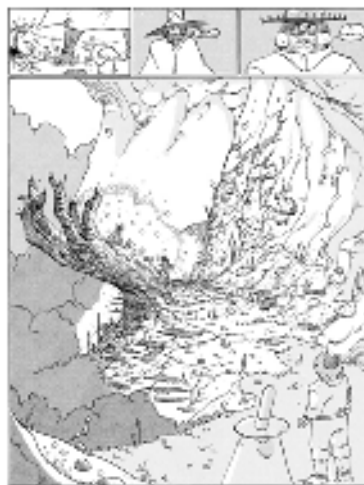




HELENA LU



AARON PARRIS



KEVIETTE MINOR

BRYN ZIEGLER



ARIF L. BLAISE



HELENA LU



SOPHIE CHU



ADAM JOHNSON



SHIDEH GHANDEHARIZADEH



RYAN FURRH



Erin Silverman

Kelly Barnhardt

Bohui Dong



Zoe Serbin

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.

4 UNITS TUES/THURS 3:00-5:40 PM
PROF. KEITH MAYERSON



PHOENIX DERBA



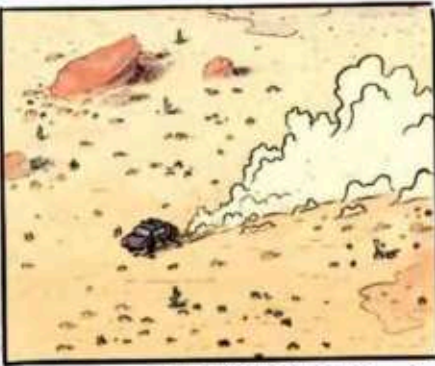
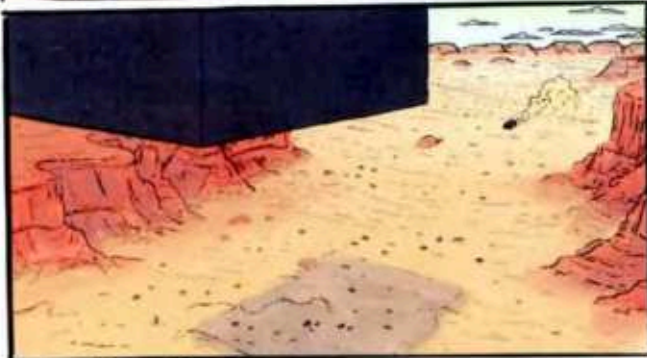
JORDAN WILLIAMS

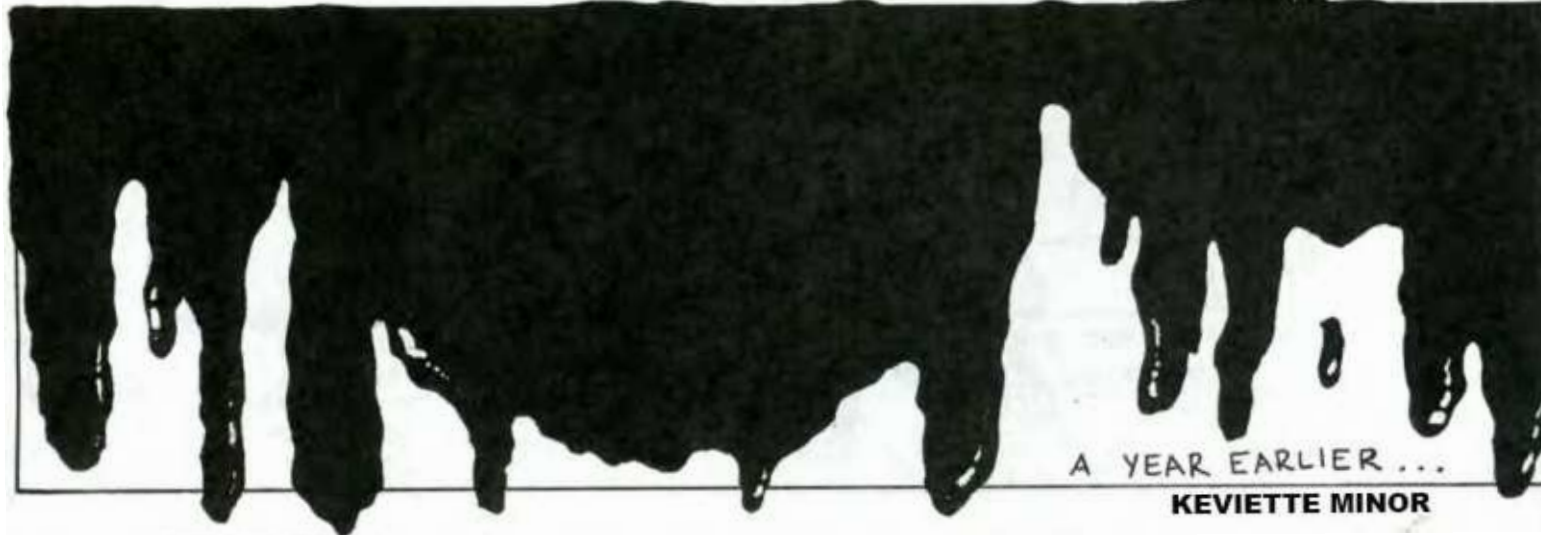
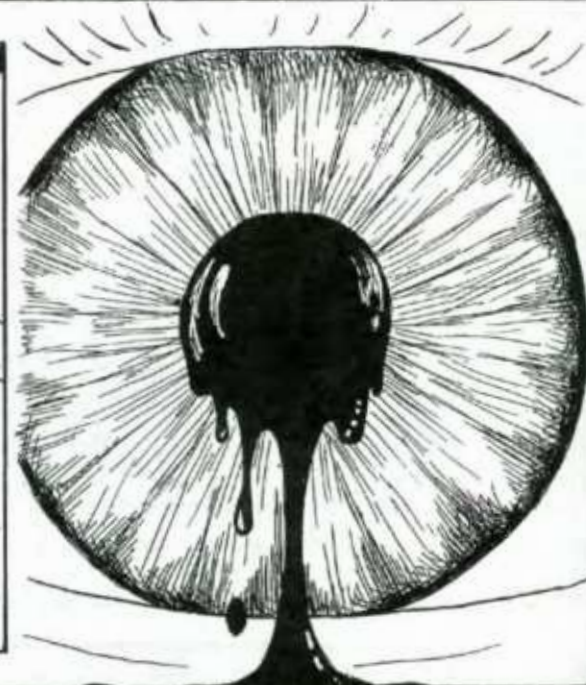
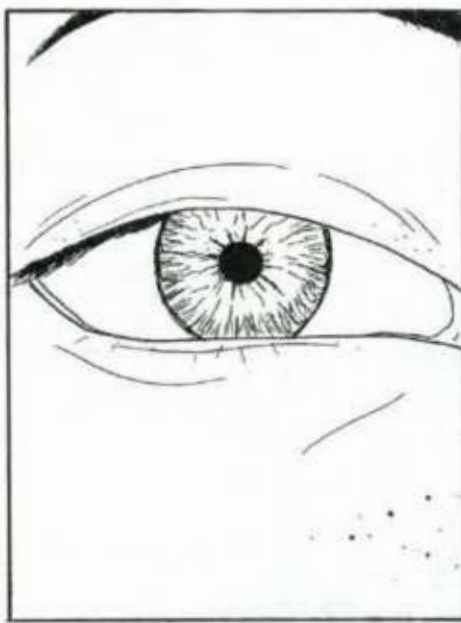
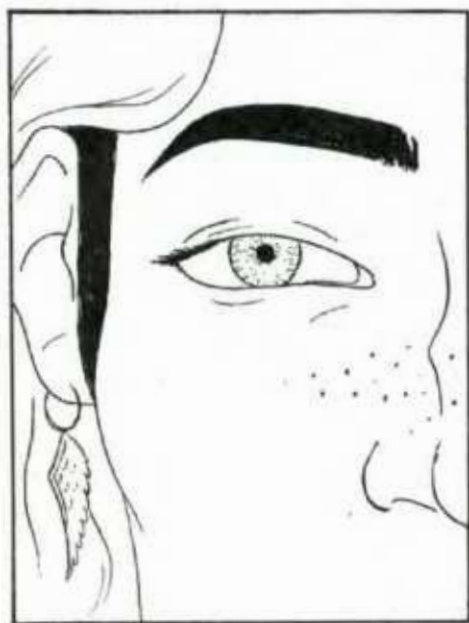


MADELINE KUTLER

CONTACT

NEVADA, 2034









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



Art 312: Comics Projects

Units: 4

SPRING 2023 TUES/THURS 3-5:40

Location: WAH 102B

Instructor: Prof. Keith Mayerson

Office: TBA

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. THEY CAN ALSO MAIL YOU YOUR KITS WITHIN THE CONTINENTAL UNITED STATES!

Description and Assessment of Assignments

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

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.

ALTHOUGH MIXED MEDIA (INCLUDEING DIGITAL) IS ACCEPTED (YOU NEED TO PROVE THAT YOU ARE ADEPT AT DIGITAL RENDERING FIRST IF YOU WANT TO GO THIS ROUTE), THE FOLLOWING TRADITIONAL MATERIALS WILL BE EMPHASIZED:

--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 Winch, 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

PARTICIPATION AND ATTENDANCE POLICY under COVID

Participation and attendance policy for ZOOM / COVID situation:

ONCE AGAIN--Participation: 15%

All students are expected to engage deeply in class discussion. Student must complete the assignments and required readings before the class meeting in order to participate in discussion.

Due to COVID restrictions class will take place over Zoom. Individual and small group meetings will be planned for face-to-face interaction if the legal (state, city, county) situation allows.

Attendance policy: Participation is REQUIRED for every class meeting. You are expected to show up on Zoom in every class, on time, prepared, and engaged. Students who miss more than 2 classes without a medical excuse or family emergency in writing will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 unexcused absences (i.e., those

absences that have not been cleared with professor) will receive a failing grade for the course. Habitual tardiness is not acceptable. Three tardies equals one absence, with consequences as above.

You must email Prof. Mayerson ahead of the beginning of the semester if you have any issues attending every class synchronously and using your computer video camera to be visible during class. If you have an issue only for one or two classes, make arrangements before the class begins.

Class etiquette: MUTE your sound unless you are called on or have something to contribute. Turn off cell phones before class. Laptops may be used to make notes and for Zoom only. Students who are obviously surfing, checking email, watching videos/television, or similar will be asked to leave Zoom and marked absent for that day with results per the above.

BEHAVIOR VIOLATING UNIVERSITY STANDARDS AND APPROPRIATE SANCTIONS

<https://policy.usc.edu/scampus-part-b/>

General principles of academic integrity include and incorporate the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Faculty members may include additional classroom and assignment policies, as articulated on their syllabus.

The Student Conduct Code articulates violations that are most common and readily identifiable. Conduct violating university community standards that is not specifically mentioned may still be subject to disciplinary action.

Where conduct under any provision of this Code involves student sexual, interpersonal, or protected class misconduct, a **separate policy** applies.

The following are examples of violations of these and other university standards.

11.11

- A. The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
- B. The submission of material subjected to editorial revision by another person that results in substantive changes in content or major alteration of writing style.
- C. Improper acknowledgment of sources in essays or papers.

Note: Culpability is not diminished when plagiarism occurs in drafts which are not the final version. Also, if any material is prepared or submitted by another person on the student's behalf, the student is expected to proofread the results and is responsible for all particulars of the final draft.

11.12

The following Section 11.12 of the Student Conduct Code of USC is hereby referenced and incorporated into this syllabus. In addition, Section 11 of said Conduct Code states as follows: "Faculty members may include additional classroom and assignment policies, as articulated in their syllabus". Under the authority of this section's general principles and the concept of respect for the intellectual property of others and the obligation to avoid using another's work as one's own, students are prohibited from using, reformatting, distributing, publishing or altering the class syllabus, PowerPoints or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code.

A. Acquisition of term papers or other assignments from any source and the subsequent presentation of those materials as the student's own work, or providing term papers or assignments that another student submits as their own work.

B. Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

C. Recording a university class without the express permission of the instructor and announcement to the class. Recording can inhibit future free discussion and thus infringe on the academic freedom of other students as well as the instructor.

Assignment Submission Policy

This is 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 not be able to participate 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 AT 9:00 AM WITH YOUR SCANNED, READABLE PAGES UPLOADED TO THE CLASS GOOGLE DRIVE**, 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 8/17	Introduction	Read McCloud, Chaps 1-3	Weds. 8/19
W 8/19	McCloud Discussion	Write Script and Thumbnails for 10 page comic, read rest McCloud	Weds. 8/24
Week 2 M 8/24	McCloud & Script discussion/Composition Basics: The Gag Cartoon workshop	work on script/thumbs, practice inking	
W. 8/26	workshop in class	first pages penciled, cont. work on script/thumbs, practice inking	Group 1, pgs. 1&2 due Mon. 8/31 Group 2, pgs. 1&2 due Weds 9/9
Week 3 M. 8/31	GROUP 1: pages 1 & 2 penciled critique	first pages penciled; cont. work on script/thumbs, practice inking	Group 2, pgs. 1&2 due Weds 9/9
W. 9/2	workshop in class	GROUP 1: Make corrections, pgs. 1 & 2 and ink, pencil pages 3 & 4	Weds. 9/16
Week 4 M. 9/7	Labor Day/No Class	WORK ON COMIC	
W. 9/9	GROUP 2: pages 1 & 2 penciled critique	GROUP 2: Make corrections, pgs. 1 & 2 and ink, pencil pages 3 & 4	Weds. 9/23
Week 5 M. 9/14	workshop in class	WORK ON COMIC	
W. 9/16	GROUP 1: pages 1 & 2 inked, penciled pages 3 & 4 critique	GROUP 1: Make corrections, pg. 3 and 4 and ink, pencil pages 5 & 6	Weds. 9/30
Week 6 M. 9/21	workshop in class	WORK ON COMIC	
W. 9/23	GROUP 2: pages 1 & 2 inked, penciled pages 3 & 4 critique	GROUP 2: Make corrections, pg. 3 and 4 and ink, pencil pages 5 & 6	Weds. 10/7
Week 7 M. 9/28	workshop in class	WORK ON COMIC	
W. 9/30	MIDTERM GROUP 1: GROUP 1: pages 3 & 4 inked, penciled pages 5 & 6 critique-- BRING ALL PAGES TO BE REVIEWED	GROUP 1: Make corrections, pg. 5 and 6 and ink, pencil pages 7-8	Weds. 10/14

Week 8 M. 10/5 W. 10/7	Workshop in class MIDTERM GROUP 2: GROUP 2: pages 3 & 4 inked, penciled pages 5 & 6 critique-- BRING ALL PAGES TO BE REVIEWED	WORK ON COMIC GROUP 2: Make corrections, pg. 5 and 6 and ink, pencil pages 7-8	Weds. 10/21
Week 9 M. 10/12 W. 10/14	workshop in class GROUP 1: pages 5-6 inked, and penciled pages 7-8 critique	WORK ON COMIC GROUP 1: Make corrections, pg. 7-8 and ink, pencil page 9-10	Weds. 10/28
Week 10 M. 10/19 W. 10/21	workshop in class MIDTERM GROUP 2: pages 5-6 inked, and penciled pages 7-8 critique--BRING ALL PAGES TO BE REVIEWED	WORK ON COMIC GROUP 2: Make corrections, pg. 7-8 and ink, pencil page 9-10	Weds. 11/4
Week 11 M. 10/26 W. 10/28	workshop in class GROUP 1: pages 7-8 inked, penciled pages 9-10 critique	WORK ON COMIC GROUP 1: Make corrections, pg. 9-10 and ink, FINISH COMIC	Weds. 11/23
Week 12 M. 11/2 W. 11/4	workshop in class GROUP 2: pages 7-8 inked, penciled pages 9 - 10 critique	WORK ON COMIC GROUP 2: Make corrections, pg. 9-10 and ink, FINISH COMIC	Weds. 11/23
Week 13 M. 11/9 W. 11/11	workshop in class workshop in class, mini-comic tutorial	WORK ON COMIC FINISH ALL PAGES INCLUDING COVER, PRODUCE MINI-COMIC!	Weds. 11/23
FINAL M. 11/23 2:00-4:00 pm	COMICS DUE MINI COMIC CLASS PAR-TAY		

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.symplcity.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 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 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) 442-120 – 24/7 on call dps.usc.edu Non-emergency assistance or information.

COMICS PROJECTS MATERIALS LIST

PLEASE ORDER YOUR SUPPLIES FROM BLICK OR OTHER RESOURCES ASAP—WITH THE PANDEMIC MAIL IS SLOW!!!!!!



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!



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&gclid=CKis0LuF2tUCFUuSfgodsgwB2g



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

HUNT 22's are also good. GILLOT 303's are extra good. Quill and quill holder on left, nib on right



NIB HOLDERS—get 3 SPEEDBALL standard pen holders, and 2 SPEEDBALL crowquill holders, type #102
Technical Pens



RAPIDOGRAPHS ARE NOT REQUIRED but a is wonderful if you can spring for them. KOH-I-NOR brand is absolutely best. You should at least have a very small one for detail and touch up. I medium one for everyday drawing, and a thick one for panel borders and other needs. If you only buy one, I would get a SIZE 2 Pen—with red band...

Price - \$10 each or \$40 for the set of 8 (try sales online.)

if you can't afford Rapidographs, Microns, and assorted disposable technical pens.

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.



PAPER

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.

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



Your art supplies for this course

USC ART 312 COMICS

Instructor: Keith Mayerson (FALL 2020)

Your Kit Price = \$139.05 *(Price includes tax \$126.99 before tax)*

****Kits and discounted price are not available online, only through your Beverly Blvd store!***

Kits available to order or reserve by phone, beginning August 13th, 2020

4 Easy steps to be 100% prepared for your class:

1. Contact Blick @ (323) 933-9284. If you cannot get through, please email us at 250@dickblick.com with your contact info, and we will get back to you ASAP.
2. Inform Blick Associate which class you are enrolled in to purchase kit.
→ (Kit #73853-1020) ←
3. Be prepared to provide credit card type, card #, expiration, and contact information. Receipt will be sent via email same day as delivery.
4. Choose to have your kit delivered to you via FedEx ground for a fee (ask and associate for details/options), or choose store pick up/curbside to avoid delivery fees!

During this call, we may collect personal information that allows us to identify you and fulfill your request such as your name and contact information. We also collect your credit or debit card number for purposes of completing your purchase. For more information on how we collect and use your personal information, please see our Privacy Policy listed on our website at www.DickBlick.com" If you are a California resident, you have certain rights under the California Consumer Privacy Act. For more information, including your right to opt-out of the sale of your personal information, please see our California Privacy Policy listed on our website at www.DickBlick.com. "

Los Angeles – 7301 W Beverly Blvd – Los Angeles, CA 90036

VISUAL NARRATIVE ART MINOR

AT THE USC ROSKI SCHOOL OF ART AND DESIGN

DETAILS AT WWW.ROSKI.USC.EDU

USC Roski

School of Art and Design



Ryan Furrh, Late Bloomer, 2019

VISUAL NARRATIVE ART

MINOR AT ROSKI



Kevatte Minor, a page from *A Bitter Good-bye*, 2018.



Artwork by Jordan Williams.

This interdisciplinary minor at USC Roski is open to any USC student, especially those interested in story telling through images. The program provides a broad scope of courses in a variety of visual communication and media methods, and will offer enhanced rendering, composition, and storytelling skills. 20 units are required.

Required courses:

Drawing for Art and Design • Digital Tools for Design • Illustration

Upper Division Electives include:

Drawing II • Comics Project • Studies in Drawing & Painting: Rendering the Human Form
Painting II • Topics in Advanced Drawing • Topics in Advanced Painting
Concept Design for Animation • Story Art Development • Writing for Animation
Character Development for 3-D Animation and Games • Character Design Workshop
Introduction to 3D Computer Animation • Pipeline and Character Modeling for Animation
World Building Design Studio • Survey of Production Design • Introduction to Art Direction
Advanced Development Project • Images of Women in Contemporary Culture
Literature and Related Arts • Comics and Graphic Novels • Visual and Popular Culture
Costume Design I • Drawing and Rendering for the Theater • Costume Design II

Details and admission information at: www.roski.usc.edu



"Painting is a medium and comics is a medium. And comics has a reason to be highlighted in this moment in our art history because of the concatenation of words and pictures is constant."

Google
USC Roski Minors: Visual
Narrative Art