



LESSON CONTENT TEMPLATE

 <p>Erasmus+</p>	<p>Project funded by: Erasmus+ / Key Action 2 - Cooperation for innovation and the exchange of good practices, Knowledge Alliances.</p>
---	--

1. Comic Course

Topic 3_ Lesson _3

Name: Signs and colour

Obectives

In this lesson, we will learn the importance of aesthetics in the service of readability.

The ink review

Recalculating the drawing in pencil



A virtue of necessity

The final drawing is made up in two steps to be ready for printing:

The pencils, i.e. the first drawing done in pencil, where the details are well outlined and clear, almost ready to be read. The CHINES (INK) is the next step, when these drawings are reworked in pen, in many cases by a person other than the person who drew the pencils.

Today, with high-resolution scanners or graphic tables, these two steps have changed, but it must be remembered that what remains is the black mark of the ink.

The thickness and modulation of the mark

Since it is the black mark that remains at the end, we must consider that the only modulation is due to the thickness of the mark. (a_2) A thin mark next to a very thick black mark tends to disappear from view. Instead, several thin marks compose a new mass, perceived as grey. This is how half tones are obtained.

Styles in the use of blacks

Pen drawing has generated different approaches and styles in drawing comics. A more expressionistic style, with sharp blacks and very few if any areas of grey. A more academic style where the grey tones are created by the use of several crossed marks, i.e. hatching. As an alternative to hatching, like in Manga for example, technical screens are used to get different grey tones or textures.

The rhythm of light and shadow within the vignette

Hatching also determines the visual rhythm through black and white, or greys.

How light works

Light reveals and defines, this is the basic principle that helps to organise the shadows within the panels. Of course we have to give a certain semblance of reality in the drawings, but let's not forget that we are the ones who manage the lights.



Shadows as our allies

Illuminating a major element and covering what is superfluous to the narrative with a shadow is a time-saving expedient that gives the drawings greater emotional impact.

Alternation and visual harmony

However, care must be taken not to unbalance the panel and grid with too large areas of shadow or too strong areas of light. The greys must also be well managed and harmonised. Because even if everything corresponds to a certain asymmetry, creating a visual harmony does not repel the reader's eye.

Emotions and colours

Using colours means giving feelings.

Non-mimetic colours

We are accustomed to the stereotype of camouflage colours, so that even as children the crown of a tree is green and the trunk is brown, the roofs of houses are red and the skin is pink.

But what happens if we break out of this logic and look for new possibilities?

Emotions and colours

Choosing the right colours means evoking the right feelings in the reader.

In this way, even a night image, for example in a love story, can be tinged with warm blues; or a glowing desert can be tinged with cold, de-saturated yellows. Colours are precise emotional codes, better to use them well.

Building a 'palette

For this reason it is desirable to build a palette, a palette of a few tones, the right ones to convey the general atmosphere of the story. A horror film has disturbing colours, certainly a lot of blood red; a western has several warm and dazzling tones; a science fiction story has cold and glossy colours... Or not. It depends on the story.



Conclusions

For this reasons it is desirable to build a palette, a palette of a few tones, the right ones to convey the general atmosphere of the story.