



## COURSE DESCRIPTION

### **AKA: What to Expect**

In this course we will examine the fundamental understandings and principles of the professional field of cartooning from a formal analysis of how the aesthetics of a comic's construction can help to promote its content. We will become familiar with and experience the basics of cartooning as well as allow exploration towards the wealth of options available to you as you pursue this field. There are several things that the student is expected to understand by the end of this course:

- What methods and media can I employ towards creating?
- What is the story I wish to create and how will basic design, composition and functionality come together in my imagery?
- What are practical business aspects will I need to become a professional cartoonist?
- How can I employ and juggle critical thinking and problem-solving skills in both my artwork **and** my business?
- Time Management.

All areas of cartooning craft and writing will be 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 universes. **Each student is responsible for constructing a narrative of their own device, keeping a sketchbook/journal of their progress from start to finish and composing fifteen pages (minimum) of their story, plus one cover for it, each semester. You must have 16 pages plus your sketch work plus proof of your references at the end of this class in order to pass.**

Please understand that this a **group critique studio class** and each student will discuss his or her work at the pencil and ink stage. The goal will be to **work and constructively discuss** each person's individual contributions to the class as a group. Following this, the student will complete finished inks of that page, bringing in copies of the completed work along with the next penciled page each week. In our critiques, we will discuss formal concerns about your drawings, along with how each composition helps to amplify the ideas herein. Strategies to create synesthetic experiences for the viewer will be stressed as we look at how the student chooses to capture time, space, and emotion on each page.

Students are encouraged to express themselves through their comic artwork and for them to be critical about the way in which they utilize various ideas and techniques in their 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.

By the end of this course you will have experienced a variety of media to communicate ideas graphically towards the start of building your **professional portfolio**. After completing this course, students will be able to:

<ul style="list-style-type: none"><li>• Complete a full comic on your own.</li><li>• Understand basic jargon, techniques, industry expectations, and know-how associated with the field of cartooning.</li><li>• Understand in full how to pencil, ink, letter, and layout thier comics accordingly.</li><li>• Realistically discern how to achieve their goals in the field of cartooning and grasp what is expected of them professionally</li><li>• Apply critical thinking in terms of their storytelling: how to tell a story, what to do, what not to do, how a story is structured and outlined, how to create a script, etc etc.</li><li>• Analyze what makes a good comic and be prepared to apply their works in the real world.</li></ul>	<ul style="list-style-type: none"><li>• Develop a personal creative voice and the ability to effectively translate this voice into graphic form.</li><li>• Develop a fluency in the mechanics of storytelling and visual narrative expression as well as capacity for critical, analytical, and conceptual thinking.</li><li>• Gain a proficiency in core technical skills including fluency in visual grammar and skilled understanding of a variety of materials and media necessary to create comics.</li><li>• Produce a professional quality online portfolio demonstrating original materials and a developed artistic voice.</li><li>• Participate in civil critiques of one another's work, recognizing constructive and unconstructive criticism with the goal of creating a product that they are proud of and ready to show off to the world!</li></ul>
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# Principles of Cartooning I

Jonathan H. Gray

Room: 703G, 2<sup>nd</sup> Ave Building | Code: CID-2000-C | Fall Semester: 3-Studio Credits | Meet: Every Wednesday  
Time: 3:00-6:00 PM | Office Hours: Wed, by appointment (in class or via email) | Email: jgray1@sva.edu

## SYLLABUS

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### Concerning Disabilities + Accommodations

**I won't know how best to teach you if I don't know that there is an issue!** If you have a disability or health concern that may have some impact on your work in this class and for which you may require adjustments or accommodations, please contact **Disability Services** or visit: <http://www.sva.edu/students/disability-resources>

In order to receive academic accommodations due to a disability, a student must first register with the Office of Disability Services (ODS). Students approved for accommodations will be given an *ODS Accommodation Letter* to submit to their instructors. If a student does not provide an *ODS Accommodation Letter* to their instructor, they will not be eligible to receive accommodations in that course. All instructors are required to adhere to SVA's policies regarding accommodations for students with disabilities. Students who have a need for academic accommodations, or suspect they may have a disability, should contact the ODS via telephone: **212-592-2396**, or visit the office: 340 East 24th Street, 1st Floor, New York, NY 10010, or email: [disabilityresources@sva.edu](mailto:disabilityresources@sva.edu)

If you **already** have documentation indicating that you need accommodations, please provide that information to me **privately**. All inquiries and discussions about accommodations will remain **strictly confidential**.

### COURSE DESCRIPTION

**AKA: What I Expect From You**

**Class begins promptly at 3:20 PM. We wrap up at 6 and leave by 6:10.**

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 or do your work for any extended period of time (i.e. death in the family) I ask that you **seriously** consider not taking this course. We have a lot to cover, time is more limited than you think, and our goal is not to waste it. 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.

And let's get this out of the way: **NEW WORK WILL BE DUE ON THE DAY OF YOUR CRITIQUE, EXCEPT FOR HEALTH REASONS WITH A WRITTEN DOCTOR'S EXCUSE WITH A VALID DOCTOR'S PHONE NUMBER.** (I will call it to check and if I catch you in a lie I will fail your assignment immediately) **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. IT IS A WASTE OF TIME AND INSULTING FOR YOUR CLASSMATES TO DO SO. **FOR EACH MISSED ASSIGNMENT, YOUR GRADE WILL BE DROPPED ONE LETTER GRADE DOWN (FROM "A" TO "B" AND SO ON).** MISSING MORE THAN THREE ASSIGNMENTS WILL RESULT IN AUTOMATIC FAILURE.

In the professional world extensions are rare and do not come without consequence. It is your responsibility to present your finished assignment **on time and at the start of class**. If you have an extenuating circumstance that precludes you from timely submission or if you encounter issues that will keep you from successfully completing the class, please see the instructor and we will discuss it. If I deem your excuse unwarranted the only thing that will change my mind is a letter from the dean. **Incompletes are given only in extreme situations and only if the student is already passing with a B average.** Students may drop this class without penalty within the allotted 3 weeks. It is the student's responsibility to withdraw from class before the schools drop/add deadline. Students who don't attend both the **midterm** and **final critique** **will** receive a failing grade.

### Concerning Zoom and Cameras

**Because this class is 100% online you are expected to have your cameras on at all times. This is non-negotiable as class participation is a vital part of your grade.**

While I understand that you can't have it on everywhere, or may need to excuse yourself because you are adults, **there is no point in signing up for an online class where I and your fellow classmates cannot see, interact, or participate with you.** Unless it is a true emergency (and if that's the case, handle your business and please contact me in private to let me know) do not use our class time to go grocery shopping, or catch the train to a friend's house, or whatever brand of absolute nonsense you think may be acceptable. If you were out running errands and are on the way home during class time, the least you can do is sign in, be honest with me, and say so **while you find a place where you can sit and properly pay attention.**



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While I try to keep a relaxed and fun class the truth is this: **You are sophomores with an entire year of high school behind you. You're grown adults paying gobs of money for a course that's introducing you to a trade where the skills that you learn will hopefully take you somewhere good later on in your life.** So make sure your wifi is good and participate.

Furthermore: an online classroom is still a classroom. **The least you can do is treat it like you're in one and respect the other students who are equally doing the best they can alongside you while participating in discussions and/or using the time allotted to actually work and participate in full. Anything else is rude, disruptive, and disrespectful to everyone.**

### Concerning COVID-19

Considering we are exclusively online, COVID-19 classroom protocols should not be an issue as we will not be interacting in person. However, if you find out that you have contracted COVID and that it is reaching a point where you can no longer functionally do your work, please contact me as soon as you can in private. As this is relatively new territory for everyone, if it has the potential to become a huge problem then we may have to figure something out mutually with both the registrar and your advisor involved.

Masking and vaccinations are the two most important protections against all known COVID-19 variants so please play it safe and use common sense within the realm of your personal lives in order to stay healthy and active! I wish you all well.

### Concerning Grades

Your grade is not only about the quality of the work, but about how you bring it in. You **must** present your work in the manner prescribed by myself and in this syllabus. You **must** listen to the assignments and follow the process dictated to you. In order for this class to work you **must** be respectful and open to the methods being taught to you. **I require you to follow procedure so that you can learn.** There's a reason why things are structured the way they are and if you bring in work that is not what I have asked for it will count as a missed assignment!

Also there is no extra credit work available in this class. You will be evaluated on the basis and understanding of the assigned projects. Midterm evaluations are given as a gauge for your final grades and an indicator of problems.

Incompletes will not be given unless the circumstances are dire. Trying to work through SVA's system gives the student an automatic F after set dates and does not allow the teacher to change the grade in system resulting in a cumbersome amount of back and forth with the registrar. I try to avoid this and you can avoid this by doing the work on time. I am not objecting to giving incompletes to students if they need so, but it's a risk and hassle that winds up potentially messing the student up on timely registration issues and it's something that all parties should strive to avoid.

### Criteria and Breakdown for Grading

Final 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 this class and a good grade will depend on your hard work and willingness to "push the envelope" with your capabilities in order to mature as an artist and as an individual. Things that will be considered for your grade are—

- Application of the ideas discussed in class
- Aesthetics: Quality of illustration aspects being covered
- Conceptual clarity, innovation, strength and originality
- Craft and presentation
- Punctuality, meeting of deadlines and class participation in discussion and critique





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- **100-90% (A) - Excellent!** Highly competent with exceptional technical merit and understanding.
  - Student shows initiative and evidence of experimentation and research. Concepts are executed well and implemented creatively. All work is completed and turned in.
- **89-80% (B) - Above Average!** Competent aesthetically and technically.
  - Student understands the principles or elements and implements them well. All work is completed and turned in.
- **79-70% (C) - Average!** Competent understanding of aesthetics and technicality but I feel like you can go further.
  - Student does not initiate or push the development of the assignment to the fullest or give it the personal expression desired with the project. All work is turned in.
- **69-60% (D) - Marginal.** Poorly executed. Little effort to understand aesthetically and technically.
  - Student work and their understanding of it is messy or incomplete. An attempt was made.
- **Less than 60% (F) - Poor/Failure.** Little to no understanding or making an effort to try. No attempt was made.
  - Student lacks initiative to understand and participate. Assignments incomplete or student failed to attend.

### Course and Critique Participation: Artwork (50%)

*"Raising your hand shows that you're here. Questioning shows that you're analyzing the ideas and people around you. Giving an answer to questions shows that you're listening. Explaining why that's your answer shows that you're thinking." – Unknown*

As an artist you must learn to work with your peers in a constructive environment, many times on team based projects. At the same time you must learn to give and take constructive criticism from your peers as well as those your work is for (in this case, your teacher).

This is a discussion and participation based class and **all students are required to participate**. Being a wallflower, not making active engagement, or keeping your head low to stay unnoticed will be aggressively discouraged. Effective learning—your own and the learning of others—hinges on both the public presentation of your work and by your suggestions, discussion, attendance and timeliness. Active participation in the discussion of all student work is encouraged in order to build an equal understanding of each individual student's work ethic and technique as well as encouraging an engaging studio atmosphere. Don't be afraid to speak up and encourage others to speak up about your own and about others' work! Acceptance of your own work, as well as learning how to accept rejection and constructive criticism from your equally creative peers, are a large part of understanding the creative process.

That said, only **constructive critique** will be allowed-- off-hand remarks, insults, or otherwise damaging and malevolent comments will be considerations for immediate expulsion from the class. **In addition, NO racist, misogynist, homophobic, transphobic or otherwise bigoted remarks or work will be allowed in this course.** This is disruptive and rude. I do not believe in censorship, but I do believe in sensitivity regarding others within the context of a learning atmosphere.

**Concerning usage of technology in the class:** Laptops/iPads/iPhones are fixtures in life and today's classroom. They can draw us deeper into the discussion, help us expand our research or provide an incredible distraction to the teaching process. Usage of technology to help your learning experience largely depends on you being a student who is thoughtful and respectful to yourself and those around you. Please keep this in mind when engaging with your fellow students and don't abuse the privilege of using these tools towards helping in class participation. If you're using technology to do your research, turn your ringers off and put your phone on vibrate. Mute yourself if there's excess noise in the background. Answering phone calls in class will be considered disruptive and rude and will not be tolerated.







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### Sketchbook: Sketches & Exercises (20%)

Maintaining a sketchbook is required in this class and will be done during studio or your free time. The purpose of the sketchbook is not to stress you out with more work but to aid you. Your sketchbook assignments are the extra stuff: thumbnails, rough layouts, playing with your character designs, turnarounds created as reference for your main character, exploring style studies or playing with shadows and light. These assignments can be done in any medium you choose (pencil is preferred as you should not be spending long amounts of times on these). The overall point here is practicing and having material that you can flip through to help while you work on your final assignment.

### Reference Material (10%)

Having reference material for your artwork is paramount and **required**. On occasion I will ask for your pages to have some sort of referenced work and you must **keep** copies of what you referenced from life (photos, printouts, etc.) to prove that you did so at the end of the term. I suggest storing everything in a folder that you'll have on hand.

### Midterm & Final Project (10%/10%)

Midterm and final participation are **MANDATORY**. Lack of participation in either of these events will result in failing grades for your projects. Midterm will be a simple cumulative assessment of the work you've produced in class to date so as not to interrupt your work flow.

That said, your **Final Project** will be your finished **15 page minimum comic**, plus **one cover** and **copies of the pages from your sketchbook** (to show your creative process). All material will be presented as a PDF, placed in your folder on our class' Google Drive.



*Pencils and Inks by Jonathan Gray, Colors by Reggie Graham*

## COURSE MATERIALS

### **AKA: Items You Will Need**

**ART SUPPLY STORES:** If you're inside a brick and mortar store please remember to ask about **student discounts** before making your purchases! Please note that these stores are listed under the assumption that you have access to Midtown Manhattan. As I am no longer in NYC I cannot check these stores myself to see what content they have so if you don't want to go walking or calling everywhere I suggest that it may be a lot easier to check your own local stores or order directly off of **Amazon** or other places' websites. Links will be provided on the syllabus when I can provide them. If you're an international student living outside of the US I **highly** suggest looking for the closest equivalents in local stores or on local websites that you think will fit best as international delivery times are guaranteed to be wonky (and also because you will save money).

**Dick Blick Art Materials** is located on 23<sup>rd</sup> St. Between 7<sup>th</sup> and 8<sup>th</sup> Ave —right hand side, and 20<sup>th</sup> St. and 6<sup>th</sup> Ave at the corner). **Michaels** is located at 6<sup>th</sup> Ave and 21<sup>st</sup> is okay but tends to be a bit more expensive and does not have as good a selection IMHO. **The League's Fine Art Supply** is located on 57th Street between Broadway and 7<sup>th</sup> Ave. **Kinokuniya Book Store** also has an art section. It is located directly across from Bryant Park on 6<sup>th</sup> Ave between 40<sup>th</sup> and 41<sup>st</sup> Street.



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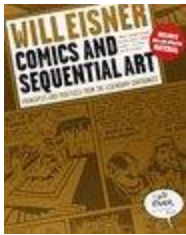
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### Books

*(If you're reading this syllabus ahead of our class start date do not purchase these until we discuss them in class! This is very important!)*

[https://www.amazon.com/Comics-Sequential-Art-Principles-Instructional/dp/0393331261/ref=sr\\_1\\_2?dchild=1&keywords=comics+and+sequential+art&link\\_code=qs&qid=1631062154&source\\_id=Mozilla-search&sr=8-2](https://www.amazon.com/Comics-Sequential-Art-Principles-Instructional/dp/0393331261/ref=sr_1_2?dchild=1&keywords=comics+and+sequential+art&link_code=qs&qid=1631062154&source_id=Mozilla-search&sr=8-2)



**Comics and Sequential Art** by Will Eisner

Available on Amazon -- link above -- also at most book and comic stores.

**REQUIRED (An incredibly valuable resource to have that WILL help you)**

[https://www.amazon.com/Scott-McCloud-Understanding-Invisible-Paperback/dp/B01FOCIZ50/ref=sr\\_1\\_1?dchild=1&keywords=understanding+comics&qid=1631062356&sr=8-1](https://www.amazon.com/Scott-McCloud-Understanding-Invisible-Paperback/dp/B01FOCIZ50/ref=sr_1_1?dchild=1&keywords=understanding+comics&qid=1631062356&sr=8-1)



**Understanding Comics** by Scott McCloud

Available on Amazon -- link above -- also available at most book and comic stores.

**REQUIRED (Fundamental understanding of comics both simple and complex)**

### Pencils

You'll really want a light lead pencil that is easy to erase. Get whatever pencils you enjoy working with (although I don't use them myself, Stadler pencils are fine -- but if you get these please consider purchasing **white eraser caps** for them -- see below). **PLEASE** save

yourself headaches and **do not use a standard #2!**

**B** pencils are softer while **H** pencils are harder and tend to carve into the paper but will give you a very precise line. Get a variety, or a set of pencils that are for drawing or sketching. 2B, HB, and 2H are standards—one or two of each is an easy way to start, or consider buying yourself a set. If you know you have a heavy hand and erase a lot, go with a B number. If you feel like you need discipline in lightening your heavy-handed strokes, go with a 6H. It will **force** you to not be eraser happy. ☺

Also: Please purchase a **Sumo-Grip Mechanical** or **Pentel Twist-Erase pencil** for lettering and technical work. I would suggest .05 (no higher than a .07) sized lead depending on your preference. Some people (myself) prefer to draw exclusively with mech pencils. If so, you can buy various leads for those at any art or office store as well.

Lastly: I do not require **non-photo blue/red pencils** but I do know that for some people (especially newbies), they help. Be warned: **SOME BLUE PENCILS CAN BE WAXY, HARD TO ERASE, and DO NOT TAKE INK WELL.** So if you don't have to use them I wouldn't suggest it. But if you do, please use the **Prismacolor Colerase** pencils (**buy at least 2 or 3**). They're the best non-photo blues, they don't pick up badly on scans, and they are my own go-to for when I need them.







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### Brushes



**REQUIRED:** If at all possible, try to get a small **WINSOR NEWTON SERIES 7 BRUSH** for inking. I suggest a **0, 1, or 2...** (2 is MOST POPULAR)

If you can't afford a series 7 (please check around for competitive sales) **Raphael Series Watercolor Brushes 8404 Size 2** is also excellent, and you might also want to get a variety between 00 and 3 size (000 is smallest and brushes get larger with the numbers.)

Get **ROUND BRUSHES** (as opposed to FLAT) as 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. Winsor Newton pictured on left, Raphael on right). IMHO, if you take care of them correctly, this is definitely a case of "you get what you pay for"

### Ink

**REQUIRED:** Black Star Dr. Martin's high carb waterproof black ink or Winsor Newton Black India Ink (in a box with a spider on it) is also good. **Higgins Black Magic** is not so good. It's bad. Don't use it. I hate it. Other teachers like it but nuts to them. I will frown at you if you do. So seriously. Don't. I'm very biased. Hahaha! **Rapidograph ink** is good for dipping pen nibs and brushes. **Sumi ink** is good for brushes BUT, since its wax based, it's absolutely not good for pens/nibs. 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). While it is *not required*, **White Ink** is sometimes good for small corrections and especially white on black line art. Try **Daler Rowney Acrylic Ink** if you want to experiment but the **Deleter** and **Molotow Paint Pens** listed below may be better.



WINDSOR & NEWTON BLACK INDIAN INK (WATERPROOF)  
(for brush)

### Pens (Nibs)

**REQUIRED:** **JAPANESE G-PEN NIBS** are available at some really good art stores. I don't think you'll find them at Blick (my local art store carries them) so do a Google search for 'DELETER NIB' and *shop competitively* as they can get expensive if you're not careful!

Get anything with a "G" in the title and any other nibs that appeal to you. You'll also need **inexpensive pen holders** for your nibs. **Speedball** makes these — get **3 SPEEDBALL standard pen holders**, and **2 SPEEDBALL crow quill holders, type #102**



a package of DELETER "Comic"  
G-pen nibs



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Finally, if you like an assortment of nibs - get 3 or 4. Brands besides Deleter include **Hunt** and **Gillotts**. The most popular pen is a **Hunt 102** and **Hunt 107** – I suggest getting one each of those. (Known favorites among the community are **Gillotts 1290, 404, 290** and **291**.)

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

Quill and quill holder on left, nibs are on right, and a visual example of the nib size chart is located below.



three SPEEDBALL standard pen holders



two SPEEDBALL crowquill holders TYPE #102



two HUNT/SPEEDBALL 107 nibs



two HUNT/SPEEDBALL 102 nibs



## Joseph Gillott Mapping & Drawing Pens



659 850 2788



1290



170



1950



290



291



303



404



1088A





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### Technical Pens (Not Required)

**Rapidographs** are really great to have if you can spring for them. Be aware that they need to be cleaned properly over time and that there is a process to do so to keep them nice and good to use (I won't be going over this in class because it is time consuming). **KOH-I-NOR** brand is absolutely best. You should at least have a very small one for detail and touch up. If you only buy one, I would get a SIZE 2 Pen—with yellow band...

Price - \$10 each or \$40 for the set of 8 (try online for comparative prices. This is why they aren't required.)

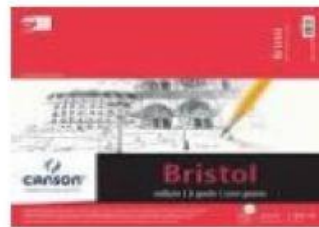
If you can't afford/don't want to bother with Rapidographs, **Faber Castell Pitt Pens** are way cheaper (A set will run you about \$8, individual pens are usually \$3 each). **Copic Multiliners** are top of the line and refillable (!) but sets are also horribly expensive. I don't recommend them unless you just want to try one and have money to burn. These are the **only other technical pens** that I will accept in my class and are my personally preferred brand. Get the smaller line weights—.005, .01-.03 widths and a .08 or a 1 for thick lines. These are good for initial drawings, sketches, touch-ups, etc., and for lettering and panel borders. **Don't come in this class using Pigma Microns** because they are garbage pens that yellow and fade over time. **I will not allow you to use these for your work under any circumstances.**

**An Important Note About Technical Pens:** You will be learning how to ink using **brushes and nibs** and some of your comic pages **will be REQUIRED** to be inked using these tools. Tech pens can be great as a fallback but **YOU NEED TO LEARN HOW TO USE BRUSHES AND NIBS AND GET ACCUSTOMED TO THE LINES THAT THEY GIVE YOU.**

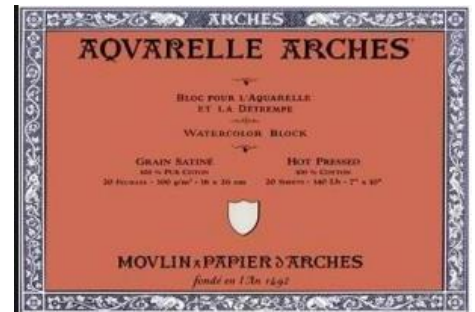
### Paper

**REQUIRED SIZE:** No less than 11 x 14! No more than 11 x 17! **NO 8.5 x 11 PAPER PLEASE!**

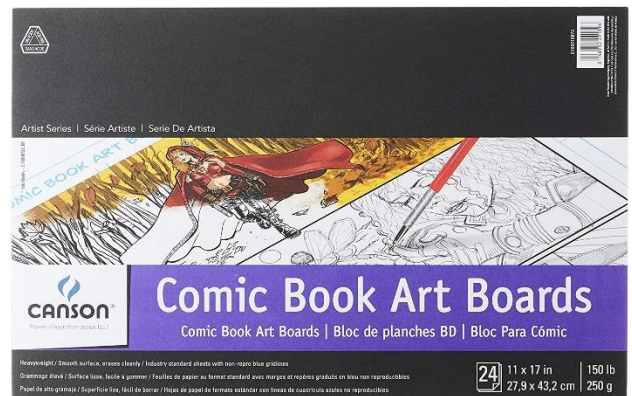
2-ply vellum, or regular finish **Bristol board**—Canson quality has gone down over time so **Strathmore** may be better. Alternately: **HOTPRESSED (SMOOTH SURFACE!!! IMPORTANT!!!)** Watercolor Paper.



1 pad of CANSON VELLUM FIN-



While I use the paper myself, I would actually prefer that you not use the Canson Comic Book Art Boards that come pre blue-lined. My reason for that being that I'd rather you learn how to measure out pages properly yourself using the provided margins. I'll provide you with what you'll need to do for this as well as a blue line sample page just so you'll have something that you can use to help guide your own eye.



Rapidograph Pen (enlarge)





# Principles of Cartooning I

Jonathan H. Gray

Room: 703G, 2<sup>nd</sup> Ave Building | Code: CID-2000-C | Fall Semester: 3-Studio Credits | Meet: Every Wednesday

Time: 3:00-6:00 PM | Office Hours: Wed, by appointment (in class or via email) | Email: jgray1@sva.edu

## SYLLABUS

### Assorted Tools

**REQUIRED:** 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**, **triangle**, and **white or blue artists' tape**. **Ames Lettering Guides** are self-explanatory.



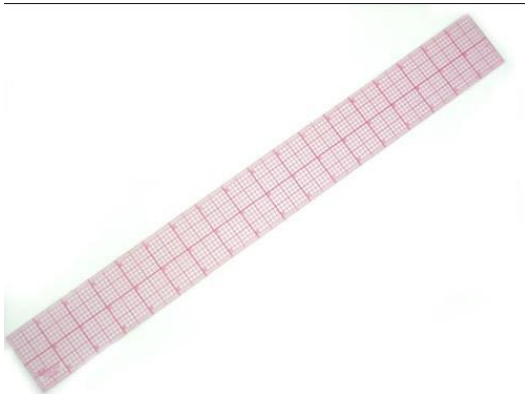
Triangle, for drawing right angles



AMES lettering guide



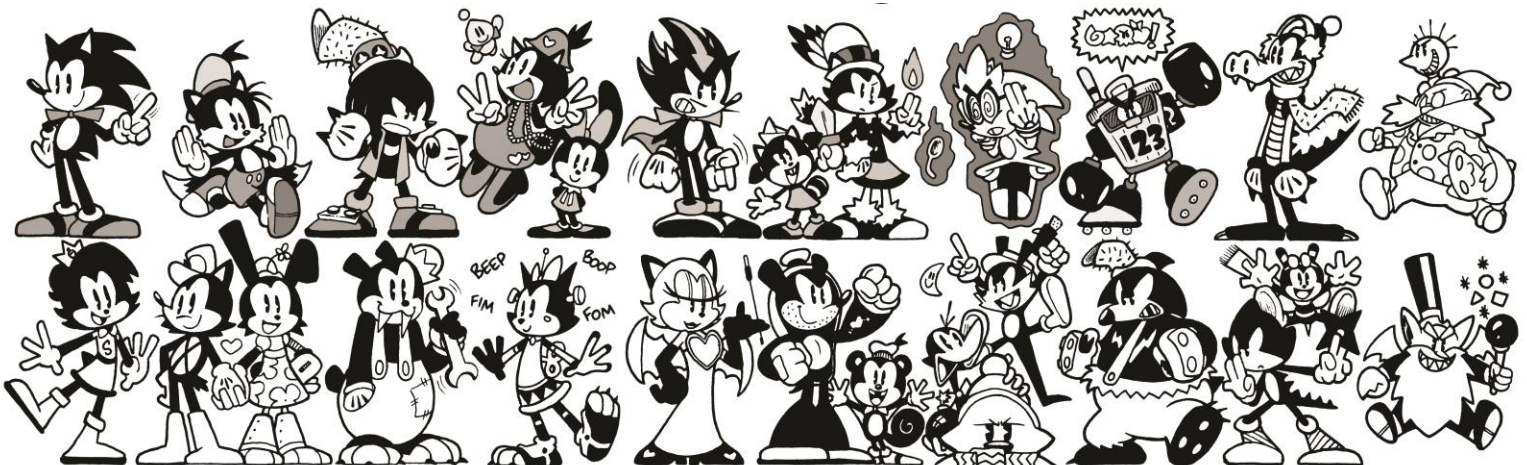
Proportion wheel, small



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



White artists' tape, 3/4"





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### Corrections and Other: Deleter (Ink) and Erasers (Pencil)

**REQUIRED: Deleter** is Japanese brand white out (you may have to order it exclusively online if your store doesn't carry it). The best thing about it is that you can easily use this in place of the **white ink** mentioned above! They go great with both brush and pen!

**Pentel Correction Pens** are excellent for quick white out fixes on brush/nib work and can be drawn over. "**Gel/Jelly**" **White pens** are cheap alternatives to drawing white on black but I don't recommend them as the lines suck when they gunk up. **Molotow Paint Pens** – fine and extra fine point only please – are a bit more expensive but they do the job well and are much easier to use overall!

I don't particularly care for **White Vinyl Erasers** but I know some people who swear by them (definitely use these over **Pink Pearls** if that's your vibe) but in my honest opinion **Pentel ClicEraser Pens** are wonderful and absolutely the best! They don't smudge or leave residue, *but* they do have a lot of eraser dust to them. Alternately, having a **Kneaded Eraser** is great but after a long time they can get gunky and you'll need to replace them. Don't forget **white eraser caps** (*not pink!*) if you have the Stadler pencil set!



Kneaded eraser

1



pencil sharpener, manual.



White vinyl eraser







## SYLLABUS

### CLASS SESSIONS\*

**Another reminder about deadlines:** Projects will be due at the beginning of the following class unless noted. Late assignments will not be accepted for letter grade consideration because they were not made available for the critiquing process. I will be noting who brings in what pages and keeping track. You will need proper access to a scanner to present your work. We'll talk about that as class continues.

*\*Class content is subject to change depending on time allotted/needed for critique and review. All class material will need to be uploaded to the Google Drive.*

#### **Week 1 (9/8): INTRODUCTION TO THE COURSE/TO THE FIELD OF CARTOONING**

Course, teacher and student introduction.

What is expected of the students from class.

What the students expect from the teacher.

How can we accomplish these goals together.

Topic: **The Importance of Thumbnails/Composition Basics**

- **1<sup>st</sup> Assignment:** Obtain all your needed supplies!
- **Sketchbook assignment:** Have character designs and one setting drawing done. (1 page each)
- **Expressions Chart** assigned.
- Read Chapters 1-3 of Understanding Comics
- Bring in one example of a comic that influences you for next week's class. Be prepared to discuss it and defend why you like it.
- Write an outline/plot map for your 15 page comic. Email me a copy of your outline/plot map by **Sunday Night** so I will have time to review them on my own. Thumbnail your 15 pages into your sketch journal. Have copies of both outline/thumbnails ready for roundtable crit next week.

#### **Week 2 (9/15): Getting Started**

Topic: **Gag and Funnybook Cartoons (Barks, Kelly, Gottfredson, Shultz, Watterson, Segar, Larsen, Harriman)**

##### **Comics that Influenced You**

Present your rough stories/thumbs. Roundtable discussion.

What stands out? What needs work?

What are you trying to convey? What story are you trying to tell? Can this be shortened? Let's talk editing.

Establishing Your Characters

Establishing Your Setting

Establishing Your Story

- **2<sup>nd</sup> Assignment:** Complete Your Script. Complete final revisions to thumbnails as needed.
- **Sketchbook Assignment:** Complete your **expressions chart** for next week
- **Sketchbook Assignment:** (1 Page) Do turnarounds of the character(s) in your comic that you can use as reference.
- Begin your **first penciled page!** Have it ready by next week.
- Have a copy of your finished script in your assigned space on the Google Drive by **Sunday Night** so I will have time to review them on my own. Have a printed copy on hand and ready to work with next week.

#### **Week 3 (9/22): McCloud, European Comics and Script Discussion**

Sample Artists: **Moebius, Cavazzano, Scarpa, Uderzo/Gosciny, Herge, Peyo, Spirou & Fantasio/Blacksad Series**

McCloud Discussion

Pg.1 Critique/Work in Class

- **3<sup>rd</sup> Assignment:** Complete Your Script. Complete your revised thumbnails as needed.
- **Sketchbook Assignment:** (1 Page) Study the style of an artist who is the *complete opposite* of your own. Make sure to list who the artist is! Draw your character, mimicking that style as best you can. List on the page what works for you, what doesn't work for you, and note why.
- Make corrections to your first penciled page and ink it.
- Create your second penciled page.



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## SYLLABUS

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### Week 4 (9/29): Superhero Comics

Sample Artists: Eisner, Toth, Swan, Kirby, Steranko, Wood, Romita, Kubert, Ditko

Pg.2 Critique/Work in Class

"22 Panels That Always Work"

- **4<sup>th</sup> Assignment:** Read Chapters 4-6 of Understanding Comics
- **Sketchbook Assignment:** (1-2 pages) I want you to sketch your setting(s) and create a floor plan based on your story. Where will your characters be in relation to each other? Where is everything located? Use real life reference to help you figure it all out.
- Make corrections to second penciled page, ink page, and create 3<sup>rd</sup> penciled page.

### Week 5 (10/6): Manga/Anime

Sample Artists: Toriyama/Oda, Takahashi, Tezuka, Horikoshi, Arakawa/Kishimoto, Takeuchi, Araki, Urasawa, CLAMP

McCloud Discussion

Pg.3 Critique/Work in Class

- **5<sup>th</sup> Assignment:** Read Chapters 4-6 of Understanding Comics
- **Sketchbook Assignment:** (2 Pages) Look at the **All Black** and **Side Light/Or Top** panels of Wally Wood's 22 Panels That Work Handout. Sketch your character in a single panel utilizing both of these ideas to help you play with light sources.
- Make corrections to third penciled page, ink page, and create 4<sup>th</sup> penciled page.

### Week 6 (10/13): Modern Indie

Sample Artists: Graham, O'Malley, Crumb, Ware, Sim, Thompson, Sakai, Hernandez Bros., Allreds, Dorkin/Dyer, Smith

McCloud Discussion

Pg.4 Critique/Work in Class

- **6<sup>th</sup> Assignment:** Read Chapters 7-9 of Understanding Comics
- **Sketchbook Assignment:** (1-2 Page) Draw your character(s) in the setting(s) you established in Week 4 exaggerated in both **Birds-Eye** and **Worms-Eye View**.
- Correct/Ink page 4, Pencil page 5

### Week 7 (10/20): Women in Comics

Sample Artists: Jansson, Woolfolk/Bond, Staples, Satrapi, Cloonan, Beaton, Thompson, deCampi, Legace, Abel, Connor

Final McCloud Discussion

Pg.5 Critique

- **7<sup>th</sup> Assignment:** Correct/Ink page 5, Pencil page 6
- **Sketchbook Assignment:** Pick an artist whom we've talked about prior and draw your character in that respective style, noting the same things in the same way that we did in Week 3. Make sure to label which artist you chose! **HOWEVER**, this must be done using Wally Wood's **Reflection** panel from "22 Panels That Work"

### Week 8 (10/27): Creators of Color

Sample Artists: Ormes, Harriman, McDuffie, Priest, L. Thomas, McGruder, Aragonés, Alvarez, Prohías, Pepo, Ezquerro, Villalobos

Diversification and representation on the page and behind the desk, Part 1

Pg.6 Critique

- **8<sup>th</sup> Assignment:** Correct/Ink page 6, Pencil page 7
- **Sketchbook Assignment:** 2 Pages, 4 per page) Using your expressions chart, draw your character with various expressions *as photorealistic as you possibly can*. Take photos of people so you can use life as your reference.
- **Resume Assignment:** (Details to follow)

### Week 9 (11/3): LGBTQ Creators/Contracts, Part 1

Sample Artists: Sugar, Bechdel, Campbell, Jimenez, P.C. Russell, Mayerson, Moen, Gregory

Diversification and representation on the page and behind the desk, Part 2

Pg.7 Critique

- **9<sup>th</sup> Assignment:** Correct/Ink page 7, Pencil page 8
- **Contract Assignment:** (Details to follow)



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## SYLLABUS

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- **Sketchbook Assignment:** Thumbnail and Layout your 1<sup>st</sup> Cover idea in your Sketchbook. We'll go over these later.

### Week 10 (11/10): The Benefits of Web Comics/Contracts Part 2

Sample Artists: Dahm, Gigi DG, Logan, Morrison, Siddell, Gran, Abrams, Willis, Hussie

Discussion on the benefits and backfires of doing comics for the Web.

Pg.8 Critique

- 10<sup>th</sup> Assignment: Correct/Ink page 8, Pencil page 9
- **Sketchbook Assignment:** Thumbnail and Layout your 2<sup>nd</sup> Cover idea in your Sketchbook. We'll go over these later.

### Week 11 (11/17): Comics into Animation

Sample Artists: DuckTales (Barks), Ninja Turtles (Eastman & Laird), Garfield (Davis), Popeye (Fliischer/Segar)

Discussion on how comics change from page to screen.

Discussion on how to do a Cover.

Pg.9 Critique

- 11<sup>th</sup> Assignment: Correct/Ink page 9, Pencil page 10 & 11
- **Sketchbook Assignment:** Thumbnail and Layout your 3<sup>rd</sup> Cover Idea in your Sketchbook. We'll choose your best idea next week.

### Week 12 (11/24): Dark Side of Comics: Perils and Controversies

Topics: Barks (Dell), DeCarlo (Archie), Kane & Finger (Batman), Bond & Moore (Vertigo/Watchmen), Allie (Dark Horse), Esquivel, Gossip Sites

Ways creators wound up in trouble, got taken advantage of or things to legitimately beware of in the business.

No critique unless needed: **WORK DAY!**

**FINAL STRETCH:** Pg.10 & 11 + Cover

- 12<sup>th</sup> Assignment: Correct/Ink page 10 & 11, Pencil page 12 & 13
- Pencil Your **Cover**
- **Sketchbook Assignment:** (2 pages) Do rough sketch ideas for a potential creative resume. Show how you'd break it down by section. Create a potential logo using your initials (similar to how my logo is on my syllabus) We will be using these ideas going into next semester.
- **Business Card Assignment:** (Details to follow)

### Week 13 (12/1): Business of Comics: Companies VS You – Pt.1

No critique unless needed: **WORK DAY!**

Topics: Marvel, DC, Image, Archie, IDW, Boom, Trotman (Iron Circus) — Lets discuss companies VS what you can do on your own

**FINAL STRETCH:** Pg.12 & 13 + Cover

- 7<sup>th</sup> Assignment: Correct/Ink page 12 & 13, Pencil page 14 & 15
- Ink Your **Cover**
- **Sketchbook Assignment:** (2 pages) Do rough sketch ideas for a potential business card, front and back. We will be using these ideas going into next semester.

### Week 14 (12/8): Business of Comics: Companies VS You – Pt.2

No critique unless needed: **WORK DAY!**

**FINAL STRETCH:** Pg.14, 15 + Cover

- 7<sup>th</sup> Assignment: Ink any remaining pages plus your cover
- Finish Your Work!

### Week 15 (12/15): So Long, Gang!

Sample Artists: **YOU!**

- Final Presentations!