

USC Roski

School of Art and Design

SIGN UP NOW FOR THE NEW CLASS!

ART 312

COMICS

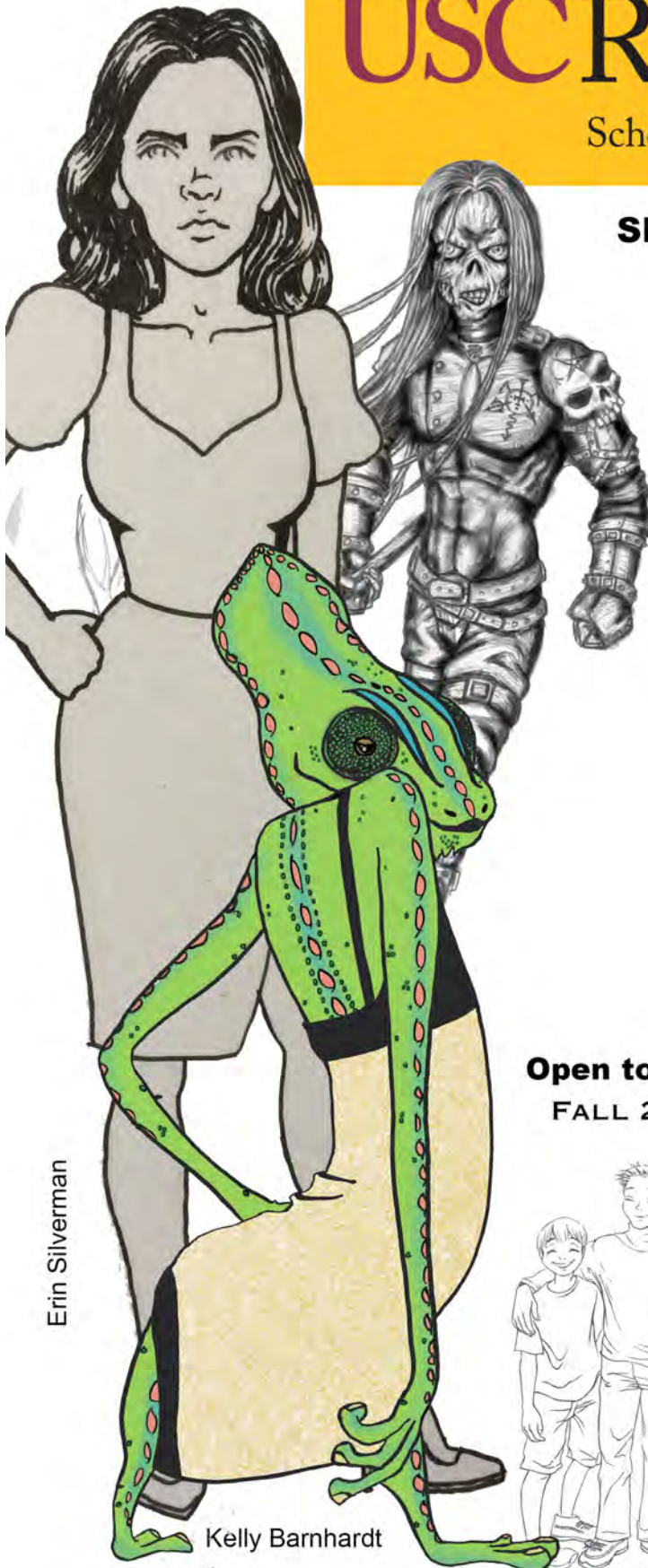
PROJECTS

The past, present and future are simultaneously real and visible in the landscape of the comics page. Unlike other media, comics uniquely manipulate the viewer's sense of time and space, smell and feeling, narrative and place through the use of transitions and juxtapositions. In this course, students will research and practice the comic form and explore the infinite possibilities of how to produce meaning through the sequence of images and words. Students will create stories from their own scripts and thumbnails (that can be created at the beginning of the course). Each story page will be penciled, critiqued and polished, and inked. All aspects of creating comics will be covered, from character and page design to inking and production. Marketing online, in stores and comic conventions will also be addressed.

Open to all majors, and all types of experience!

FALL 2020 4 UNITS MON/WEDS 3:00-5:40PM

PROF. KEITH MAYERSON



Mike Martinez

Erin Silverman

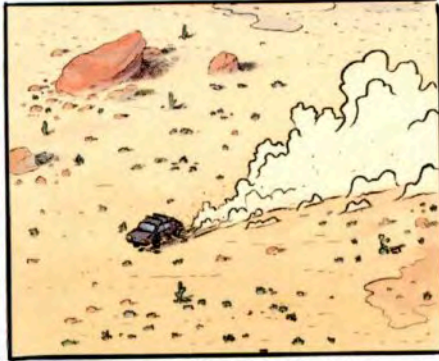
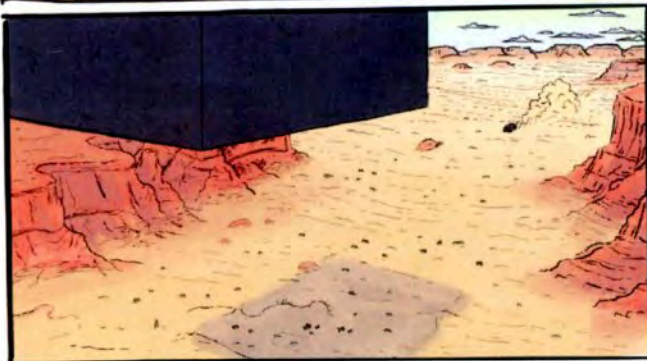
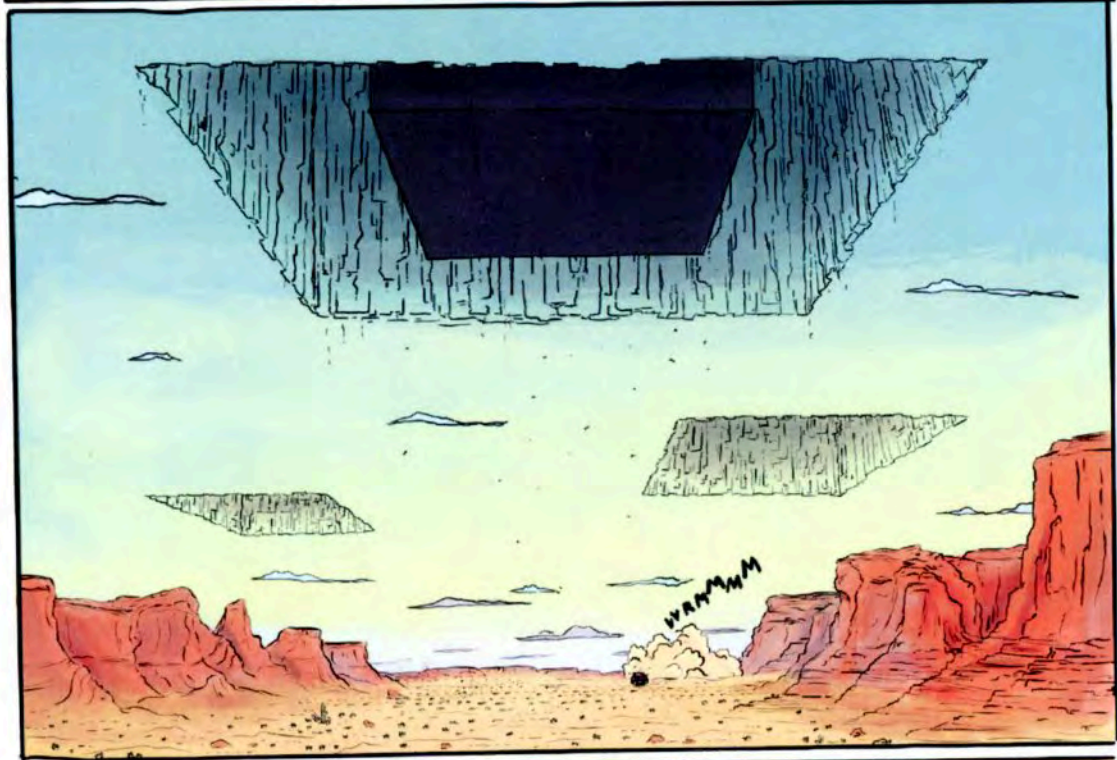
Kelly Barnhardt

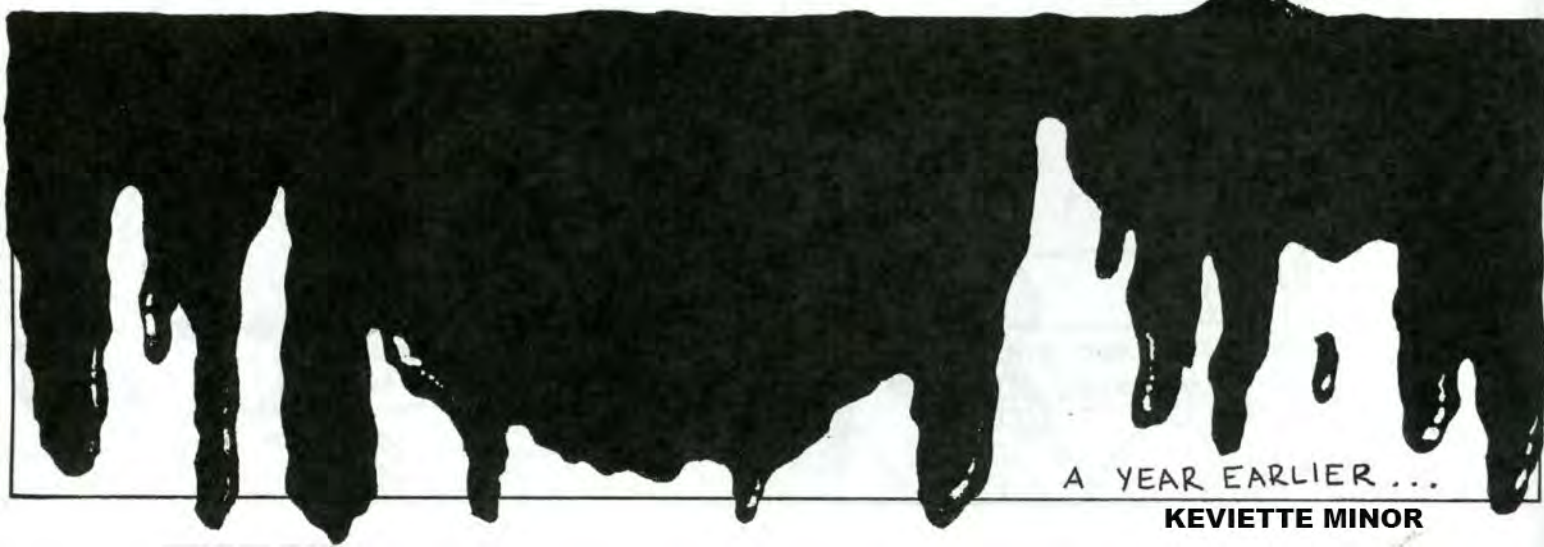
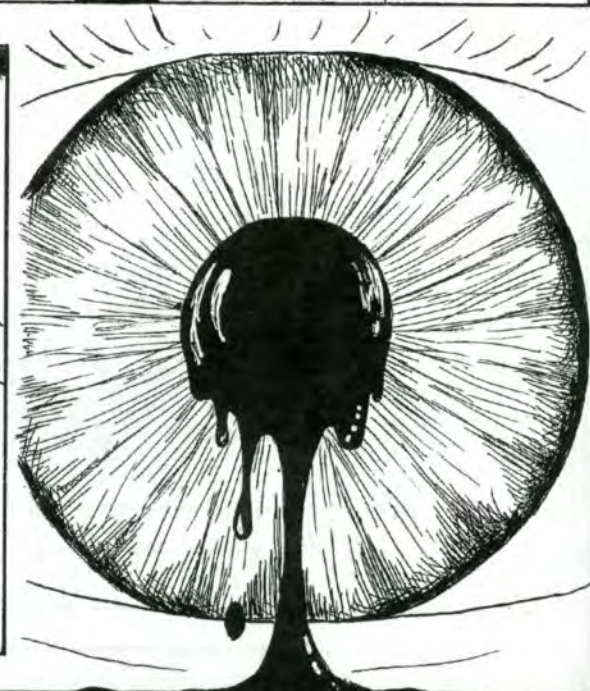
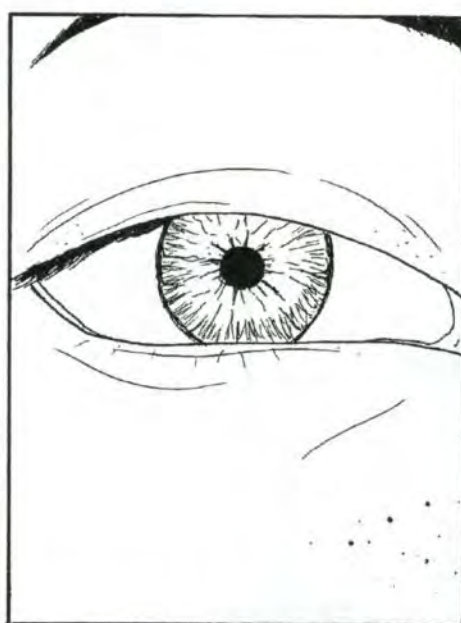


Bohui Dong



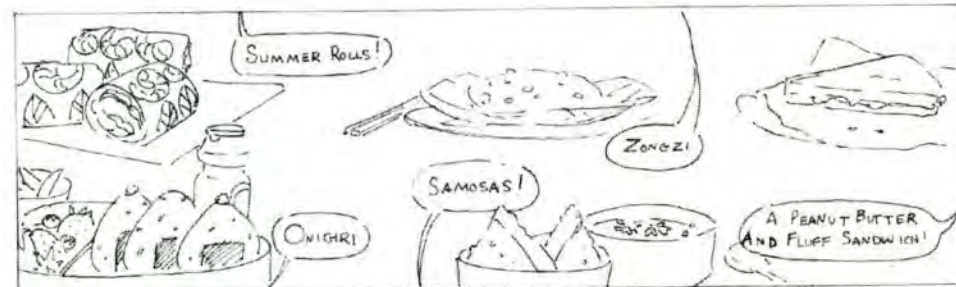
Zoe Serbin





A YEAR EARLIER ...

KEVIETTE MINOR





SHEILA THE... LET'S SEE HERE, THE THREE
BLADED CRUSHER, THE ONE WHO WIELDS BOTH
AXE AND BOW, WAIT IS AN AXE A BLADE? MAYBE
THAT SHOULD ADD INTO THE COUNT... HMM
YES & BEAST WHO HUNTS CAN GO BEFORE
SPEAR HURLER, SO... SHIT WHERE WAS I?
OH RIGHT... SHEILA THE...



3:15 AM



Hello?

hm.



Hey! What are you doing all the way up there?



The usual. Keeping an eye out for bears. Sneaking up on unsuspecting convenience store clerks.



Want to give me a lift?



Maybe not tonight.



I've been wondering what things are like down there actually!

Oh!



Bryn Ziegler
brynziegler.com

Keviette Minor
story: <https://news.usc.edu/166025/new-mural-usc-center-for-black-cultural-and-student-affairs/>

spotlight stories where Keviette talks about her work:
<https://caltek.net/blog/calteknet-2/post/la-commons-feb-2019-66>
<http://voyagela.com/interview/meet-keviette-minor-keviette-design-south-central/>
<https://roski.usc.edu/news/roski-student-keviette-minor-featured-voyagela>
<https://roski.usc.edu/events/keviette-minor>
<https://www.instagram.com/keviette.by.design/?hl=en> (this is my instagram)
<https://www.inprnt.com/search/products?q=artbykev> (INPRNT)
<https://society6.com/designedbykeviette> (Society6)

Eejoon Choi
<https://eejoonchoi.com/>

Georgina Cahill
<https://www.georginacahill.com/comics>

Jordan Williams
<https://jordanvonwilliams.myportfolio.com>

Shideh Ghandeharizade
website: shideh.weebly.com
instagram: <https://www.instagram.com/shadey.art/>

Kelly Barnhardt
[website](#) and [instagram](#)

Adam Johnson
adamroderickjohnson.com/

Maddie Kutler
madelinekutler.com

Adrian Jimenez
<https://acejimmy.wixsite.com/website>

Ryan Furrh
My Website: RyanFurrh.com
My instagram: https://www.instagram.com/ryan_furrh/

Emily Olmos ww.emilyolmos.com

USCRoski

Art 312: Comics Projects

Units: 4

Fall 2020, Mon/Weds 3:00-5:40

Location: WAH 118

Instructor: Keith Mayerson

Office: Harris 117B

Office Hours: By Appointment (in class or via email)

Contact Info: Keith.Mayerson@usc.edu

Course Description

This class explores the fundamental principles of cartooning, from a formal analysis of how the aesthetics of a comics construction can help to promote its content. All areas of cartooning craft and writing are covered, from page and panel layout and composition, to inking and drawing skills, to your thoughts and ideas in constructing a narrative and how they relate to the outside cartooning and cultural universe. In the critique, we will discuss the drawing's composition, along with how form helps to amplify the content. Strategies to create synaesthetic experiences for the viewer will be stressed as we look at how the student chooses to capture time, space, and emotion on each page.

Learning Objectives

This class will investigate drawing's formal concerns (composition, color, technique, materials, etc.) through the act of making art and comics, and your own creative mind as an artist. This class will also explore writing and storytelling in comics, and how to take the reader on a fulfilling, transcendent journey in the world of your work. This is a workshop, and the emphasis is on the growth of the person as an artist rather than the significance of any one piece. Different, iconoclastic approaches are encouraged and rewarded in the solution to each problem, as long as it explores the issues addressed by the assignment.

Prerequisite(s): none

Co-Requisite (s): none

Concurrent Enrollment: none

Recommended Preparation: any drawing, graphic design, or creative writing classes

Course Notes

This is a critique class, and all students are expected to participate--both by the public presentation of your work, and by your suggestions and discussion. Only constructive critique will be allowed--any off-hand remarks, insults, or otherwise damaging or malevolent comments will be considerations for immediate expulsion from the class. In addition, no racist, misogynist, homophobic or otherwise bigoted remarks or work will be allowed in this course. I do not believe in censorship, but I do believe in sensitivity regarding others within the context of a class atmosphere.

Please refer to the [school handbook](#) for more information, as this class applies to all mentioned:

All USC students are automatically held to these codes of conduct, which include everything from academic violations such as plagiarism, to non-academic violations such as sexual harassment and demonstrations on campus.

Pages in particular in which to focus:

[General Disciplinary Principles and Procedures](#): p.17 and following

[Free Expression and Dissent](#): pp.56-66

[Code of Conduct](#): pp. 68-80

BIBLIOGRAPHY: Required Readings and Supplementary Materials

McCloud, Scott: [Understanding Comics](#), HarperPerennial, 2004.

(available in the USC Bookstore, and many others, and of course, Amazon)

Materials: Please see handout--KITS AT BLICK ART MATERIALS 7301 Beverly Blvd, LA 90036 323 933-9284

Description and Assessment of Assignments

Each student will construct a narrative of their own device, and compose fifteen pages (minimum) of their story (or stories) each semester. For the final, the student will create a “published mini comic” of their work.

This is a preliminary, “game plan” syllabus--extra exercises, challenges, etc. may be added/deleted as seen fit.

YOU MUST CONSIDER YOUR END PRODUCT AT THE BEGINNING, AND PLAN AHEAD FOR HAVING A PUBLISHED WORK THAT LOOKS EXCELLENT BOTH IN REPRODUCTION AND AS ORIGINAL ARTWORK.

*--ALL WORK MUST BE COMPOSED ON BRISTOL (FOR B & W LINE WORK) OR HOT-PRESSED WATERCOLOR PAPER (FOR WORK THAT USES COLOR AND/OR B&W WASHES).
(ARCHES BLOCKS, IF ON SALE, ARE GOOD, OR PURCHASE INDIVIDUAL SHEETS AND QUARTER THEM INTO 4 PAGES.)*

--YOU MUST USE DR. MARTINS HIGH CARB WATERPROOF BLACK INK (OR EQUIVALENT)

--ALL THIN THIN-TO-THICK LINES WILL BE COMPOSED BY NIB (G-PEN, GILLOT, OR HUNT, ONLY)

--ALL THICK THIN TO THICK LINES WILL BE COMPOSED BY BRUSH (WINSOR NEWTON SERIES 7 OR EQUIVALENT)

--LETTERING, PANEL BORDERS, SMALL ELEMENTS, BACKGROUNDS INVOLVING ARCHITECTURAL ELEMENTS WILL BE CREATED BY TECHNICAL PEN (RAPIDOGRAPH OR ARCHIVAL INK MICRON EQUIVALENT).

--YOU MIGHT ALSO COLOR YOUR WORK IN THE FUTURE VIA WATERCOLOR—SCHMINCKE BRAND IS BEST!

--IF YOU NEED TO “FINISH” YOUR WORK DIGITALLY, YOU MAY DO SO IF YOU HAVE A GOOD ARGUMENT TO DO SO!

--ALL ORIGINAL ARTWORK MUST BE KEPT IN PRISTINE CONDITION!

--THREE REFERENCES FOR EACH PAGE, MINIMUM... REFERENCES MUST BE BROUGHT IN TO CLASS ALONG WITH PENCILS OF ARTWORK—THIS COUNTS AS YOUR GRADE, SO MAKE SURE YOU DO IT!

--ALL WORK DONE FOR THIS CLASS AFTER THE FIRST ASSIGNMENT MUST BE IN THE DIMENSIONS OF YOUR FINAL PROJECT, SO YOU CAN USE THEM FOR PAGES, IF DESIRED.

--YOU MUST CORRECT ALL THE TEACHER/EDITOR'S CHANGES FOR THE FINAL VERSION OF THE PAGE

CHECKLIST OF THINGS YOU NEED TO HAVE IN YOUR COMIC—ALL FOR A REASON:

Each page needs to have at least one establishment shot and one close up

YOU MUST use three (3) references per page--please bring in printouts of these!

Organic, living things need to be inked by “thin-to-thick” tools:

Thin thin to thick lines with a quill

Medium thin to thick lines with a nib

Thick thin to thick lines with a brush

Non-living, inorganic things, also panel borders, balloons and text you can use a micron/rapidograph

At least one use of subjective vs. iconic rendering (smiley face vs. detailed villain, sword handle McCloud example)

You need to use 6 out of the eight transitions:

-Moment-to-moment

-Action-to-action

-Subject-to-subject

-Aspect-to-aspect

-Scene-to-scene

-Non sequitur

-Symbolic

-Match Cut

Speed up, and slow down time for a reason, in a way that doesn't involve transitions

Use of subjective motion

Change a background to express an emotion

Use of synaesthetic lettering (i.e. SPLAT in squishy letters)

Create a new metaphoric symbol for something invisible (emanata)

Panel as a narrative device (action scene in a panel in an explosive shape)

Panel as a structural device (character looking out window, panel in shape of window)

One use of splash page, and at least one use of inset panel

Grading Breakdown

Grades will be judged on the completion of all assignments, and on the basis of each individual's growth, dedication, and investigation in their own work--not on how each individual compares with each other. You are only competing with yourself in the class, and a good grade will depend on your hard work and willingness to "push the envelope" with your capabilities to mature as an artist.

<i>Assignment</i>	<i>Points</i>	<i>% of Grade</i>
Preparedness & attendance, participation & discussion	15	15
Artwork	50	50
Midterm	15	15
Final	20	20

Assignment Submission Policy

This a group critique class, and each student will bring in printouts of their pages (along with the original) that we will first discuss en masse at the pencil stage. Then, the student will complete finished inks of that page, and bring in copies of this completed work along with the next penciled page each week.

Additional Policies

If, for whatever reason, you are unable to make it to class on time on a regular basis or if you are expecting to be unable to attend for any extended period of time (i.e. you will be out of town for longer than a week) I ask that you seriously consider not taking this course. Our time is limited, and if you are consistently late or miss several classes, it will be extremely difficult for you to understand what we are doing or to make up the work.

NEW WORK WILL BE DUE ON THE DAY OF YOUR CRITIQUE, EXCEPT FOR HEALTH REASONS WITH WRITTEN DOCTOR'S EXCUSE. NO EXCEPTIONS. YOU WILL NOT BE ABLE TO RECEIVE ANY CREDIT OF ANY KIND FOR LATE WORK, NOR WILL YOUR WORK BE DISCUSSED IF YOU MISS YOUR CRITIQUE. FOR EACH MISSED

ASSIGNMENT, YOUR GRADE WILL BE DROPPED ONE LETTER GRADE DOWN (FROM "A" TO "B" AND SO ON). MISSING MORE THAN TWO ASSIGNMENTS WILL RESULT IN AUTOMATIC FAILURE.

YOUR GRADE IS NOT ONLY ABOUT THE QUALITY OF THE WORK, BUT HOW YOU BRING IT IN. YOU MUST BRING IN THE WORK IN THE MANNER PRESCRIBED BY MYSELF AND IN THIS SYLLABUS. YOU MUST LISTEN TO THE ASSIGNMENTS AND FOLLOW THE PROCESS DICTATED TO YOU—I HAVE FOUND IN MY YEARS OF TEACHING THIS WORKS BEST FOR THIS CLASS AND I REQUIRE YOU FOLLOW PROCEDURE! IF YOU BRING IN WORK IN ANY MANNER DIFFERENT THAT WHAT I ASK I WILL COUNT IT AS A MISSED ASSIGNMENT!

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 M 8/26 W 8/28	Introduction McCloud Discussion	Read McCloud, Chaps 1-3 Write Script and Thumbnails for 15 page comic, read rest McCloud	Weds. 8/28 Weds. 9/4
Week 2 M 9/2 W. 9/4	Labor Day/No Class McCloud & Script discussion/Composition Basics: The Gag Cartoon workshop	work on script/thumbs, practice inking first pages penciled, cont. work on script/thumbs, practice inking	 Group 1, pgs. 1&2 due Weds. 9/11 Group 2, pgs. 1&2 due Weds 9/18
Week 3 M. 9/9 W. 9/11	workshop in class GROUP 1: pages 1 & 2 penciled critique	first pages penciled; cont. work on script/thumbs, practice inking GROUP 1: Make corrections, pgs. 1 & 2 and ink, pencil pages 3 & 4	Group 1, pgs. 1&2 due Weds. 9/11 Group 2, pgs. 1&2 due Weds 9/18
Week 4 M. 9/16 W. 9/18	workshop in class GROUP 2: pages 1 & 2 penciled critique	WORK ON COMIC GROUP 2: Make corrections, pgs. 1 & 2 and ink, pencil pages 3 & 4	 Weds. 10/2
Week 5 M. 9/23 W. 9/25	workshop in class GROUP 1: pages 1 & 2 inked, penciled pages 3 & 4 critique	WORK ON COMIC GROUP 1: Make corrections, pg. 3 and 4 and ink, pencil pages 5 & 6	 Weds. 10/9
Week 6 M. 9/30 W. 10/2	workshop in class GROUP 2: pages 1 & 2 inked, penciled pages 3 & 4 critique	WORK ON COMIC GROUP 2: Make corrections, pg. 3 and 4 and ink, pencil pages 5 & 6	 Weds. 10/16
Week 7 M. 10/7 W. 10/9	workshop in class GROUP 1: pages 3 & 4 inked, penciled pages 5 & 6 critique	WORK ON COMIC GROUP 1: Make corrections, pg. 5 and 6 and ink, MIDTERM: pencil pages 7-9	 Weds. 10/23
Week 8 M. 10/14 W. 10/16	Workshop in class GROUP 2: pages 3 & 4 inked, penciled pages 5 & 6 critique	WORK ON COMIC GROUP 2: Make corrections, pg. 5 and 6 and ink, MIDTERM: pencil pages 7-9	 Weds. 10/30

Week 9 M. 10/21 W. 10/23	workshop in class MIDTERM GROUP 1: pages 5-6 inked, and penciled pages 7-9 critique--BRING ALL PAGES TO BE REVIEWED	WORK ON COMIC GROUP 1: Make corrections, pg. 7-9 and ink, pencil page 10-11	Weds. 11/6
Week 10 M. 10/28 W. 10/30	workshop in class MIDTERM GROUP 2: pages 5-6 inked, and penciled pages 7-9 critique--BRING ALL PAGES TO BE REVIEWED	WORK ON COMIC GROUP 2: Make corrections, pg. 7-9 and ink, pencil page 10-11	Weds. 11/7
Week 11 M. 11/4 W. 11/6	workshop in class GROUP 1: pages 7-9 inked, penciled pages 10- 13 critique	WORK ON COMIC GROUP 1: Make corrections, pg. 10-13 and ink, pencil page 14-15	Weds. 11/20
Week 12 M. 11/11 W. 11/13	workshop in class GROUP 2: pages 7-9 inked, penciled pages 10 -13 critique	WORK ON COMIC GROUP 2: Make corrections, pg. 10-13 and ink, pencil page 14-15	Mon. 12/2
Week 13 M. 11/18 W. 11/20	workshop in class GROUP 1: pages 10-13 inked, penciled pages 14- 15 critique	WORK ON COMIC GROUP 1: Make corrections, pg. 14-15 and ink, COMPLETE COMIC!	Mon. 11/26
Week 14 M. 11/25 W. 11/27	workshop in class THANKSGIVING BREAK	WORK ON COMIC	Mon. 12/3
Week 15 M. 12/2 W. 12/4	GROUP 2: pages 10-13 inked, penciled pages 14- 15 critique workshop in class, mini- comic tutorial	GROUP 2: Make corrections, pg. 14-15 and ink, COMPLETE COMIC! FINISH ALL PAGES INCLUDING COVER, PRODUCE MINI-COMIC!	Mon. 12/3

M. 12/9 FINAL W. 12/11 7-9 pm	COMICS FAIR-- COMICS DUE MINI COMIC CLASS PARTAY		
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Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call

engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call

engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu Non-emergency assistance or information.

MATERIALS LIST

YOU SHOULD ALLOT FOR AT LEAST \$100 FOR COPYING, FOR BOTH CRITIQUES AND FOR YOUR END OF THE SEMESTER MINI COMICS!



BOOKS

Understanding Comics by Scott McCloud (available in many book stores, on Amazon, and are also in the library)



Graphite pencils, two each of 2B, HB, 2H.

PENCILS

You really want a light lead pencil that is easy to erase. Get whatever pencils you enjoy working with. B pencils are softer; H pencils are harder and carve into the paper but give a very precise line. Get a variety, or a set of pencils that are for drawing or sketching. Don't just have one standard #2. 2B, HB, and 2H (most popular) are standards—one or two of each is a great way to start.

also: mechanical pencil for lettering and technical work

BRUSHES



REQUIRED—if possible, try to get a round, small WINSOR NEWTON SERIES 7 BRUSH

I suggest a 0, 1, or 2... 2 is MOST POPULAR

if you can't afford a series 7 (check around for sales)-Raphael Series 8404 size 2 is also excellent, and you might want to get a variety between 00 and 3 size (000 is smallest and brushes get larger with the numbers.) (\$3-\$6 each.)

Get ROUND brushes (as opposed to FLAT)- these will create sharp lines.

Synthetic brushes from Winsor Newton and other companies are fine. Natural hair fibers are more expensive but will last longer (Winsor Newton Series 7 brushes used to be the standard).



Ink –Black Star Dr. Martin's high carb waterproof black ink is best. Winsor Newton Black (in green box with a spider on it is good. Higgins Black Magic is not so good. Rapidograph ink even for my dips pens and brushes. Sumi ink is good for brushes. Since its wax based, it's not good for pens. If you intend to use any wet media (watercolor/brush pens, etc.) you should make sure to use WATERPROOF black ink. Again, the best WATERPROOF ink is Dr. Martins Hi Carb WATERPROOF black INK (they also make color dyes, etc., so please make sure it is INK).

PENS

JAPANESE G-PENS ARE REQUIRED. JetPens is located in San Jose and is a good online place nearby to get these!

JETPENS.COM



The "Maru mapping nibs" (known in the West as "quills", for teeny-tiny thin to thick lines) that you need are here (and are just \$5.75), This is a pack of two Maru-Pen nibs. The Maru-Pen is great for drawing thin lines. With its firm feel, it is good for drawing hair, eyes, and clothing wrinkles with ...:<https://www.jetpens.com/Tachikawa-Comic-Pen-Nib-Maru-Mapping-Model-Pack-of-2/pd/9443>

[Deleter Comic Pen Nib - Maru \(Mapping\) Model - Pack of 2 ...](#)



The G-Pen is a standard and popular nib with a variety of uses. Its elastic nib produces varying line width depending on your drawing ...

<https://www.jetpens.com/Zebra-Comic-Pen-Nib-G-Model-Chrome-Pack-of-10/pd/4195>



The Deleter white-out ink that you need is here, and just \$6.75

<http://www.jetpens.com/Deleter-White-2-Manga-Ink-Aqueous-White-out-Waterproof-30-ml-Bottle/pd/8108>

[JetPens.com - Deleter White 2 Manga Ink - Aqueous White ...](#)

Ink for dip pen use ONLY. Do not use in fountain pens. The White 2 Deleter Manga ink is an aqueous ink, which makes whiting out details and other touch-ups possible.

As you already have (if you bought the Blick kit) a nib and quill penholder, you probably don't need another, but just in case, and if you want a nice "universal" (meaning it can take both nibs and maru/quills) holder (and its made out of wood, with a cat on it!) you could also (but don't need to) buy the holder (it's \$7.65):



<https://www.jetpens.com/Tachikawa-Comic-Pen-Nib-Holder-Model-40/pd/4573>

You can see other items Jetpens have--sometimes when I buy nibs I get different kinds and sizes (and the cheap plastic Staedler holders, like those in the Blick kit to accommodate them) just so I have a lot of variety as they are fun to experiment with and relatively cheap--so if you want to experiment, this is your chance! Also, if you haven't purchased the Blick kit, the Delter inks are great, too, and there is a lot of neat stuff on this site!

GET ANYTHING WITH "G" IN THE TITLE, AND ANY ADDITIONAL NIBS THAT APPEAL TO YOU. YOU WILL ALSO NEED AN (INEXPENSIVE PEN HOLDER

Also, if you like

Assortment of nibs - get 3 or 4

In the west, brands include Hunt and Gillotts

The most popular American pen is a Hunt 102 and Hunt 107 if you would like to get one each of those.

(My favorite is a Gillotts 1290, 404, 290 and 291.) I noticed online you can get Gillotts at

http://www.johnnealbooks.com/prod_detail_list/s?keyword=gillott&qclid=CKis0LuF2tUCFUuSfgodsgwB2g



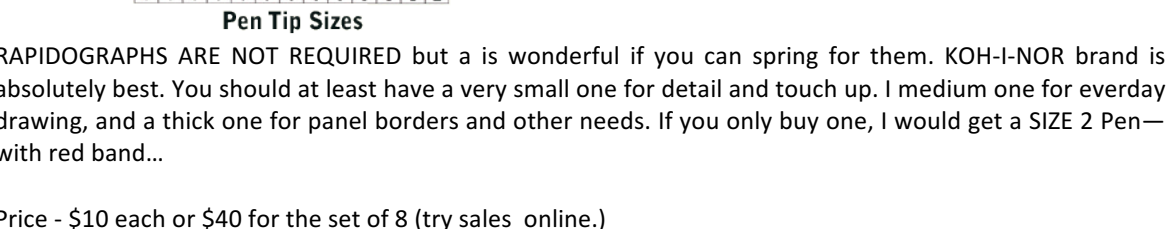
DON'T get Speedball lettering (B, C, etc.) pens for drawing. Experiment with a small one if you like.



three SPEEDBALL standard pen holders

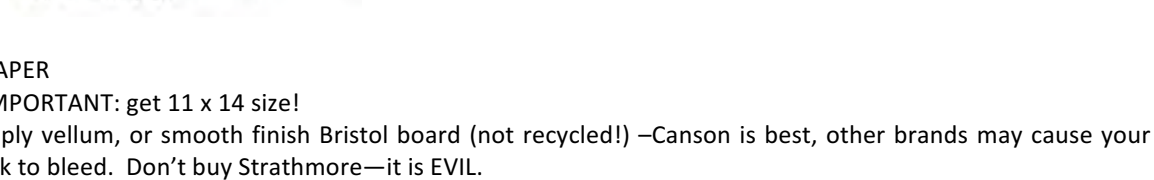
two SPEEDBALL crowquill holders TYPE #102

A Koh-I-Noor Rapidograph pen is shown horizontally, pointing left. The pen is light-colored with a black and red band near the tip. Below the pen is a color calibration chart with 11 color patches and numerical values. The patches are labeled with numbers 1 through 11, and the values are listed below each patch. The values are: 1: 40.0, 2: 38.0, 3: 36.0, 4: 34.0, 5: 32.0, 6: 30.0, 7: 28.0, 8: 26.0, 9: 24.0, 10: 22.0, 11: 20.0. The chart also includes a grayscale step wedge with values 1.00, 0.80, 0.60, 0.40, 0.20, 0.10, 0.05, 0.02, 0.01, 0.00.



if you can't afford Rapidographs, Microns, and assorted disposable technical pens.
IF YOU DON'T GET RAPIDGRAPHS get the smallest line weights—.005, .01 and/or .02 widths. These are good for initial drawings, sketches, touch-ups, etc, and for lettering and panel borders.

IF YOU DON'T GET RAPIDOGRAPHS get the smallest line weights—.005, .01 and/or .02 widths. These are good for initial drawings, sketches, touch-ups, etc, and for lettering and panel borders.



IMPORTANT: get 11 x 14 size!
2-ply vellum, or smooth finish Bristol board (not recycled!) –Canson is best, other brands may cause your ink to bleed. Don't buy Strathmore—it is EVIL.

2-ply vellum, or smooth finish Bristol board (not recycled!) –Canson is best, other brands may cause your ink to bleed. Don't buy Strathmore—it is EVIL.

TOOLS

Clear plastic C-Thru brand ruler, with inch rules on both sides of a clear plastic ruler with red grid lines). If you have a drawing table, you should also have a t-square and triangle

Cthru Ruler, inches on all sides



White Artists tape 3/4"

T-square, 24". Wood or plastic is easier to lug around than metal.



Triangle, for drawing right angles



AMES lettering guide



Proportion wheel, small



Japanese

brand

white

out



en for quick fixes



The "JELLY" White pens are great for white on black lines and lettering...

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation of their projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before the end of the Finals period.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 3 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.

Title the word doc as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA14_FACE310_Koblitz.doc)

All works in word doc MUST include title, date, medium (tangible items used in making the artwork), dimensions (in inches)

Example:

Best Work Thus Far, 2011
inkjet print
30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Last Name_First Name_Title.extension
(Example: Doe_Jane_BestPieceThusFar_.tif)

Directions for WEB-BASED COURSES

Include your website in the word doc and upload a selection of screenshots in jpg or tiff format. Use your discretion as to how many screenshots best reflect your project.

If the work was photographed by someone other than the artist, and the photographer wants credit, they should add "Photo: [insert professional name/title/company]"

1. WORD DOC detailing images. One doc for each course.

Word doc titled as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA14_FACE310_Koblitz.doc)

Website address

Screenshot 1
Screenshot 2
Screen shot 3

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows:
Last Name_First Name_Screenshot Number.extension
(Example: Doe_Jane_1.tif)

Where do these images go?

Images may be used for the following: Roski Flickr, Roski website, in slide presentations for prospective students (Portfolio Forum, eg), printed matter and social media. Works are reproduced at a high quality. We make every effort to notify students works used in Roski printed matter and social media. Finally, we accommodate any request to remove work from our website or Flickr.

Consistent with university policy, students retain copyright ownership to student-created works. Students grant the University permission to use, reproduce and publicly distribute copies of those works. USC Roski makes every reasonable effort to notify and credit the creator of a work. Potential outlets include print publications, institutional websites, e-communications, multimedia presentations, exhibitions and documents about USC Roski for recruitment, advancement, alumni relations, and other promotional activities.

Questions or comments: Kirsten Schmidt (schmidt@usc.edu), Communications Manager

Roski School of Art and Design

Fall 2019 – ACCESS Request and Agreement

ACCESS AGREEMENT & STUDENT CODE OF CONDUCT

As a part of the University of Southern California, Roski School of Art and Design access control system, I have received secured and monitored access through the use of my student ID card (USCard) for **Fall 2019**. The following terms and conditions must be followed to ensure the safety and security of others and myself.

- To ensure my personal safety and security of property, I agree to close the door(s) upon entering or exiting the studios.
- I will keep the door(s) closed and locked at all times. I agree not to prop open any doors or cause the door(s) to remain open at any time.
- I understand that allowing another person(s) the use of my USCard violates the terms of my access privileges from the Roski School of Art and Design.
- I understand that I am responsible for the actions of any individuals that I allow into the building or Studios.
- In the event that my USCard is lost or stolen, I will immediately notify the USCard Office by calling (213) 740-8709 or visiting the Customer Service Office located in the Parking Structure X (PSX). Lost Cards should also be reported to the Roski School of Art and Design at 213-821-9611.
- I will immediately notify the Department of Public Safety (DPS) at (213) 740-4321 if I believe that secure access to the Watt Hall and Harris Hall classrooms and studios has been jeopardized through the misuse or unauthorized use of the access system or a USCard.

I have read and agree to the terms and conditions described above. I understand that violation of the terms and conditions of this agreement may result in the loss of access privileges and may result in the reporting of the violation to the Student Conduct Office.

_____	_____	
Student name (Please Print)	USCard Number	Bldg. / Room
_____	_____	
Student Signature	Date	USC Email Address
_____	_____	
Hot-Stamp number (please see reverse side of agreement)		Expected Graduation Date

Student Phone Number(s)		Other Email Address