



This is what we are Committed Comics are looking for in a submission packet for a penciler. Once you have completed your 5 page sample please send it to the following mailing address:

Committed Comics  
Attention: Submission Department  
16541 Redmond Way #326  
Redmond WA, 98052

Again don't forget to include your cover sheet.

We are only looking for Pencilers who can produce high quality **sequential work**. If you are a penciler and you only have pin up/ cover work then do not send us your portfolio.

- A penciler must be able to follow the four points outlined below:
- Ability to tell a story through the images you put down on the page.
- Versatility in your ability to draw
- Human/animal Anatomy
- Consistency through panels

The first is obvious: if you cannot give the reader a clear idea of where your story is going without text then you may lose their interest. A person who glances at your story should get a basic idea of what the story is about. Besides storytelling, your samples should demonstrate good drawing - knowledge of anatomy, perspective, and convincing environments and backgrounds.

The second point listed above focuses on the different things you should be able to draw. If you only know how to draw super heroes and not regular people then do not bother to send in your submission. We are seeking pencilers who understand that even in the course of a super hero comic book you may need to draw regular people. Your samples should show your command of the human figure in a variety of activities: everything from simple conversation to a frenetic fight scene.

Concentrate on what's inside the panel borders, not just on the overall design of the page. Complicated page layouts, figures jutting through the borders, and other visual gimmicks usually hurt the story telling unless done correct.

The third point listed above is human/ animal anatomy. I mentioned it in the first point but it is so important that it needs to be noted again. As a penciler you need to fully understand the

muscles in the human body. Even if you are going to be drawing in a simple animated style (or even Manga style) you need to know the structure of the human body.

You need to know what muscles are where and which ones to eliminate to achieve your animated style. This point also focuses on the different types of people or animals that may come across your drawing table in the script. Make sure that you have some understanding of the characteristics of different ethnicities. That way you can draw different races and creeds and have your readers understand who is who. Last point about human anatomy may sound silly but it is a common mistake, make sure your characters have the same amount of fingers and toes throughout your story.

Animal anatomy is also important in your stories. The last thing you want is a picture of a tiger and having it look like a bear. Remember if the reader does not know what animals or people are in your script it will make it harder for them to follow the story.

Lastly, the name of the game is **consistency**. All of your panels need to have the same detail and line work throughout the book. One bad panel can ruin a beautiful page to the reader and even worse...your editor. When drawing out your panels make sure you follow the written story and also follow what would logically happen in a sequential pattern. For example: If you have a door open inward, make sure for the rest of the time you draw that door it always opens the same way. Also make sure your line weights are consistent throughout your work. Also make sure your artwork isn't too "sketchy" and that the lines that need to connect to show the detail and depth of the panel connect.

Pencilers who are submitting to Committed Comics should have no less than **three (3) pages** of a sequential story and no more than **six (6)**. All artwork should be 11 x 17 inch paper folded once and put in an envelope - Do NOT send submission pages in an 11x17 envelope. Never send in originals, always photocopies! If you would like you may include one (1) pin up or cover composition piece.

If you need a sample script there is one attached to this packet.

SHOWDOWN  
by Boe DuRansier

Splash Panel – small inset: A nightclub called “The Seventh Plane” surrounded by a bustling inner city.

Splash Panel – full Panel: Victor Montana (think Guy Pearce from Memento – only dressed in western wear) is sitting at the bar holding a long-neck bottle of beer. A nervous looking yuppie named Kevin is standing next to Vic. Behind them is a large crowd of Goth/Industrial types dancing and mingling.

KEVIN

I’m gonna go out on a limb and guess that you’re Vic Montana.

VIC

That’d be a pretty fair guess. You should probably sit down and buy me a beer.

Panel: Kevin looks excited to be talking to Vic. A bit of his martini is spilling out of his glass.

KEVIN

Man, it is so cool to actually meet you in person. I love your website. Nobody gets to the truth the way you do. You might be one of the only people who really knows what’s going on in this country.

Panel: Vic smirks.

VIC

Or else I’m a total whack-job. The jury’s still out on that.

Panel: We’re now looking toward the bar. Kevin is leaned in to talk to Vic. A burly bartender, with a thick handlebar mustache, is mixing a drink.

VIC

If you’re done kissing my butt, what was this thing you wanted to tell me about?

KEVIN

Oh yeah. So, about a week ago, some buddies and I decided to do a little night parachuting.

VIC

On purpose?

KEVIN

Uh... yeah.

Panel: Flashback. Kevin is out in the desert, gathering up his parachute.

CAPTION

Well, I got blown off course and ended up near some old warehouses out in the middle of nowhere.

Panel: Kevin is looking into one of the windows of the warehouse.

CAPTION

I decided to see if there was a security guard hanging around, to see if I could get some directions. That's when I saw them.

Panel: The inside of the warehouse is filled with a hundred body bags. We can see Kevin in the distance, looking through the window.

CAPTION

There had to have been a hundred stiffs all bagged up in there. Men, women, and kids. It was freaky as hell. But that wasn't the weirdest part.

Panel: A couple of guys in jumpsuits are loading body bags into the back of a moving truck.

CAPTION

There were these guys packing them up into the backs of trucks. Y'know, those big moving vans? And I heard one of them say...

JUMPSUIT 1

Alright, that should be enough for the fifth floor. Let's get the ones for the daycare loaded up.

Panel: Back to the present. Vic is lighting a cigarette. Kevin looks a little shifty.

VIC

You didn't tell anyone else about this, did you?

KEVIN

Uh... no... of course not.

Panel: Flashback. Kevin is using the camera in his cell phone to take a picture of the men loading the body bags.

CAPTION

I swear on my life, you're the only other person I've told.

Panel: Back to the present. The bartender is handing Vic another beer.

VIC

Heh. Ironic choice of words. Did you see or hear anything else?

Panel: Kevin looks really nervous now.

KEVIN

No, dude. I just got the hell out of there as fast as I could.

VIC

Think you could remember how to get back?

Panel: The bartender is leaned down as Vic and Kevin talk.

KEVIN

Sure. I kept track of the different landmarks as I hoofed it back to the highway.

Panel: The bartender is now pointing a shotgun.

Panel: The bartender blasts Kevin off of his stool.

Panel: Vic is wiping the blood from his face.

VIC

Damn it.

Panel: The bartender has the shotgun turned around and looks like he's about to slam "us" with the butt of the shotgun.

BARTENDER

Stay out of it.

Panel: The butt of the shotgun slams against Vic's forehead.

Panel: Black.

Panel: A blurry shot of a cat's face.

Panel: The cat is in focus now.

VIC (o.p.)  
What are you looking at?

Panel: Vic is sitting in a pile of garbage. His right eye is all swollen up and he has dried blood caked on his face.

VIC  
Where the hell am...? Oh man, not cool.

Panel: Vic's voice comes up from the inside of an industrial trash dumpster.

VIC  
Well, at least I've still got my kidneys.

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