

K O M I K S

## Komiks = umělecké médium

Vzniklo z angl. slova **comicstrip** (pás komických obrazů).

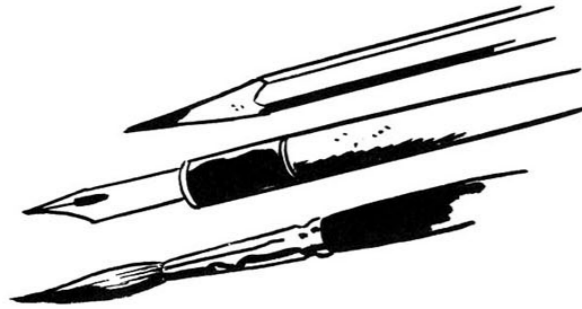
Kresby **chronologicky uspořádané** za sebou (děj příběhu),  
**s doprovodným textem** v cílených sekvencích.

Jeden obrázek / okamžik = panel



Komiks složen nejméně ze 3–5 panelů = **strip** (proužek).

# Výtvarné pomůcky:



**Pencil.** Some artists prefer a soft lead, some like the finer hard lead. It's up to you.

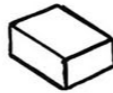
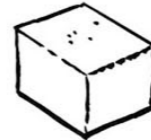
**Pen.** A simple drawing pen with a thin point, for inking and bordering.

**Brush.** Also for inking. A sable hair #3 is your best bet.



**India ink.** Any good brand of black india ink is okay.

**White opaquing paint.** Invaluable for covering errors in inking.

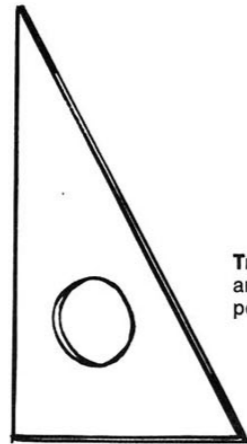


**Erasers.** One art gum and one smooth kneaded eraser—which is cleaner to use.

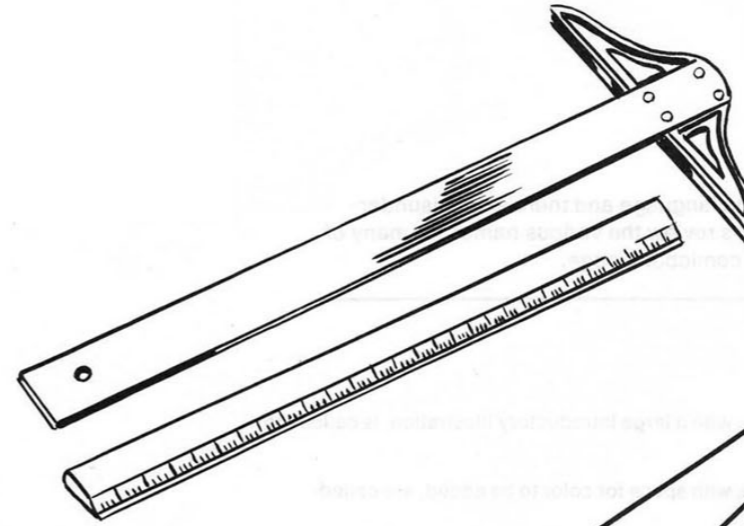
**A glass jar.** This holds the water for cleaning your brushes.



**Pushpins.** Handy for keeping your illustration paper from slipping off the drawing board.



**Triangle.** A must for drawing right angles and working in perspective.

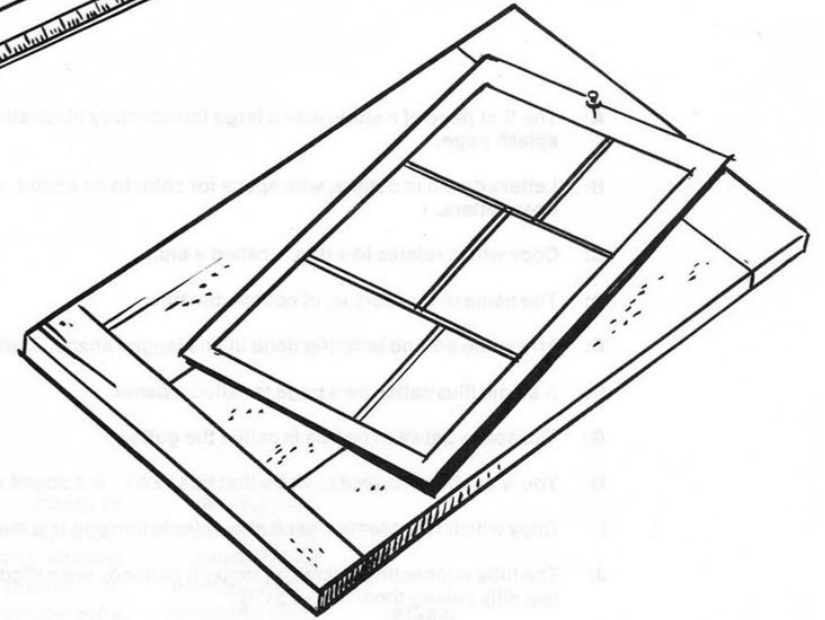


**T square.** Invaluable for drawing borders and keeping lines parallel.

**Ruler.** For everyone who says "I can't draw a straight line without a ruler." Now you've no excuse!

**Illustration paper.** We use 2-ply Bristol board, large enough to accommodate artwork 10" x 15".

**Drawing board.** This can be a drawing table or merely a flat board which you hold on your lap. Either way, you always need some such thing upon which to rest your sheet of illustration paper.



**Ink compass.** Well, how else are you gonna draw circles? While you're at it, you might as well get a pencil compass, too—even though Johnny forgot to draw one for you.



**Rag.** This plain ol' hunk of any kind of cloth is used to wipe your pen points, brushes, and whatever. The sloppier you are, the more you'll need it.

Of course, there are some things we omitted, like a chair to sit on and a light so that you can see what you're doing in case you work in the dark. Also, it's a good idea to have a room to work in—otherwise your pages can get all messy in the rain. But we figured you'd know all this.

And now, onward!

# Komiksová terminologie:

- A: The first page of a story, with a large introductory illustration, is called the **splash page**.
- B: Letters drawn in outline, with space for color to be added, are called **open letters**.
- C: Copy which relates to a title is called a **blurb**.
- D: The name of the story is, of course, the **title**.
- E: An outline around lettering done in this jagged shape is called a **splash balloon**.
- F: A single illustration on a page is called a **panel**.
- G: The space between panels is called the **gutter**.
- H: You won't be surprised to know that this "ZAT" is a **sound effect**.
- I: Copy which represents what a character is thinking is a **thought balloon**.
- J: The little connecting circles on thought balloons are called **bubbles**. (We'd feel silly calling them "squares"!)
- K: The regular speech indicators are called **dialogue balloons**.
- L: The connecting "arrows" on dialogue balloons, showing who is speaking, are called **pointers**.
- M: The words in balloons which are lettered heavier than the other words are referred to as **bold words**, or **bold lettering**.
- N: This is my favorite part—where the names are. We call it the **credits**, just like in the movies.
- O: All this little technical stuff, showing who publishes the mag and when and where, usually found on the bottom of the first page, is the **indicia** (pronounced *in-deé-shah*).
- P: Copy in which someone is talking to the reader, but which is not within dialogue balloons, is called a **caption**.



Komiksy používají „**bubliny**“ k zobrazení mluvené řeči nebo myšlenek, velmi často jsou to **monology** nebo **doprovodné texty vypravěče** uvnitř jednotlivých panelů.

Tradičním rysem komiksů je **využívání karikatury**. **Pozadí bývá** (po vzoru kreslíře Hergého) **zobrazováno realisticky**, pro zvýšení důvěryhodnosti prostředí, ve kterém se hrdina pohybuje.

**Americké komiksy** se vyznačují snahou o **nejrealističtější zobrazení postav i prostředí**.

Krátký komiks (3–5 panelů) = **strip** (angl. proužek).

Comic strip = **comics** (česky komiks).

Comix = americký **undergroundový komiks** (60. a 70. léta).

# Camera moving (readers eyes)



Movin' right along, we now introduce you to one of Marvel's many widely heralded **close-ups**, so called because the "camera" (meaning the reader's eye) has moved in about as close as possible.

This type of panel, in which the reader's view of the scene is from farther away, enabling him to see the figures from head to toe, is called a **medium shot**.



# Camera moving (readers eyes)

And here we have a **long shot**. In fact, since it shows such an extreme wide-angle scene, you might even call it a **panoramic long shot** without anyone getting angry at you.





A drawing in which the details are obscured by solid black (or any other single tone or color) is called a **silhouette**. And now that we agree upon the language, let's get back to drawing the pictures . . .



When you're up above the scene, looking down at it, as in this panel, what else could you possibly call it but a **bird's-eye view**?

On the other hand, when you're below the scene of action, as in this panel, where your eye-level is somewhere near Spidey's heel, we're inclined to refer to it as a **worm's-eye view**.













Nikkarin



Steve Ditko (texty: Stan Lee)

HIS SECOND SIDE WAS LONGER THAN HIS FIRST.  
 HE SHARED A ROOM.  
 HE WAS TALL.  
 HE HATED FOOTBALL.  
 HE HATED CHURCH.  
 HE HATED CHURCH.  
 HE TALKED IN HIS SLEEP.  
 HE TAUGHT ME HOW TO SMOKE.  
 HE ALWAYS STUCK UP FOR ME. THOUGH I WAS PUNISHING THE OTHER KIDS WE'D TO PICK ON ME. HE WAS ESPECIALLY A GENTLE TYPE, REALLY.  
 YOU COULD DO THAT, RIGHT?  
 FOR A WHILE, HE DECIDED HE WANTED TO BE A CAR TOOKY. HE'D ALWAYS BEEN GOOD AT DRIVING, WITH HIS LITTLE FACES ON THE EDGES OF HIS WORK.  
 IF YOU'RE GOOD, YOU MAKE A HUNDON DOLLARS A YEAR.  
 WE BOTH LOVED THE SUPERHERO BOOKS AND READ COMIC BOOKS, SO WHEN WE COULD AFFORD THEM, WE WENT TO THE LIBRARY WHEN WE DON'T HAVE MONEY.  
 YOU CAN TELL, CAN'T YOU?  
 I'M PRETTY SURE I STILL HAVE ONE OF HIS PENCILS.  
 SHARPENED WITH A ROCKY MOUNTAIN.  
 AND CHEWED DOWN TO THE WOOD.  
 I COULD TELL HE WAS STILL READING MY MAGAZINES, THOUGH, HE NEVER PUT THEM BACK RIGHT.  
 HE GOT SOME OF HIGH RANGES AND MADE FUN OF MY TAIL, SAYING THAT THE BEST ATHLETES WERE ONLY IN THE WORD TOP NINJA PUBLICATIONS.  
 COLLECT, THE MAGAZINE EVENING PAPER.  
 I COULD TELL HE WAS STILL READING MY MAGAZINES, THOUGH, HE NEVER PUT THEM BACK RIGHT.  
 CAN WE PUT THIS IN, TOO?  
 HE SAID TO THE DAY OF THE BOOKS (WHICH WAS SAID TO BE A VERY UNUSUAL OCCASION) HE SAID, "HE WAS WEIRD, BECAUSE SHE FINALLY LET ME FEEL HER UP."  
 SOMETIMES, I'D WAKE UP AND THINK HE WAS CUTTING THROUGH IN THE DARK JUST BEHIND ME.  
 WHILE THE BELL OF AMERICA WAS WITH OUR AMERICA'S FIGHT REAL VICTORIES IN NORTH AFRICA, HE WAS PULLED IN BEING TRAINING THE DAY BEFORE THANKSGIVING.  
 AT FIRST, I THOUGHT HE WAS LIVING IN THE CITY.  
 HE SAID, "I'M HERE."  
 WE GOT OUR LAST LETTER FROM HIM IN JANUARY OF '45. HIS BODY HAD ACCURATELY PRECEDED IT BY NINE WEEKS.  
 I TRIED TO BE INTERESTED IN THE CAR, TOO, BUT I JUST COULDN'T MASTER THE ENGINEERING. I WOULD, LEARNING, BRONX IN IT, I WAS STILL A LITTLE SOB ABOUT HOW OUR ONE AND ONLY "TOUGH-GUY" HAD GONE. TO SCRIBBLE A LONG ADVENTURE COMIC BOOK, BUT HE NEVER EVEN FINISHED WRITING THE SECOND PAGE.  
 I COULD WAFER OFF THE LIST OF INDUSTRIES AND WORKS LIKE A MANTRA, WHICH I DID ESPECIALLY AT SCHOOL. IT WAS A FUTURE CONSOORT SIMIL.  
 I'M SORRY, I'M SORRY, I'M SORRY.  
 THE LETTERS HE SENT TO US TOOK WEEKS TO ARRIVE, SOON TIMES, GIBED TWO OR MORE WEEKS. CONSIDER, WE GOT THE TELEGRAM THE DAY AFTER THE BOMBING.  
 HE SAID, "I'M HERE."  
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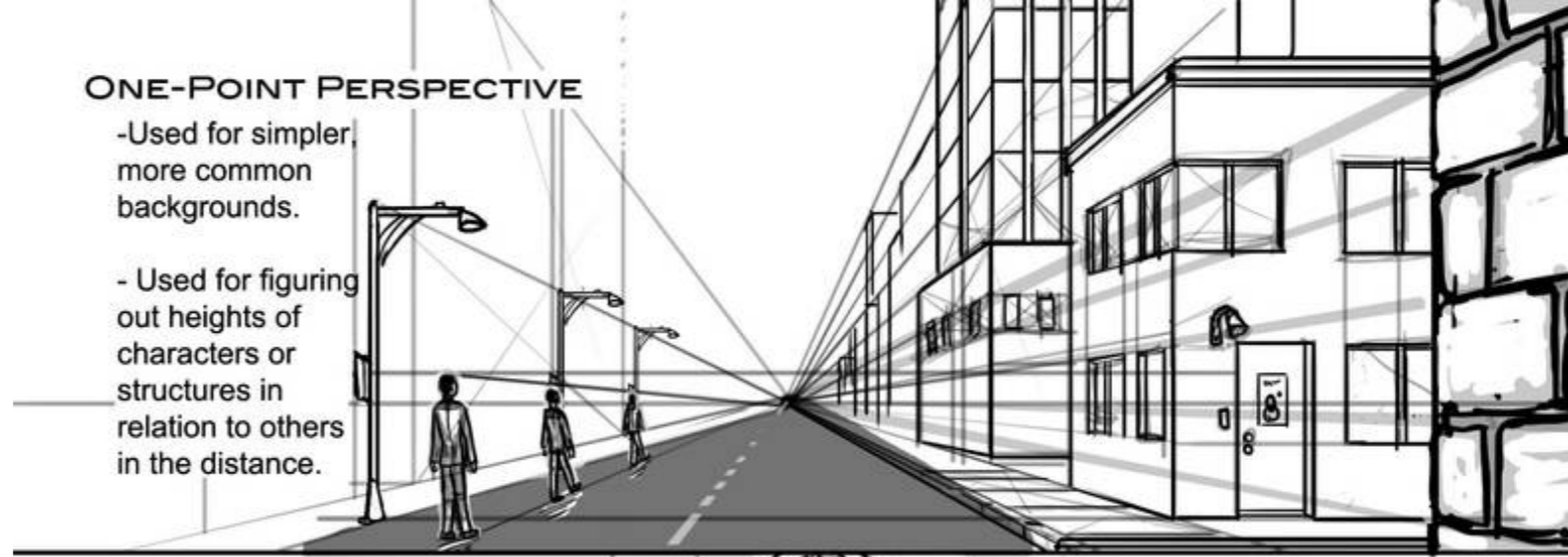


# Perspektiva

## ONE-POINT PERSPECTIVE

-Used for simpler, more common backgrounds.

- Used for figuring out heights of characters or structures in relation to others in the distance.

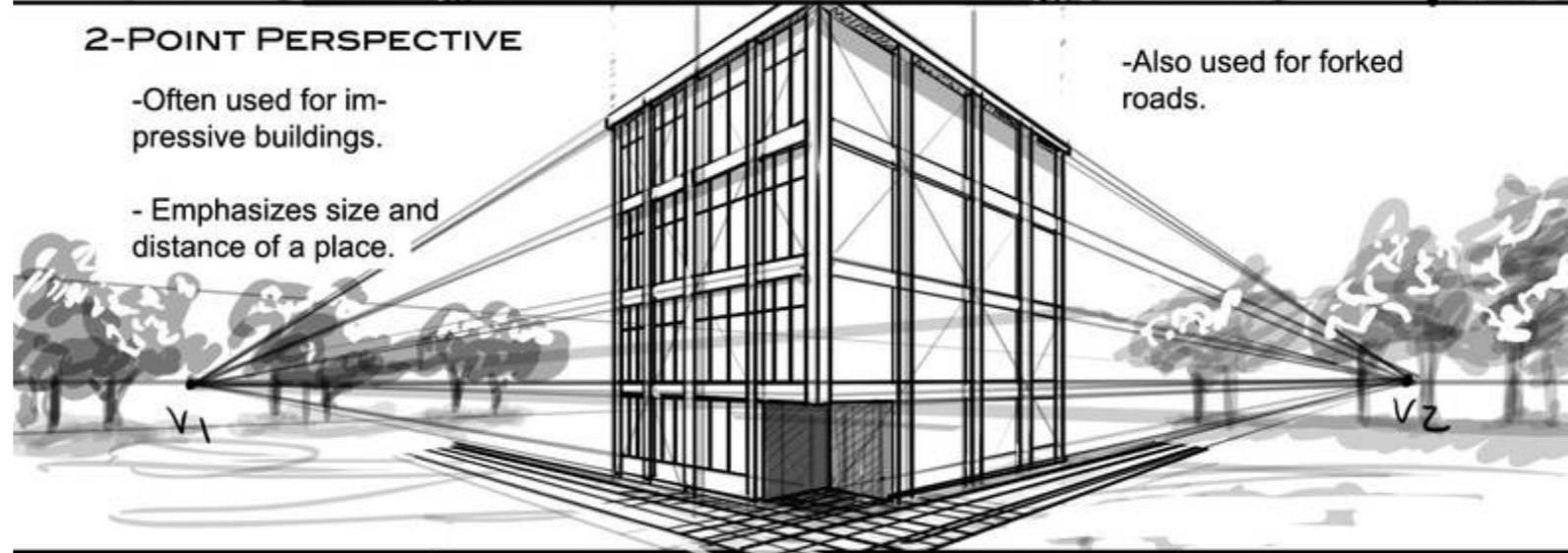


## 2-POINT PERSPECTIVE

-Often used for impressive buildings.

- Emphasizes size and distance of a place.

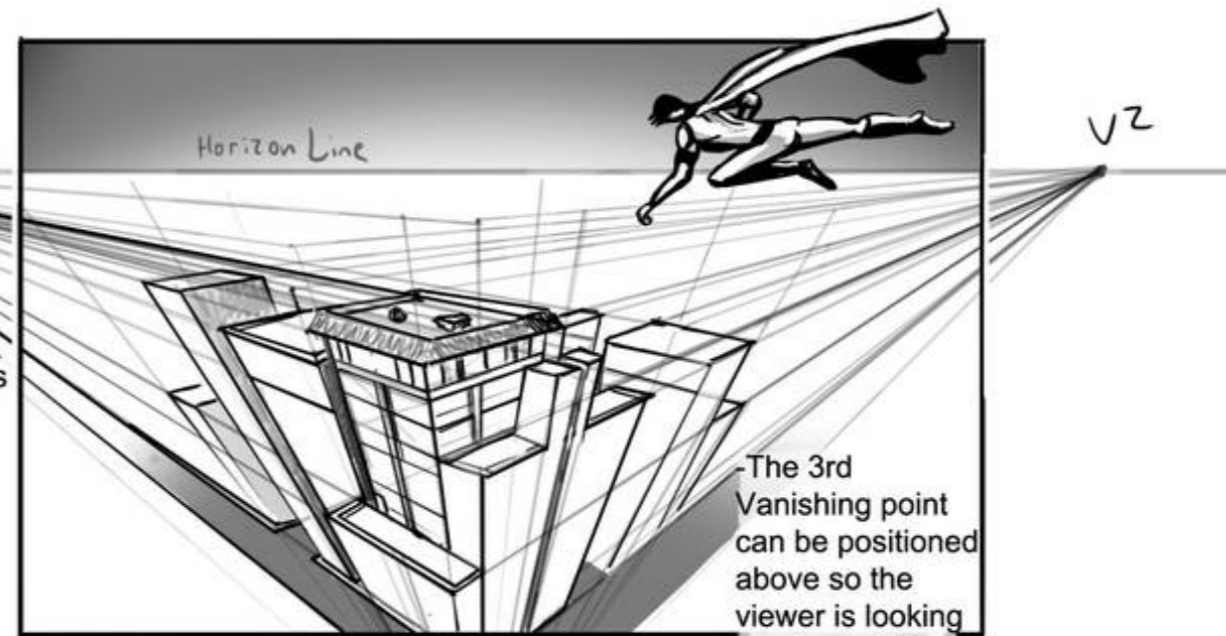
-Also used for forked roads.



## 3-POINT PERSPECTIVE

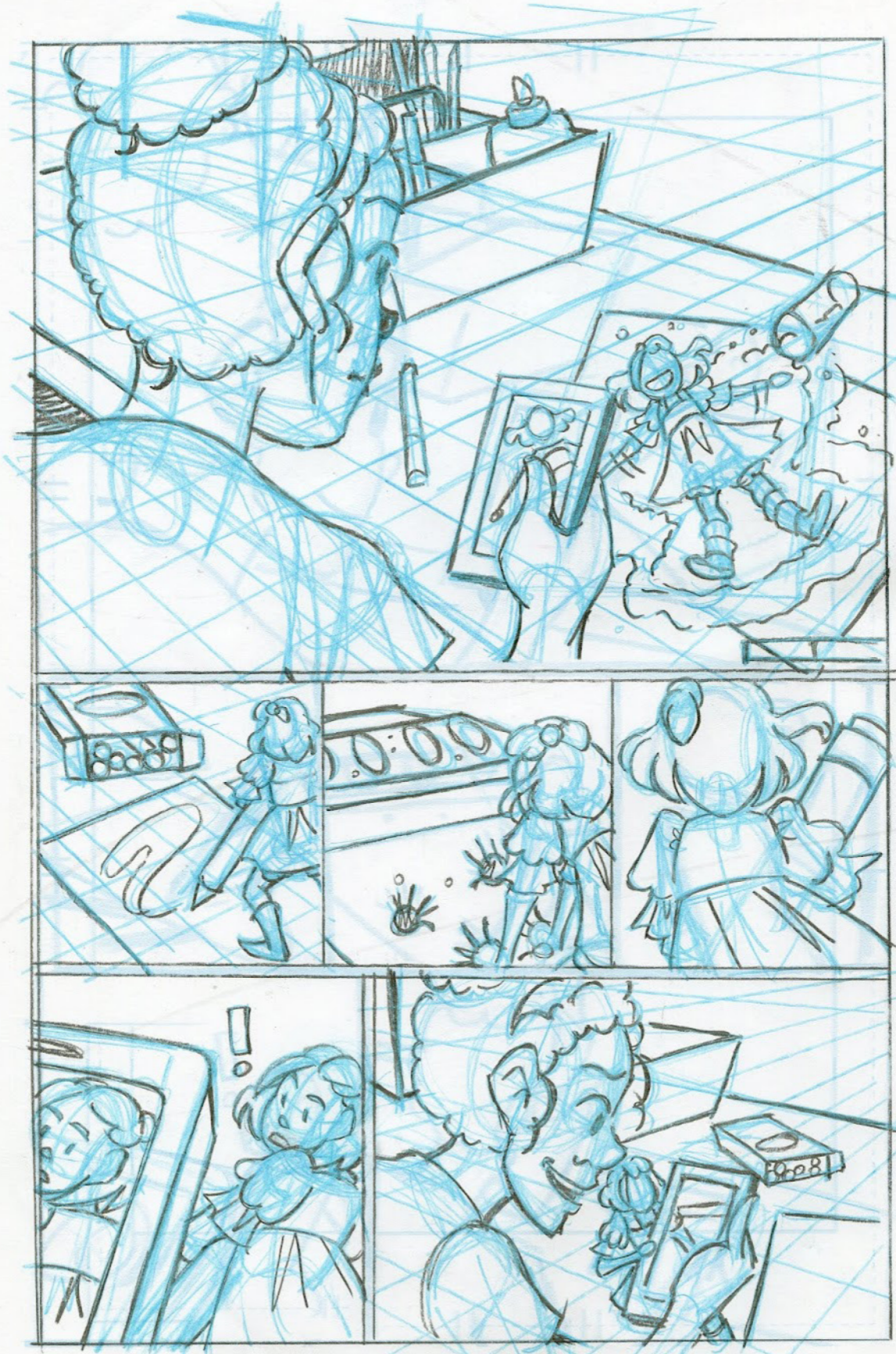
-Used for cityscape shots.

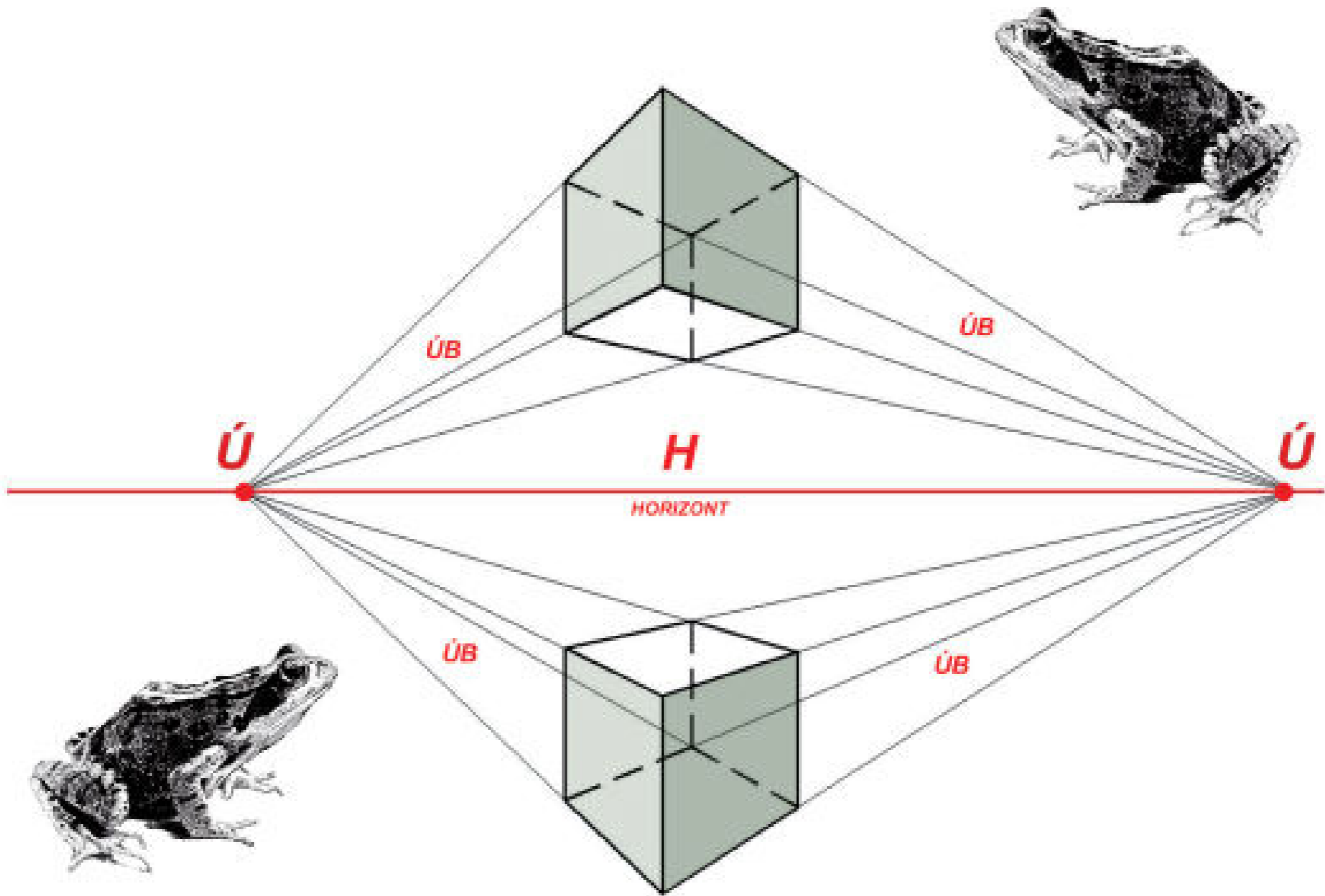
-Shows vastness or emphasizes height rather than distance.



-The 3rd Vanishing point can be positioned above so the viewer is looking up at a building rather than down at one.

V3





# Český komiks





50



51



**MILUJI**

**VÁS**



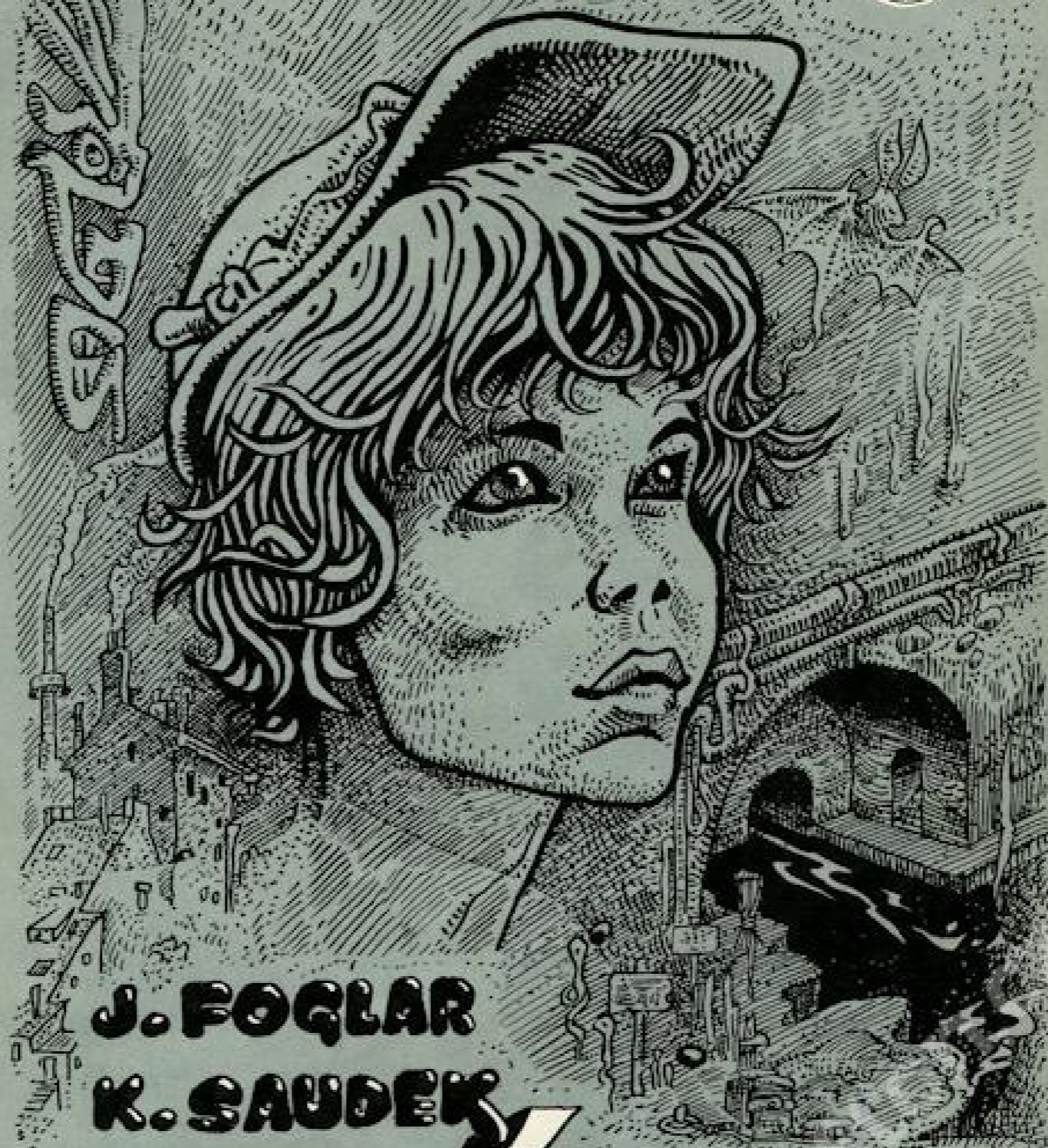
VYDALO PROFABADNI COO. USTREDNI POUČOVNY FILMI, PRAMA. L. NARODNI TR. 28. REDACE: JANA ZVONKOVA + POLYGRAFIA 2 - P 474994



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ČESKÁ SPELEOLOGICKÁ SPOLEČNOST



J. FOGLAR

K. SAUDEK

# MODRÁ ROKLE





AŽ O ŠTYRI ROKY MOTORIZOVANÍ DREZINU PŘENESI RUCHE

ONDULJÚ SA MI NOHY... ALE VYDRŽ!!

A MÁME JU TU!! ODPOČÍŤ SI, LEBO O OHVIEU JU PONESIEME NASPÄT!

MUSÍME SI TO NACVIČIŤ! A TERAZ UŽ IBA JEDNO JEDINÉ: **BENZÍN DO MOTORA!** MANUÁLNEJ PRÁCE MÁME UŽ DOŠŤ!



NO STÁLE EŠTE FUNGOVALO TAJNE SIGNALNE ZARIADENIE..



...KTORÉ UŽ CELKOM IŠTO NEMOHLI VZKRIEŠIŤ FAŠISTICKÚ TECHNIKU...



...LEŽ JEDNAKO KAMSI SA VYSIAL SIGNAL.....

KAJ & JAJ ČAKALI DIHO... DIHO...

**MBW 4000!**

**NÁŠ BENZÍN PRÍŠIEL!**



EŠTE

BRUM BRUM



POKRAČOVANIE NABUDDUCE!

**"Na prahu smrti"**

U KAPLE KLÁŠTERA KLEČÍ ZLATOVLASÁ HEDVIKA, NEMÁK TÍSĚNÍ, ŽE SE K NĚ BLÍŽÍ ŽENŠVA PŘESVÁ B DŮVČOU K SMRTI RÁNE NÁPRAČENOU. JE TO BERTA, KTERÁ — NA PŘÁNÍ LIPS TULLIANA (21) VSTOUPILA DO KLÁŠTERA, ABY BYLA NÁPOMOCNÁ PŘI ÚNOSU HEDVIKY. ŽÁRLIVÁ BERTA VŠAK CHCE VYUŽÍT PŘÍLEŽITOSTI VE SVĚJ PŘODPĚCH A JEDNOU PŘOVZDY SE ZMAYI NENAVIDĚNĚ SOUVNĚ.



NÁKLE SE VŠAK BERTA ZARAZILA. DO KAPLE SE LIDL VZDALENÝ ŽPĚV JEPTIŠEK DOUČICH K VEČERNÍ MOBITĚ.

PRO TUD DŮVČU BYLA HEDVIKA ZACHRÁNĚNÁ, ALE POMSTYVČIVOST BERTINA NEZNALA. MEZI JAKO SÍTÍ SE PŮŽILA CELÉ DNY ZA HEDVIKOU, A HLEDALA PŘÍLEŽITOST K NEJEDNĚMU ÚNOSU.



NÁDEŠEL DEN NOČNĚ BOHŮZDY BERTY, S POSEM LIPS TULLIANA — WITTORFEM. POLOŠENÁ TOUHOU PO POMSTĚ SLEDOVALA BERTA HEDVIKU NA KAŽDÉM KROKU. BYLO POZDÍ OPOLEDNE A HEDVIKA VĚLA PO MOBITĚ Z KAPLE. NĚKOLIKRÁT SE BAZLIVĚ ROZHLEDLA A POTOM RYCHLÝM KROKEM SPĚCHALA PODLE KLÁŠTERNÍ ŽI K STARÉ BAŠTĚ V ROHU DVORA.



KLÁŠTER JEPTIŠEK BYL VSTAVĚN U SAMÝCH MĚSTSKÝCH HRADEB, OBSTARÝCH BAŠTĚ BYL PŘEKRÁŠNÝ VÝHELD PŘES HRADBNÍ PŘÍŠOP NA VZDÁLENĚ VESNÍKY, ŘEKU I DŮVČE HAZDY, KTERÉ MĚSTO PRAHU OBLIKOVYLY. A NĚKDE TAM BYL ON — FILIP.

POVZDECH HEDVIČN VDNĚL V BERTĚ PLANĚNÍ NENAVIDI. NÁPRAHA RUCI A VĚJ SLOU STRČILA DO NIC NETUŠÍCÍ HEDVIKY.



POMSTYVČIVOST BERTINA BYLA UHOJENÁ. NYNĚ JE NAČERNĚK JEN JEJ. OPTIČNĚ SE VRÁTILA DO KAPLE A TRÁNÝM VOHODEM, KTERÝ I LIPS TULLIAN NA PLANĚKU OZNAČIL, SEŠTOURLA DO PODZEMNÍ CHODBY V PŮLNOČNÍ ČAS SETKALA SE ZDE S WITTORFEM A OZNÁMILA MU, ŽE SE MILENKÁ NAČERNĚNKA Z KLÁŠTERA ZTRATILA A ŽE JEJ MŤVĚ TĚLO BYLO NALEZENO V KALNĚ VODĚ HRADBNÍHO PŮLNOČNÍ WITTORFOVY OČI ZÁLEJ SE OZVATI. O JAK JEN TOU NAČERNĚKOVĚ REKNĚME? PRAVIL SMUTNĚ OBA PAK VIDALI SE NA ZPĚTEČNĚ CESTU NETUŠILU VŠAK ŽE PŘÁVĚ V TUD DOBU BYLO VYRAVENO TĚLO PŮLNOČNĚ HEDVIKY U OIKÁNSKÉHO TÁBORA ZA HRADBAMI MĚSTA....

VÝŠK. "STRASNÁ ZPRAVA"

Karel Jerie

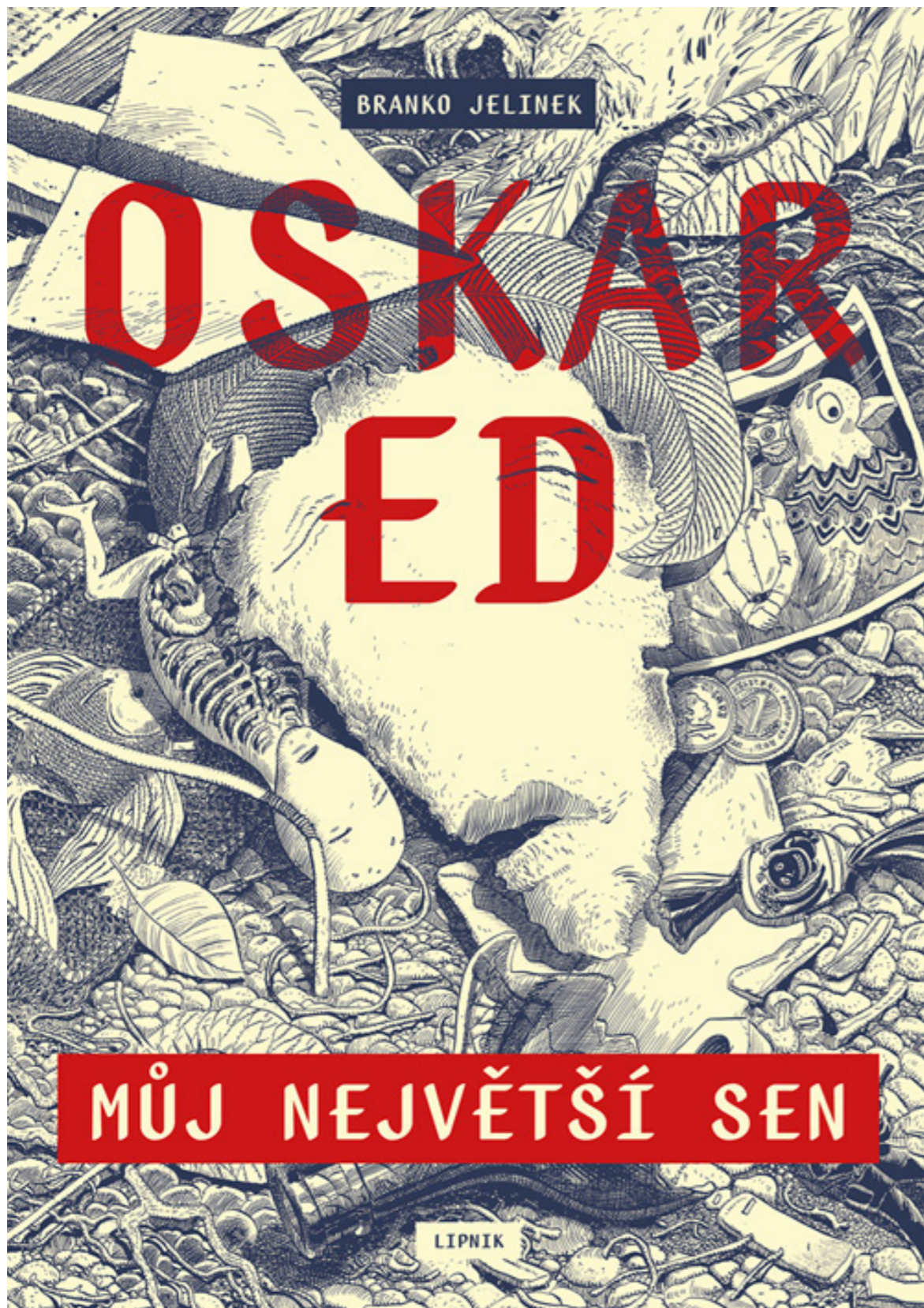
*Candide* - Král Bulharů

Karel Jerie  
*Candide*

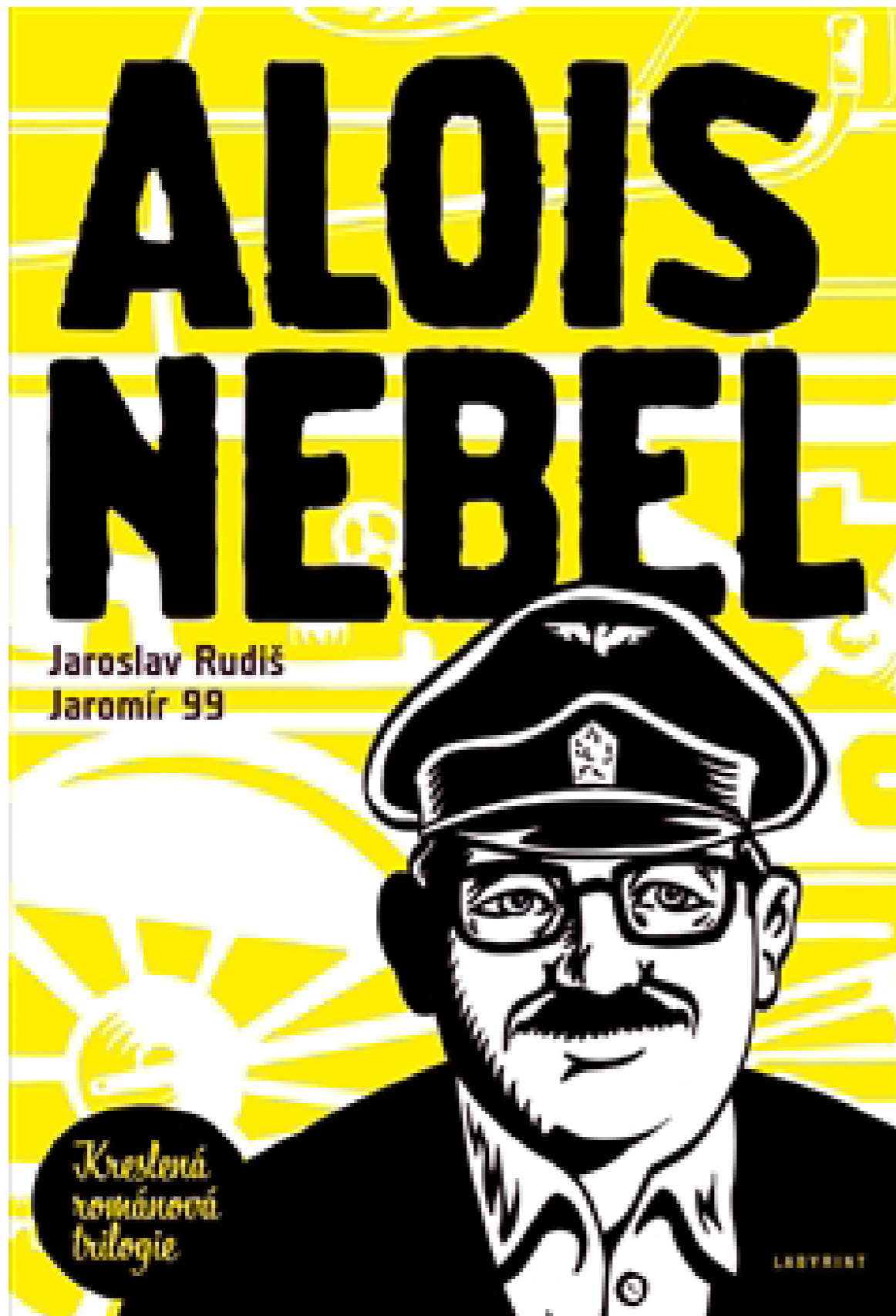
kniha první

I. Král Bulharů













Jan Novák  
Jaromír 99

# ZÁTOPEK

... když nemůžeš,  
tak přidej!





• NIKKARIN •

# HUBERT & HUGO



KOMIKS

RUDOLF ČECHURA / JIŘÍ ŠALAMOUN:  
**MAXIPES FÍK**

ALBATROS

OBR.41



OBR.49



6/92

# Čtyřlístek

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VESELÉ OBRÁZKOVÉ ČTENÍ



**ŽRALOK NA ŠUMAVĚ**  
POLDA A OLDA • TÁTA A STO DĚTI  
KLOFÁČ A TLAMAČ • MYSPULÍN



