ART 207A: TWO-DIMENSIONAL ART WORKSHOP: DRAWING FUNDAMENTALS FOR
GAME DESIGNERS, ANIMATORS, AND NARRATIVE ART

Units: 2
Fall 2021, Fridays 9:00-11:40 am

Course Description
This studio class is designed to introduce the beginning (or otherwise) artist to the basic formal concerns of drawing such as composition, color, technique, materials, etc-- through different exercises that explore not only classic composition themes (the still life, the landscape, drawing from the model), but also conceptual ideas from art history, the contemporary fields of narrative commercial art and from your own creative mind as an artist. The objective of the class is to teach students how to bring up great form from great content, to ultimately be able to use these skills in application to the narrative arts of all kinds, including gaming and animation concept art, design, and art direction.

Learning Objectives
It is the hope of this class to educate the student in the skills and techniques of drawing and in creative problem-solving, enabling the student to work to master their medium, while also empowering the student to tell their own stories. It is also the hope to teach critical thinking and fine art aesthetics that can then manifest in creating visual worlds for the narrative arts, wholly also embracing the world of commercial art in addition to the personal voice. The class will accept the notion of concept and technical training for the commercial arts, while also making relevant assignments to the student artist to create meaningful works. It is hoped that within the collaborative atmosphere of the class, that along with community and cohort building make clear a culture that can have crossover in the narrative arts, working as teams to achieve common goals and more. The class is to have a professional atmosphere, teaching from a point of view that regards the industry of gaming, animation, and the narrative arts, in addition to the world and history of narrative in the fine arts. The assignments and discourse will be pertinent and applicable to these platforms, making relevant each assignment to the student and to art, the commercial arts, and culture at large.
Art 207A: Two-Dimensional Art
Workshop: Drawing Fundamentals for
Game Designers, Animators, and
Narrative Art
Units: 2
Fall 2021, Fridays 9:00-11:40 am

Location: WAH 118

Instructor: Zoë van Dijk
Office: WAH 118
Office Hours: Available upon request, after class or via zoom appointment Mondays-Fridays
Contact Info: zvandijk@usc.edu
Course Description
This studio class is designed to introduce the beginning (or otherwise) artist to the foundational drawing skills utilized in the contemporary fields of commercial narrative art: animation, game and cinematic art, illustration and the comic arts. Through composition, color, technique, materials and exercises that explore not only classic composition themes (the still life, the landscape, drawing from the model) but also themes in art history and contemporary media, the objective of the class is to teach students to communicate their own artistic vision, tell clear engaging visual stories and apply these skills in the pursuit of the narrative arts.

Learning Objectives
It is the hope of this class to educate the student in the skills and techniques of drawing and creative problem-solving, enable the student to master their medium, while also inspiring the student to use drawing as a vital means of expression and to strengthen their artistic voice. This class will emphasize critical thinking and visual storytelling, wholly embracing the world of commercial art as a vehicle for personal voice. The class will accept the notion of concept and technical training for the commercial arts (game art, animation, illustration and other narrative arts), while also making relevant assignments to the student artist to create meaningful works. Through community and cohort building, this class aims to cultivate a collaborative atmosphere where peers challenge and help each other grow as artists. The class is to have a professional atmosphere, teaching from a point of view that regards the industry of gaming, animation, and the narrative arts, in addition to the world and history of narrative in the fine arts. The assignments and discourse will be pertinent and applicable to these platforms, making relevant each assignment to the student and to art, the commercial arts, and culture at large.

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, empathy, compassion and the creation of a safe space where everyone can feel safe to be themselves.

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
(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
You are required to make a MINIMUM of SEVEN significant drawings during the course of the semester. In lieu of ONE of these, however, should you choose to want to make a significant “magnum opus” that would be a large/dense/rich drawing that may take the same period as 2 drawings to complete, you can do this with the advanced approval by the professor. The primary rule in this course is that you care about what you do, work hard, learn, and make drawings that you enjoy (and that have some meaning for you).

Instagram and digital presentation: We will be keeping a class Instagram account together. This is as much to help you learn professional digitization and presentation of your work as it is to reflect on what you have made. You are expected to write a one-paragraph (minimum) response for each of drawings you generate in class, attached to the post. These can be as formal or as casual as you wish, but they must show that you have created the work thoughtfully, that intention guided your methods and with references to outside texts, artists and artwork, and ideas that might have inspired you during its creation. Posts are due by the beginning of class on critique days. You may take a photo with your phone camera or I encourage you to use the scanners available in the Helene V. Galen Intermedia Lab located in Harris Hall. For the midterm, your response should not only address your third drawing, but how all the work you have created so far builds upon one another. For the final, you are expected to address not just your last drawing, but to summarize how all the works created in class relate to one another, culminating in a cohesive (and/or eclectic) body of work--your final response can also act as your artist statement for Roski (and for the beginnings of your artistic career!). Every week I will select one or more posts to share to the USC Roski 2D Instagram!

INSTAGRAM LOGIN INFO:
   username: art207a
   password: drawing4theweekend

References: You need to have AT LEAST three references per drawing with you when presenting a final or kept in your sketchbook. Ostensibly, this would be photographic reference for image making--these need to be printed out on good paper with great reproduction quality (I recommend photos printed on glossy paper, the largest size possible), not just images on your phone or computer/screen (which are terrible for referencing on a screen instead of being printed out). For abstract/conceptual work that doesn’t involve visual reference, I still want you to reference artists, articles, or any text or idea, and to bring in the “proof” of your research (these all can be pasted into your sketchbooks and will act as at least one page of your sketchbook requirement).

Sketchbooks: Each student is required to keep a personal sketchbook. Sketches may be of anything, used for taking notes, pasting reference, thumbnail ideation, color and media exploration, drawing from life or drawing from your imagination. I ask that you complete at least one to two pages per week. Sketchbooks should be brought to every class, will be checked periodically and should act as a log for your ideas and inspirations. I also need to be able to write on a neutral/back page/etc. for references I will give you and expect that you follow up with these.
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. As a team building class, in addition to the above, you will be graded on how you can work with a team, working together on common goals, and being receptive to critique, criticism, and receiving direction and being receptive to crossover/cohort creation of projects.

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<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
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<tbody>
<tr>
<td>Preparedness, attendance, participation &amp; discussion</td>
<td>15</td>
<td>15</td>
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<tr>
<td>Artwork</td>
<td>50</td>
<td>50</td>
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<tr>
<td>Midterm</td>
<td>15</td>
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<td>Final</td>
<td>20</td>
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Assignment Submission Policy
This a group critique class, and each student will bring in their work when it is due, no exceptions.

Additional Policies
Please do not be late to class, as it is a disruption to class time, your peers and myself. If you are regularly tardy, this will effect your grade. 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. IF YOU BRING IN WORK IN ANY MANNER DIFFERENT THAT WHAT I ASK I WILL COUNT IT AS A MISSED ASSIGNMENT.
<table>
<thead>
<tr>
<th>Week 1</th>
<th>Topics/Daily Activities</th>
<th>Readings and Homework</th>
<th>Deliverable/ Due Dates</th>
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<tbody>
<tr>
<td>Fri. 8/27</td>
<td>Introduction&lt;br&gt;MATERIALS DISCUSSION&lt;br&gt;Creative Composition Basics—PLEASE BRING PAPER AND PENCIL TO MAKE IN CLASS A QUICK COMPOSITION STUDY SKETCH FOR QUICK CRITIQUE&lt;br&gt;Monochromatic Symbolic Still Life assignment introduction</td>
<td>-Read all McCloud, with particular attention to Chaps 1-3, 7&lt;br&gt;-Gather materials, begin working on first drawing&lt;br&gt;-Choose 3 simple objects (that are important to you) to create a Monochromatic Symbolic Still Life, a base to sit them on, some cloth to put over the base and in the background (with thumbtacks, tape, and/or nails and a hammer to install), and bring into class next Friday&lt;br&gt;-Make 4-5 brief sketches of your objects to choose the best composition for placement, narrative, and your final image for your drawing</td>
<td>Fri. 9/3: progress check&lt;br&gt;Fri. 9/10: still life final due</td>
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<td>Week 2</td>
<td>McCloud Discussion&lt;br&gt;Introduction to materials&lt;br&gt;Workshop in class on Monochromatic Symbolic Still Life</td>
<td>Finish Monochromatic Symbolic Still Life. Mediums: pencil, ink, charcoal and chalk.</td>
<td>Fri. 9/10: still life final due</td>
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| Week 3 Fri. 9/10 | Monochromatic Symbolic Still Life Critique | -Create color-wheel  
-**Circle Drawing** (pencils, ink, watercolors/and or brush pens, that uses thin bands of color to explore color relationships, simple mixing techniques, and surface to create a drawing that has its own internal energy using color theory  
-**Color Symbolic Still Life**  
Using the objects from your monochromatic still life, create a new composition that considers color as a part of the narrative. No more than 6 colors (emphasis on using complimentary palettes). Mediums: Watercolors, Brush Pens, pencil, ink on watercolor paper | Fri. 9/17: circle drawing due  
Fri. 9/17: color still life due |
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<td>Week 4 Fri. 9/17</td>
<td>Circle Drawing &amp; Color Symbolic Still Life Critique</td>
<td>Work on <strong>Symbolic Surreal Still Life</strong>—using the same objects, <strong>swap the objects' silhouettes with each other's form, texture, color and content</strong>. Render these new shapes convincingly, considering how the meaning of an object changes when it inhabits another silhouette and how their relationships to another have shifted.</td>
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<td>Week 5</td>
<td>Friday 9/24</td>
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<td><strong>Symbolic Cubist Still Life Critique</strong>&lt;br&gt;SOCIAL MEDIA POST DUE&lt;br&gt;Field trip to Park for drawing on location and <strong>Allegorical Landscape</strong>&lt;br&gt;Sketchbooks checked</td>
<td><strong>Allegorical Landscape</strong>, use at least two different drawing stroke/texture techniques to build on the drawing you began on location to create mood and allegorical atmosphere from a real space that you frame, via your form and composition, into a rich composition that communicates mood and light.</td>
<td>Friday 10/1: allegorical landscape final due</td>
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<th>Week 6</th>
<th>Friday 10/1</th>
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<td><strong>Allegorical Landscape Image Critique</strong>&lt;br&gt;SOCIAL MEDIA POST DUE&lt;br&gt;Garden for a Loved One &amp; Reference gathering lecture</td>
<td>Using your location drawings and gathered reference, <strong>create a Garden for a Loved One</strong>. Utilizing on the skills that you have learned, create a garden for a person (living, dead, or mythical) that you admire. Using light, value, color, composition, climate and allegorical intent to create an environment and atmosphere that represents this person without using the human figure.</td>
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<td>Week 7</td>
<td>Week 8</td>
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<td>Fri. 10/8</td>
<td>FALL RECESS</td>
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<td><strong>MIDTERM</strong></td>
<td><strong>Garden for a Loved One</strong></td>
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<td>critique</td>
<td>Figure drawing and portrait lecture</td>
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<td>SOCIAL MEDIA POST DUE</td>
<td>Sketchbooks checked</td>
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**Week 9**
Fri. 10/22

**Character Portrait** critique

**SOCIAL MEDIA POST DUE**

**MODEL DRAWING**

**Bring in charcoal, other quick drawing materials and paper for gesture and model drawing in class.**

**Character Study**: Using grid mapping, a photograph of yourself and gathered reference (self photography and/or reference photos), reimagine yourself as an OC or as character AaHb' 2 w3' 03A 05H 2 eBhB/2 has meaning to you. Use color, lighting, clothing and composition to provide visual narrative cues.

Fri. 10/29: self portrait OC progress check

Fri. 11/5: self portrait OC due
<table>
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<tr>
<th>Week 10</th>
<th>Fri. 10/29</th>
<th>FIELD TRIP TO NATURAL HISTORY MUSEUM TO DRAW ANIMALS</th>
<th>Continue Self Portrait</th>
<th>Fri. 11/5: self portrait OC final due</th>
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<td></td>
<td></td>
<td>Sketchbooks checked</td>
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<td>Self Portrait checked</td>
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<th>Week 11</th>
<th>Fri. 11/5</th>
<th>SELF PORTRAIT critique</th>
<th>Use all reference and elements from in class model drawing and natural history museum to create DREAM DRAWING based on a real dream you had, to create a “realistic” world the synthetically creates atmosphere, allegory and symbolic mood and meaning of your dream</th>
<th>Fri. 11/12: dream drawing final due</th>
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<td>SOCIAL MEDIA POST DUE</td>
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<td>Character/clothed Model Drawing</td>
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<td>Sketchbooks checked</td>
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<th>Week 12</th>
<th>Fri. 11/12</th>
<th>DREAM DRAWING critique</th>
<th>Form teams and begin brainstorming to create a style guide bible for narrative world for any media</th>
<th>Fri. 11/19: team decisions due</th>
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<td>SOCIAL MEDIA POST DUE</td>
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<td>Class visitor</td>
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<th>Week 13</th>
<th>Fri. 11/19</th>
<th>WORLD BUILDING PITCH BIBLE FINAL DISCUSSION AND CLASS ORGANIZATION</th>
<th>In teams, reimagine an existing narrative in a new world, with characters, of your creation. INCLUDING MODEL SHEETS OF AT LEAST 3 CHARACTERS, AND 3 KEY ART IMAGES OF TEAM CREATED CONCEPTS, WITH CHARACTERS PLACED WITHIN THEIR NARRATIVE ENVIRONMENTS.</th>
<th>Fri. 12/9: world pitch project finals due</th>
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<td>Week 14</td>
<td>Fri. 11/26</td>
<td>THANKSGIVING Break</td>
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<td>Class visitors</td>
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<th>Week 15</th>
<th>Fri. 12/3</th>
<th>-Team progress checks</th>
<th>Continue working in teams on your World Building Pitch Bible</th>
<th>Fri. 12/9: world building pitch presentations and final social media posts due</th>
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<tr>
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<td>-In class team work</td>
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<td>-Final sketchbook review</td>
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| FINAL    | Fri. 12/9 | FINAL PITCH PRESENTATIONS & SOCIAL MEDIA POSTS DUE  |                        |                                      |
Bibliography


Joseph Campbell, The Hero with a Thousand Faces, 1949


Dan Mazur, Alexander Danner, Comics: A Global History, 1968 to the Present

Scott McCloud, Understanding Comics: The Invisible Art, April 27 1994

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Jason and the Argonauts (D: Don Chaffey; 1963)

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Walt Disney (Producer), The Barnyard Concert (1930), Just Mickey (1930), Silly Symphonies, Victory Through Air Power (1943), Mars and Beyond (1950’s)

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Georges Melies, A Trip to the Moon, 1902

Pinocchio, (D: Hamilton Luske, Ben Sharpstein, 1940)

Ghost in the Shell (Japan, D: Mamou Oshii, 1995)

My Neighbor Totoro (Japan, D: Hayao Miyazaki, 1988)

Princess Mononoke (Japan, D: Hayao Miyazaki, 1999)

Revolutionary Girl Utena (D: Kunihiko Ikuhara, 1999)

Spirited Away (Japan, D: Hayao Miyazaki, 2000)

Mighty Joe Young (D: Ernest B. Schoedsack, 1949)
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:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.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) 740-9355(WELL), press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.
Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298 equity.usc.edu, titleix.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (formerly DSP) - (213) 740-0776
https://osas.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 Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu
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) 442-1200 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.
MATERIALS LIST
THESE ARE TRADITIONAL MATERIALS THAT ARE SUGGESTIONS—YOU MAY USE ANY ANALOG TOOLS OF YOUR CHOICE

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

MATERIALS:
- Sketch Paper (14 x 17" or near, multi-media [wet or dry] 50 lb. [or near] weight)
- Drawing Paper (14 x 17" or near, multi-media (wet or dry) 70 lb. [or near] weight)
- Watercolor paper (10x14" or larger blocks, HOT PRESS, 140 lb. - OR - large sheets you cut to size)
- Sketchbook

Utensils
- Graphic sketching pencils (assortment-try to include 4b, 2B, B, HB, H)
- Charcoal (assorted-try soft and hard, and square drawing sticks)
- Paper smoothing sticks (for spreading pastels and charcoal)
- Sandpaper black (for sharpening charcoal)
- Ebony pencil
- Prismacolor black pencil
- Conté crayons (for sketching)
- Technical pens (or rapidographs) (assorted-try 005, 02, 03, 08 tips)--PITT or Micron nibs
- Brush pen (watercolor/water pens that have a brush on one side, a tip on the other ): assorted colors--I like Copic and Tombo
- Waterproof ink
- Bleedproof white ink
- Watercolor brush set - ideally a set of 7 or more
- Travel watercolor palette with trays for mixing
- Watercolors, tube (assorted colors -- I recommend building a palette of at least 10)
- Colored pencils - Blick colored pencils work great, but I also recommend Prismacolor pencils if you like a harder wax
- Pencil sharpener
- Gum eraser
- Kneaded eraser
- Plastic eraser
- Tape- artists (white) tape
- Push-pins
- workable fixative
- 2 jars for use with watercolors
- Something to carry your supplies in
**Brushes** - Watercolor brushes come in synthetic and natural hair. For our purposes, a decent set of Windsor newton synthetic brushes will do. I recommend at least 5 or more brushes, including a larger and smaller square flat brush, a larger and smaller round brush and several smaller brushes for fine detail and linework. #7 is a very versatile size that I recommend including in your set.

**Watercolors** - Watercolor is pigment suspended in a water-based solution. Unlike oils or acrylics, they never expire and can be used for years to come. The higher quality the paint, the more saturated the pigment, so you get what you pay for when it comes to watercolors. For our purposes, I recommend Sakura, Windsor and Newton and Utrecht brands. If you are buying them a la carte rather than a set, I recommend spending the most money on quality primary colors and buying cheaper brands for secondary colors. Schmincke and Rembrandt makes excellent, highly pigmented watercolors for this purpose.

**Ink** – Black Star Dr. Martin’s matte 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 Matte WATERPROOF black INK (they also make color dyes, etc., so please make sure it is INK).

**White-out ink**:

Bleed proof ink. My favorite is Dr. Ph Martin’s which is thick and dilutable. Deleter white is also a good brand. White out inks are useful for cleaning up linework, adding highlights to paintings and generally any scenario where you need an opaque and bleed proof white (unlike white watercolor which will run if painted over)
**Pencils, graphite, conte, blending stumps and charcoal:** These materials are generally universal in their quality, so I have no specific brand recommendation. For the pencils, just be sure to include an H, HB, 2B, and 4B in your sets. For charcoal, I like buying both softer vine graphite sticks as well as harder and darker compressed charcoal. Graphite pencils are also useful for finer detail. Conte crayons are thicker and waxier, great for underdrawings. I typically buy a set of three in red and black.

**Erasers:** I know three seems like a truly exorbitant amount of erasers, but gum, kneaded and plastic erasers are all for different mediums and different papers. Gum erasers are soft, absorb graphite and crumble as erase. They are better suited for a variety of papers. However they aren't very precise, which is where a kneaded eraser comes in. Kneaded rubber is pliable and can be molded to erase any shape or situation. It also absorbs graphite. Plastic erasers, on the other hand, are extremely hard erasers. They can erase very aggressively, even to the point of erasing ink, but can easily damage paper. Please be sure to get all three of these erasers, as you are "buying the right tool for the job."

**Colored pencils:** I highly recommend Prismacolor pencils as they are the hardest colored pencil brand, and one of the only colored pencils to be fully wax based, but as Prismacolor pencils are extremely expensive, for now a Blick set will do. Please get at least a 24 pencil set. Colored pencils do not blend as easily as paint mediums, so you need a wider variety of colors to meet your color matching needs.

**Pens:** We will be using pens for linework and sketching, so you will want a set of pens that have a variety of sizes. You need to buy BOTH fineline technical pens (such as MICRONS or FABRE-CASTELL PIT pens). I recommend at least three sizes (a small, a medium, and a large) and some BRUSH PENS, which are refillable pens with brush tips, allowing you to replicate watercolor and ink techniques on the fly without the need for an ink well or water container. I recommend a black and a variety of colors that you enjoy.

**Watercolor paper:** There are many options for what kind of paper you’d like to buy, but I strongly recommend you purchase a hot press watercolor paper of quality that is at least 140LB in weight. COLD PRESS is not good for our purposes, and very difficult to draw on due to the fact that it is highly textured. HOT PRESS is smooth--excellent for drawing on and a higher weighted paper will absorb more water and buckle less while you paint. The best brands of hot press paper are almost exclusively ARCHES and FABRIANO ARTISTICO. Quality watercolor paper is, unfortunately, expensive, but paper is one of the other art supplies where you get what you pay for. You will be more frustrated and have a harder time achieving the control you want with watercolors if you skimp on the quality of your paper. I personally buy Fabriano in full 22x30 sheets and cut them to the size I'd like a piece to be. This allows me to work larger or smaller depending on the assignment. It is also cheaper. If you tend to draw smaller, an ARCHES WATERCOLOR HOT PRESS BLOCK might be best for you. The benefit of a block is that you typically don’t have to tape the paper down to a surface, as the paper is glued along the edges, however they are more expensive. If you decide to buy a block, please buy a block that is AT LEAST 10x14” in size.

**Sketchbook:** Sketchbooks are a very personal choice -- for example, I personally prefer softbound or wire bound sketchbooks because I am left handed and the binding on hardbound sketchbooks makes it difficult for me to draw. As long as you get a good size sketchbook (I recommend around 9x12”), with MULTIMEDIA paper (thick paper, that can be painted on, erased and heavily worked), I encourage you to choose whatever sketchbook you most prefer. I do NOT recommend moleskin sketchbooks - their paper is waxy, and will not accept water based mediums, which makes them only suitable for sketching or oil painting in, with the exception of the 'watercolor' moleskin sketchbooks.
Artwork Documentation Request
At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation two 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 2 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_FA19_ART330_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, 2018
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_ART330_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 (schmidtk@usc.edu), Communications Manager