayons (set of 10) <http://www.jerrysartarama.com/caran-dache-neocolor-ii-crayon-sets>
- Kneaded eraser, any size <https://www.jerrysartarama.com/prismacolor-erasers-kneaded-art-gum>
- Tracing paper pad 9" x 12" <https://www.jerrysartarama.com/tracing-paper-pad>
- Scissors - any kind you happen to have

Additional pens, paper and blending stumps will be supplied by instructors.

*Please see course page for full description and additional details.*

Please contact the Stanford Continuing Studies office with any questions  
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continuingstudies@stanford.edu  
650-725-2650

### 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, complete a sketchbook and make a short presentation of their photo and art explorations created during the course.

*\*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

- The photography/art relationship and the inspiration behind this course
- Review of what we will cover; discussion of course goals and expectations
- Instructor and student introductions

#### Week 2

- Evolution of modern photography from origins of optics and its artistic uses along the way
- Origins of linear perspective, the picture plane, and the transition from iconography to narrative in painting
- The art of the sketchbook
- *Hands-on:* Ready, set, draw! Warm-up exercises on paper, projected images and plexiglass.

#### Week 3

- Five ways to create the illusion of space on a picture plane
- Demystifying linear perspective; analyzing perspective schemes in photos and paintings
- *Hands-on:* drawing and photographing basic shapes in perspective – mutually informative ways of learning to depict three-dimensional space

#### Week 4

- The power of composition in both photography and art
- Where do our eyes go, and why?
- *Hands-on:* Thumbnail sketching as an effective composition-planning tool

**Week 5**

- Telling a compelling visual story with photos, artwork, and the imaginative combination of the two
- Post-production pros and cons; creative license controversies
- *Hands-on*: exploring positive and negative space in a large-scale collaborative piece

**Week 6**

- How cameras think: the exposure triangle
- The interpretation of time and space –motion, depth of field
- What the camera can see that we can't  
*Hands-on*: “Painting” with light – a photographic exploration of line drawing

**Week 7**

- Adding value to drawing
- The drama of light and shadow: types of light, the Zone System, histograms, exposure compensation, high and low-key
- *Hands-on*: ways of creating a range of values in tone and line; depicting images using values only (no line)

**Week 8**

- Your turn! Student presentations (optional)
- Photography/drawing hybrids and the blurring of boundaries
- Where to go from here: possible paths toward an art/photography practice