

PRO

TITLE  
PENCILLER

INKER

ISSUE #

PAGE#  
MONTH



# PENCILS

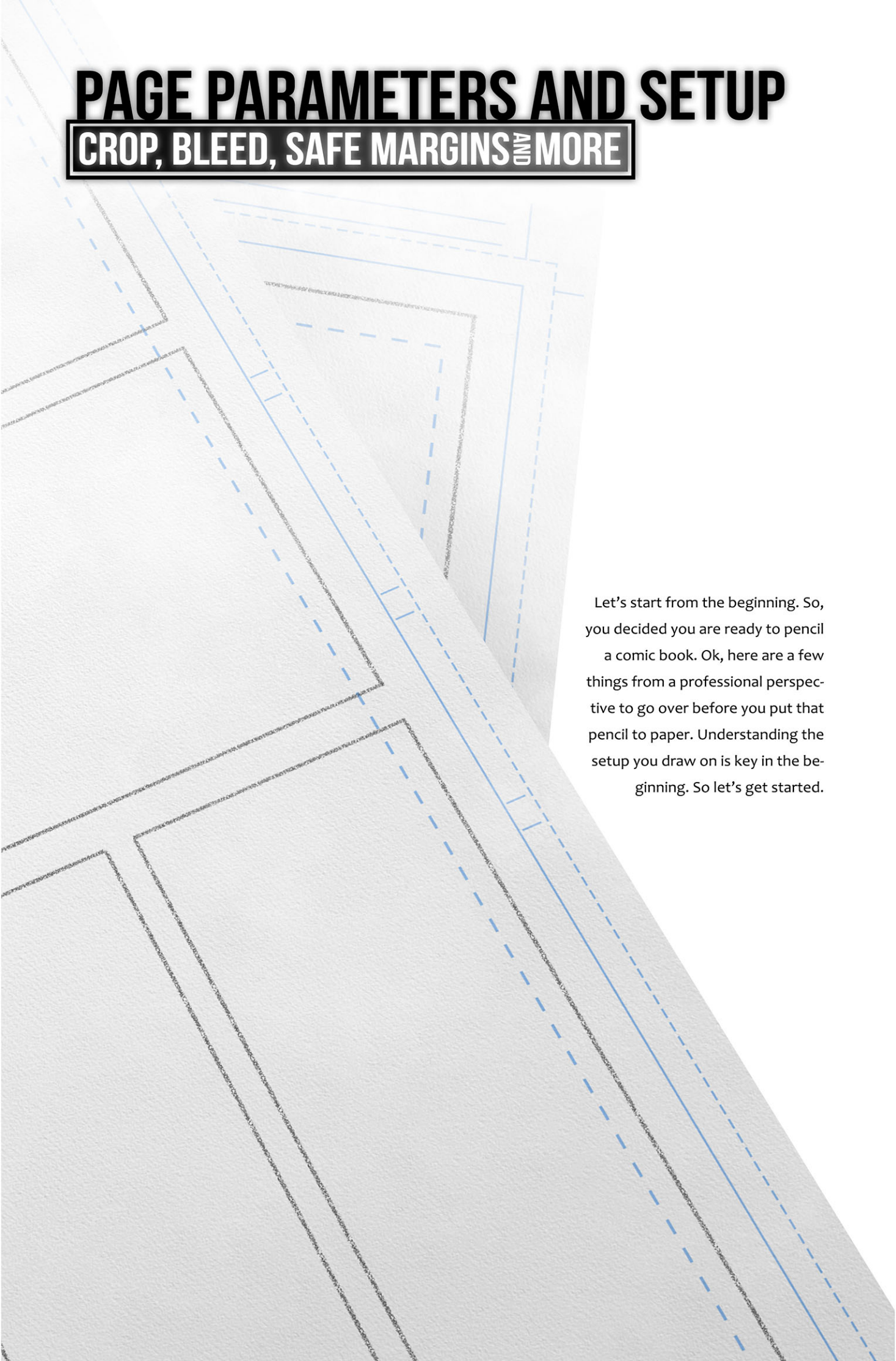
## WORKBOOK

PREVIEW EDITION



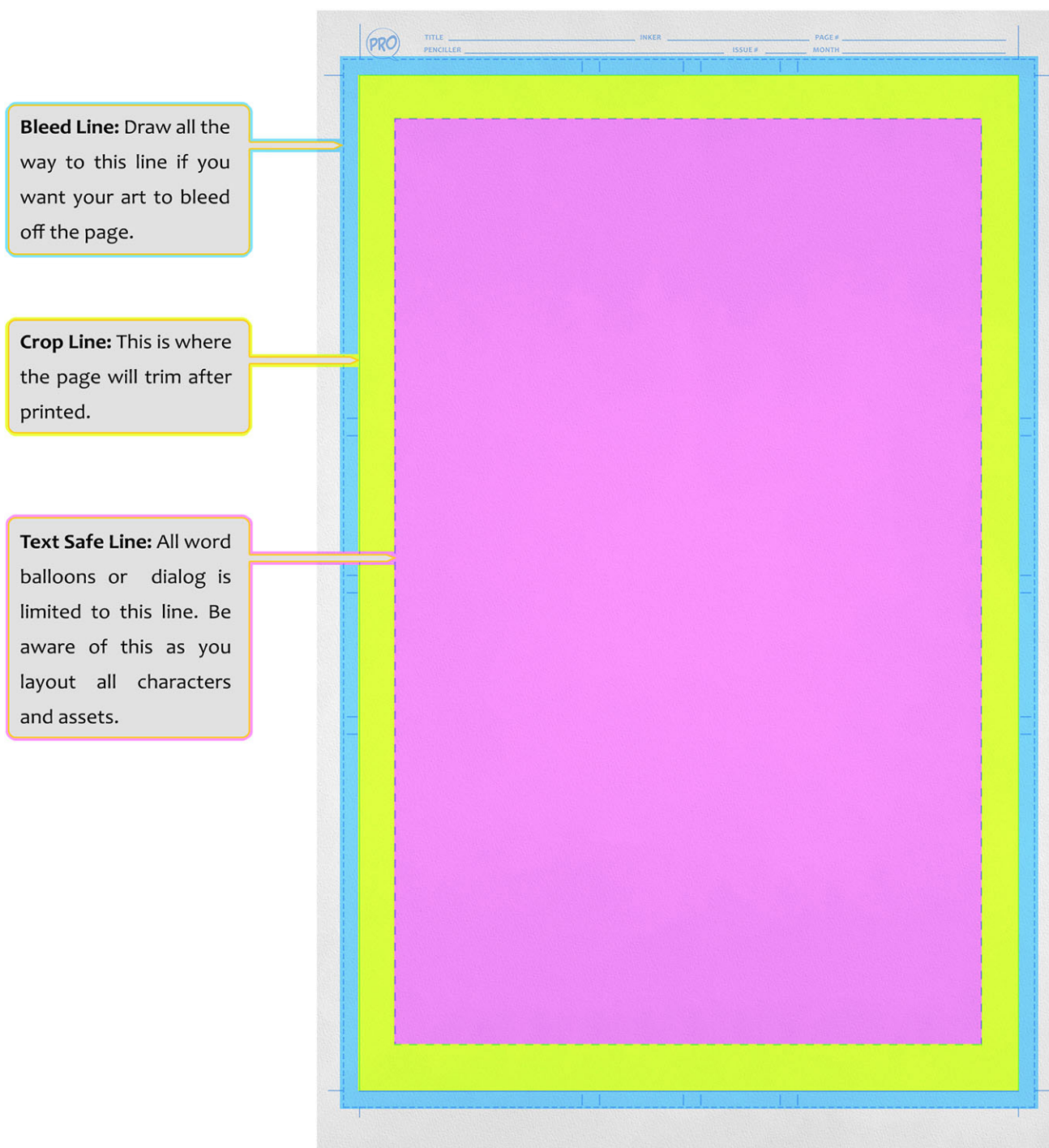
# PAGE PARAMETERS AND SETUP

**CROP, BLEED, SAFE MARGINS AND MORE**

The background of the page is a stack of white paper. The top sheet is slightly offset to the right and top, revealing the sheet underneath. On the top sheet, there are several sets of blue lines. A solid blue line forms a large rectangle, representing the crop line. Inside this, a dashed blue line forms a slightly smaller rectangle, representing the bleed area. Further in, another dashed blue line forms a rectangle with a smaller margin, representing the safe margin. The lines are drawn on the paper, and the stack is lit from the top left, creating soft shadows and highlights on the edges of the pages.

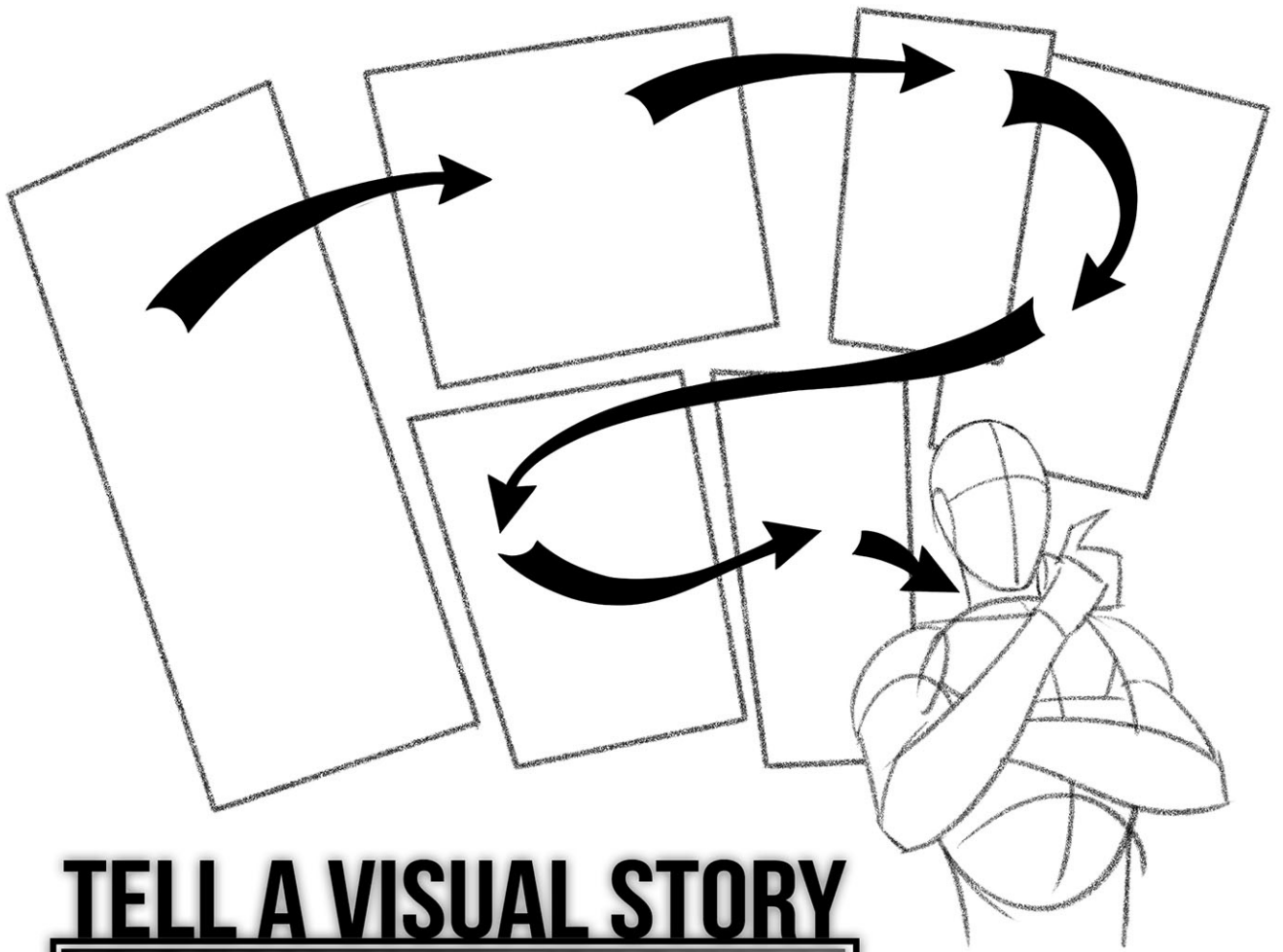
Let's start from the beginning. So, you decided you are ready to pencil a comic book. Ok, here are a few things from a professional perspective to go over before you put that pencil to paper. Understanding the setup you draw on is key in the beginning. So let's get started.

The first thing to know when setting up a professional comic book page is the importance of crop margins and bleeds. Crop margins are the areas of the page that will be trimmed off when the pages are printed and bound into a comic book. These margins should be a minimum of 0.5 inches on all sides to allow for slight variations in the printing and cutting process. Bleeds are areas of the artwork that extend beyond the crop margins. This is important if you have elements in your artwork, such as backgrounds or certain character designs, that extend all the way to the edge of the page. Without bleeds, there will be a small white border around the edge of the page where the artwork does not reach. To ensure that your artwork extends to the very edge of the page, you should extend it beyond the crop margins by at least 0.125 inches on all sides.



The next thing to consider is the dialog safe area. This is the area of the page where all text, including dialog and narration, should be placed. The safe area is generally about 0.5 inches in from the edge of the page, so that the text is not too close to the trim line and is less likely to get cut off. It is important to keep your text within the safe area to ensure that it is legible and easy to read. So be aware of where you place your characters.

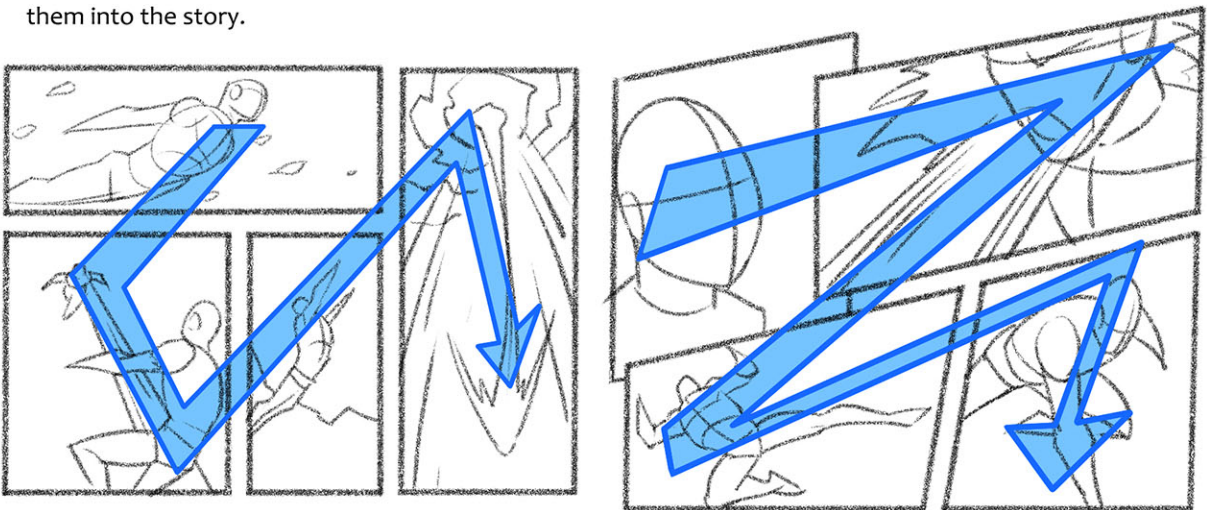




# TELL A VISUAL STORY

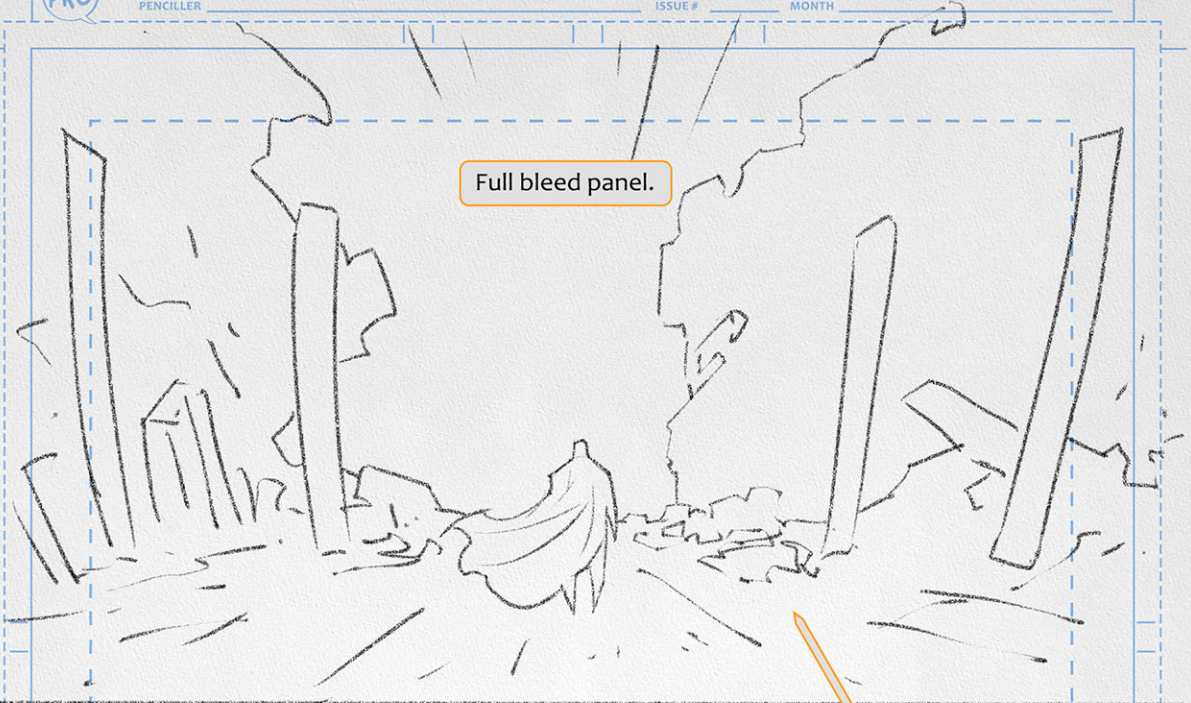
## EYE DIRECTION WITH NO DIALOG

When creating layouts for a comic book, it is important to focus on telling a clear and readable story. If you can do this by using just visuals, rather than relying on dialog to explain everything, you are ahead of the curve. This is because visual storytelling is a key component of comic books and can help to engage readers and guide them into the story.



The most important method is to use panel layouts and page design to guide the reader's eye through the story's progression. Larger panels, for example, may showcase crucial events or action, while smaller panels can display specific details or reactions. Panel arrangements, such as a grid or a diagonal layout, can also be used to provide incremental detailed progression with the necessary space to direct the reader through the story. Another key visual storytelling strategy is to use gestural language from scene items or body parts to direct energy and facial expressions to show emotion and character development. When combined with panel composition and camera angles, this may be quite effective in conveying a sense of depth, energy and movement.

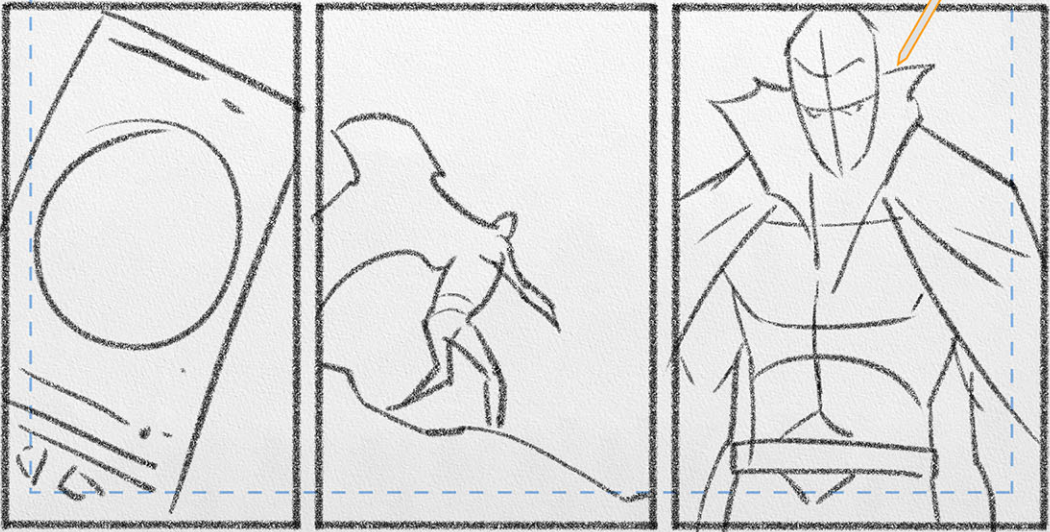




Full bleed panel.



Either of these panels could have been chosen as the most impactful panel.



**\*Note**

After reading the script and you have an idea for a layout, choose the most impactful panel and make it the largest panel. It could be a scenic or dramatic event.

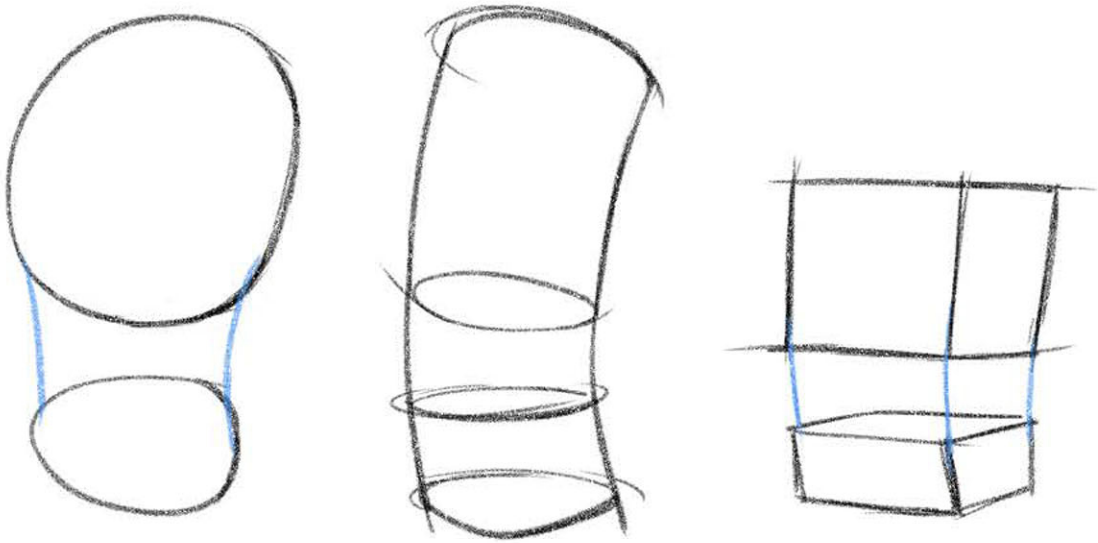


# CENTER MASS

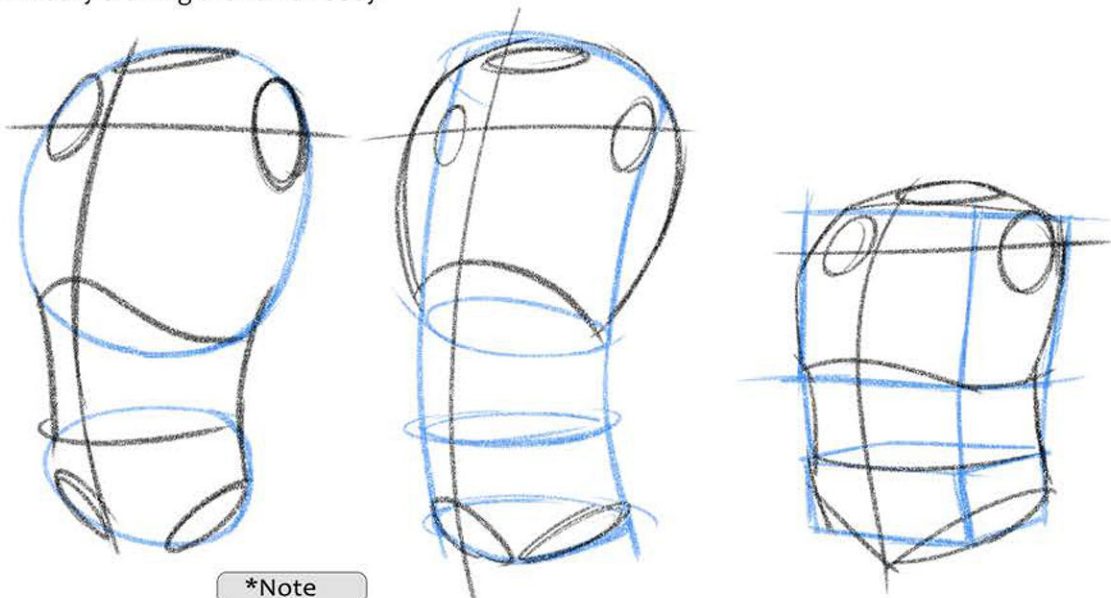
## CORE ESTABLISHMENT

The center mass (chest, abs, and pelvis) is a quick representation of the human core as an anchor to establish scale, position and angle of the character you are about to draw. Creating the center mass as primitive objects is a necessary way for an artist to establish the core of the human figure and create a strong foundation for the rest of the body. This will greatly increase your speed when drawing comics.

To start, use a spherical, cylindrical or cubic shape to represent the chest and then add another spherical, cylindrical, or cubic shape to represent the pelvis. These shapes can be mix-matched in combination depending on what you need to establish the correct angles. Then you can draw quick gesture lines to represent the abs or lower back, connecting the chest and pelvis to create the core of the figure.



Next, create a cross section, dividing the body in half while also establishing the shoulder or arm socket placements. Then quickly draw circular areas to establish the shoulder, neck and leg sockets. Finally in the center body draw quick gestural lines to establish the lower rib cage and belt line. Really, this is all you need to get started when initially drawing the human body.

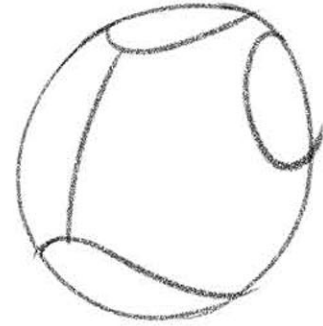
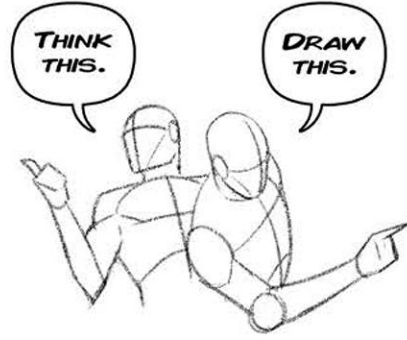
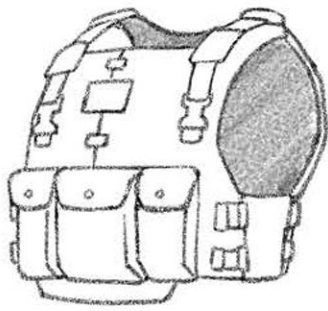


\*Note

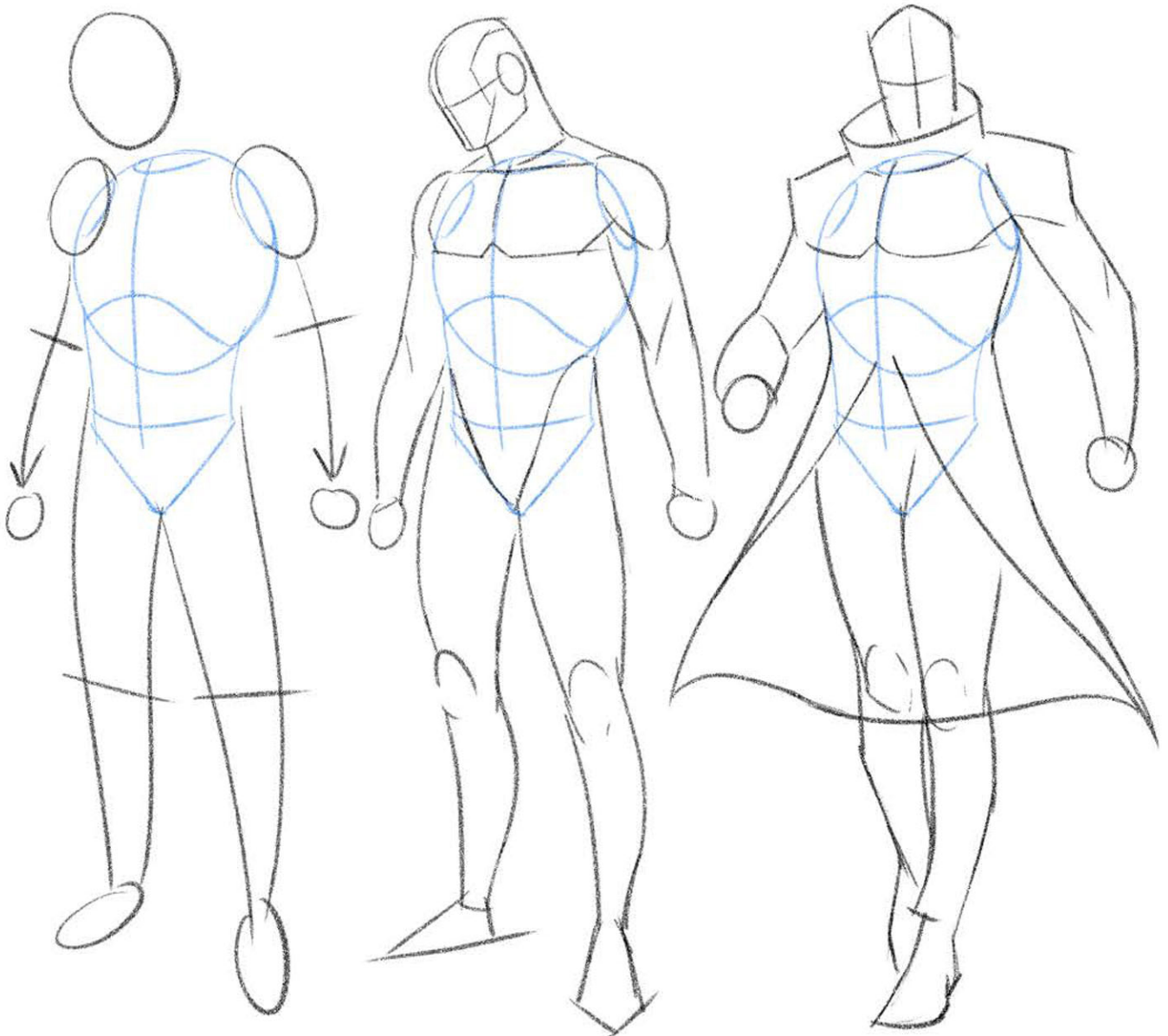
Sockets does not have to be exact, just in a general area.

**\*Note**

Think of the chest as a vest. If your target goal is to draw a simple shaped vest then you are on your way to creating a good core body.



From there, the artist can add the head, arms, and legs to the figure, using the core as the starting point and building outward. By using the center mass as primitive objects in this way, the artist can create a sense of realism to the figure and establish a solid foundation for the rest of the body.



**\*Note**

It's important to remember that the center mass is the most constant part of the human body. You need also take into account other elements including proportions, muscle groups, and specific characteristics. To put it another way, you have to visualize and act out the character you are drawing.

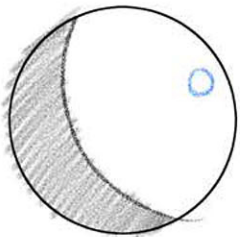
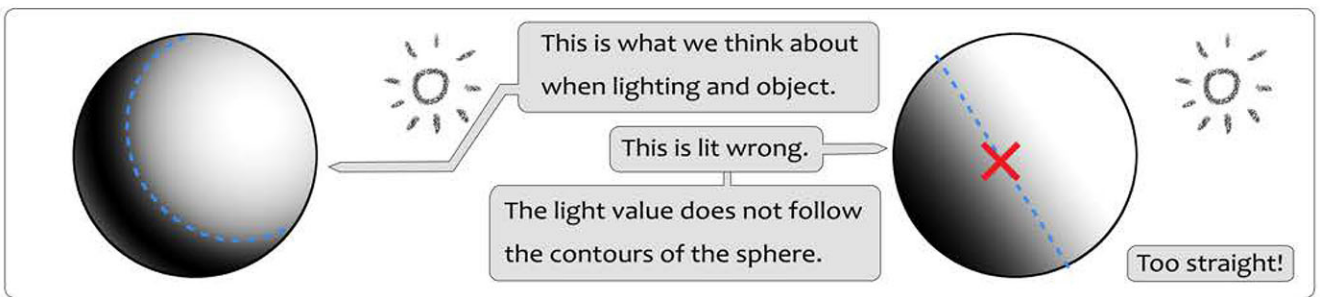


# LIGHTING AND RENDERING

## CROSSHATCHING BASICS

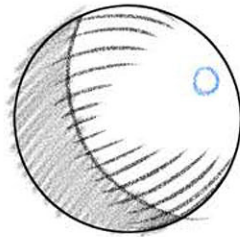
Lighting is an important part of art because it can change the mood, setting, and realism of a piece. You can use lighting to give simple shapes like cylinders, cubes, cones, and spheres a feeling of depth, dimension, and realism. Here are some ways an artist can use lights with primitive objects:

**CREATE HIGHLIGHTS AND SHADOWS:** By using cross hatching, you can give primitives a sense of depth and dimension to depict highlights and shadows. For example, you first need a light source on one side of a primitive, making a highlight on that side and a shadow on the other. This can help the object appear more three-dimensional and create a sense of balance. Also, define specific details like muscle groups or texture. To truly understand this you must first understand the basics on how crosshatching is used to depict lighting.



Hot spot.

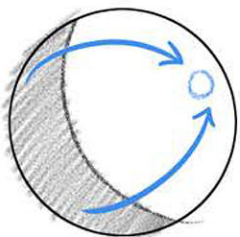
First draw a line to separate the light and dark then shade it.



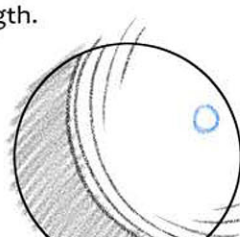
Renderlines can come from both ends of the object with variable length.



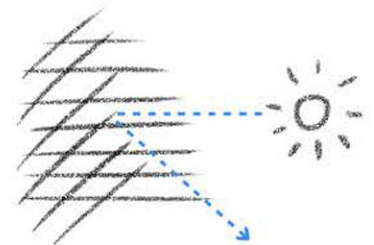
Imagine your render lines are window blinds. When open, light can pass through easily.



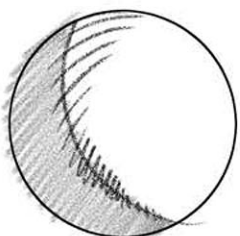
When rendering your goal is to follow the unseen contours of the primitive.



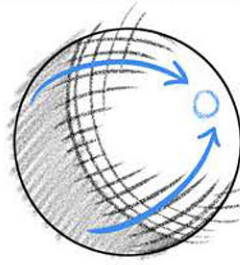
Lines can also be rendered in an alternate direction with a falloff.



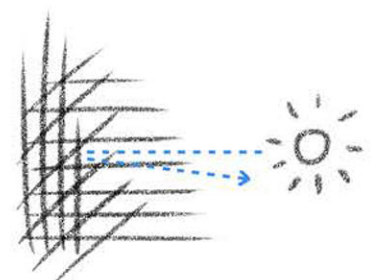
When closed it will deflect the light.



Render your lines with variable lengths depending on texture and intended value.



Combining both direction with variable lengths can enhance your rendering process.

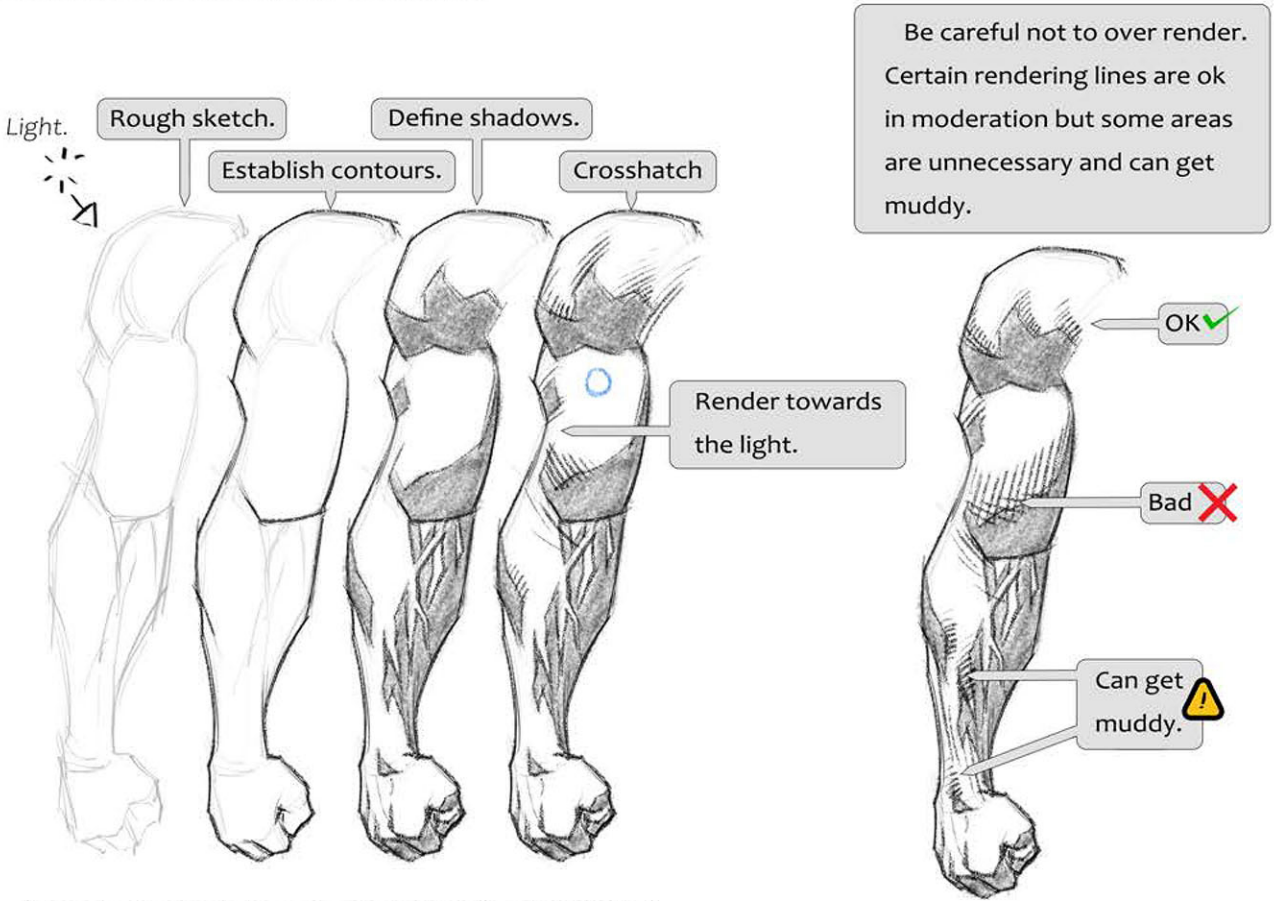


If you completely close the blinds you will reduce most of the light.

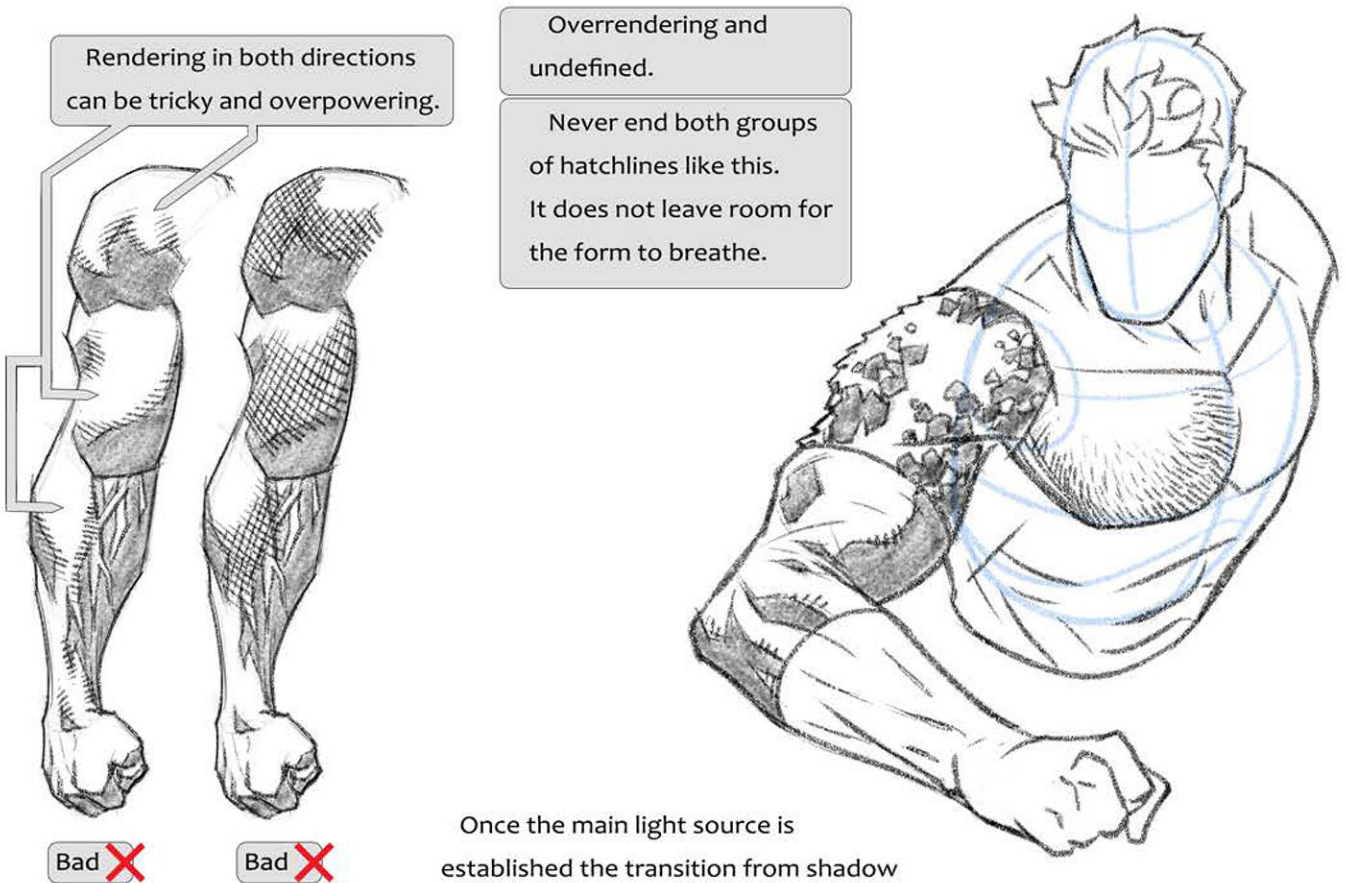
Be careful, it can get muddy.



When sketching characters, applying crosshatching to specific shapes to establish definition can be an effective technique. Before you begin rendering, you must specify the shadow areas once the main light source has been set. As an example, consider this arm.



These two arms below are examples of bad rendering.



Once the main light source is established the transition from shadow to highlight depends on the texture of the material you are rendering.