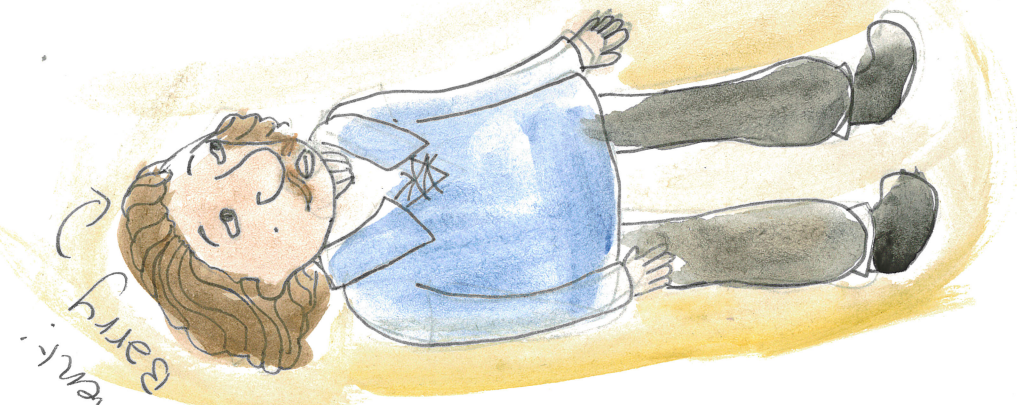
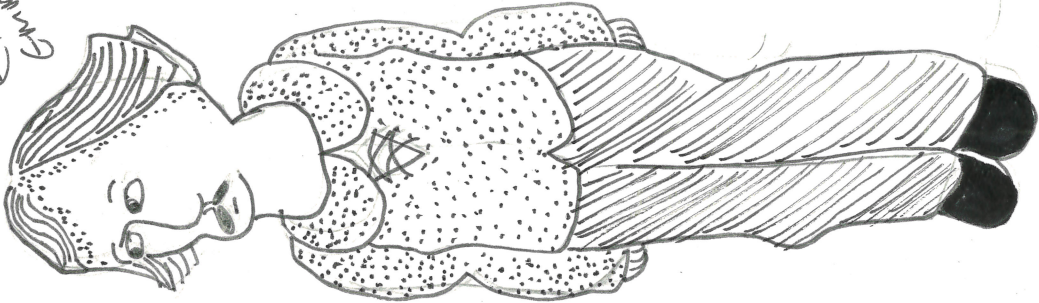
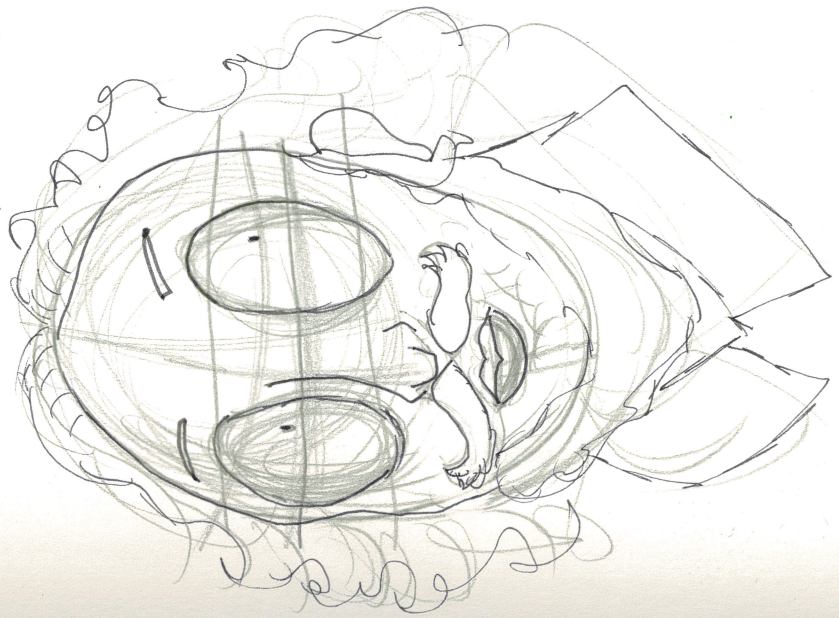
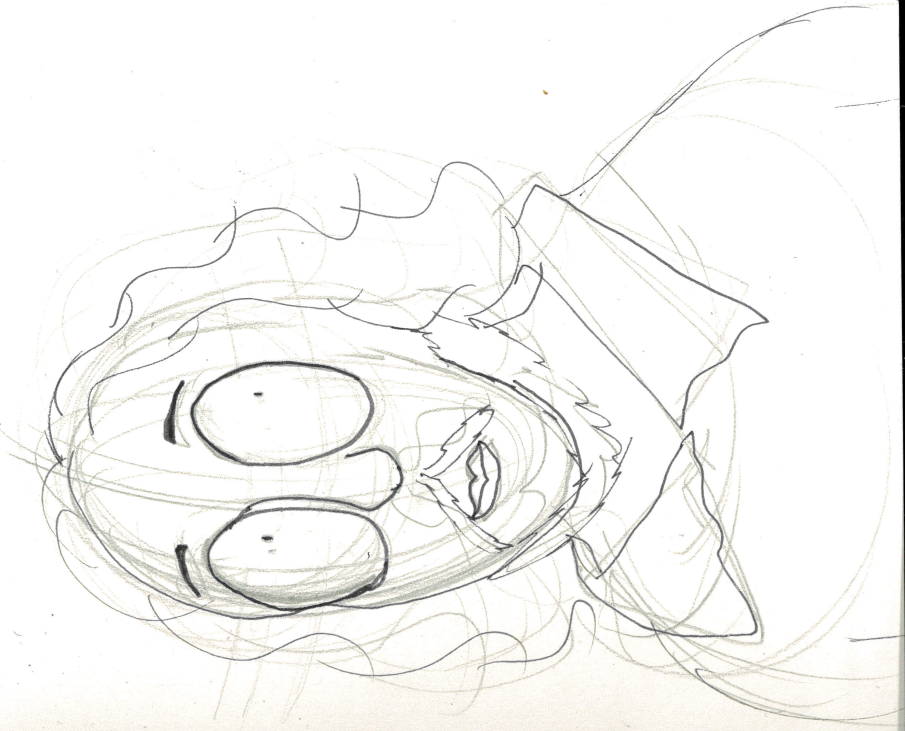
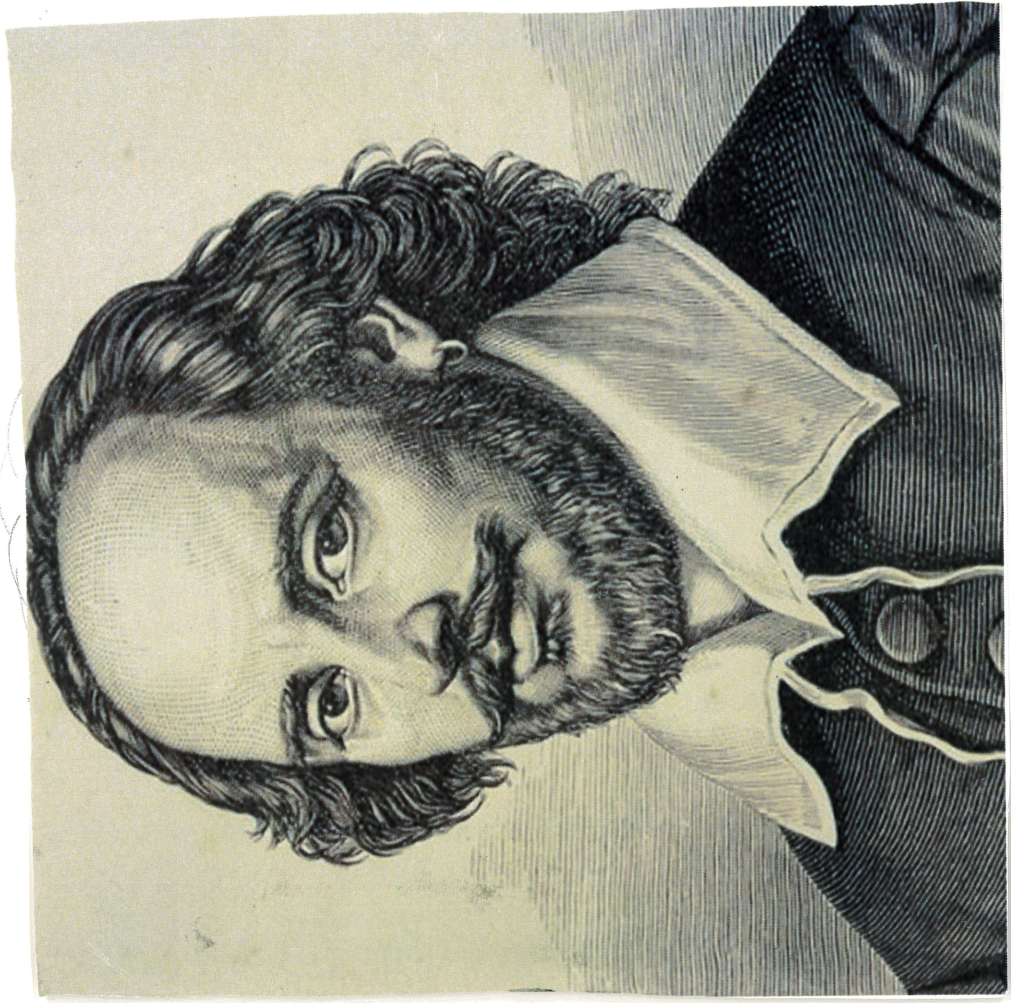
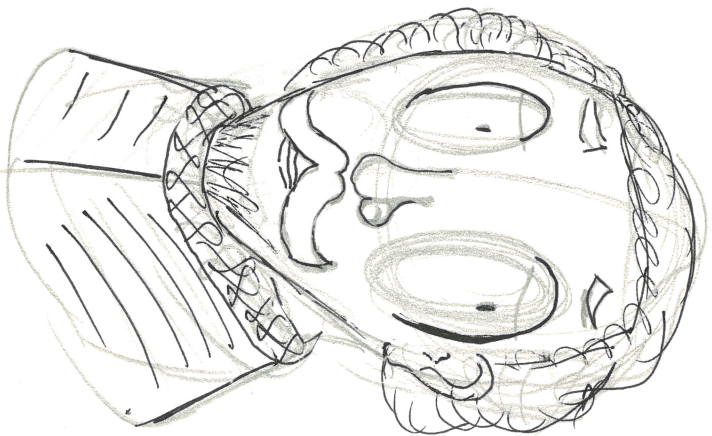
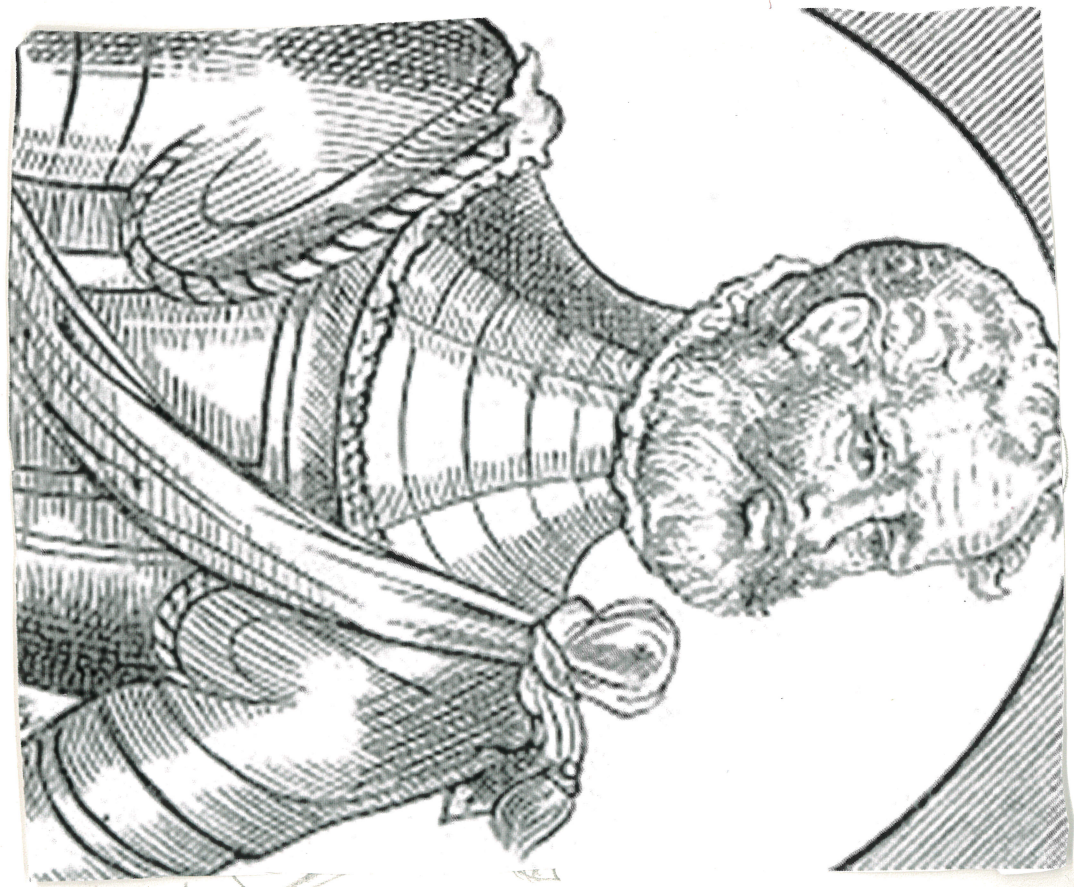


Style Experiment Emma Fowler



Style Experiment! Thelma Barry





For the initial development and experimentation work for my project, I decided that a good place to start would be to draw out some initial sketches for character designs, working from photographs or paintings of the person in question - In this case, Edward Bulwer Lytton, author of *Richelieu*, credited with coining the proverb. I feel that doing this very much helped with the development of my project.

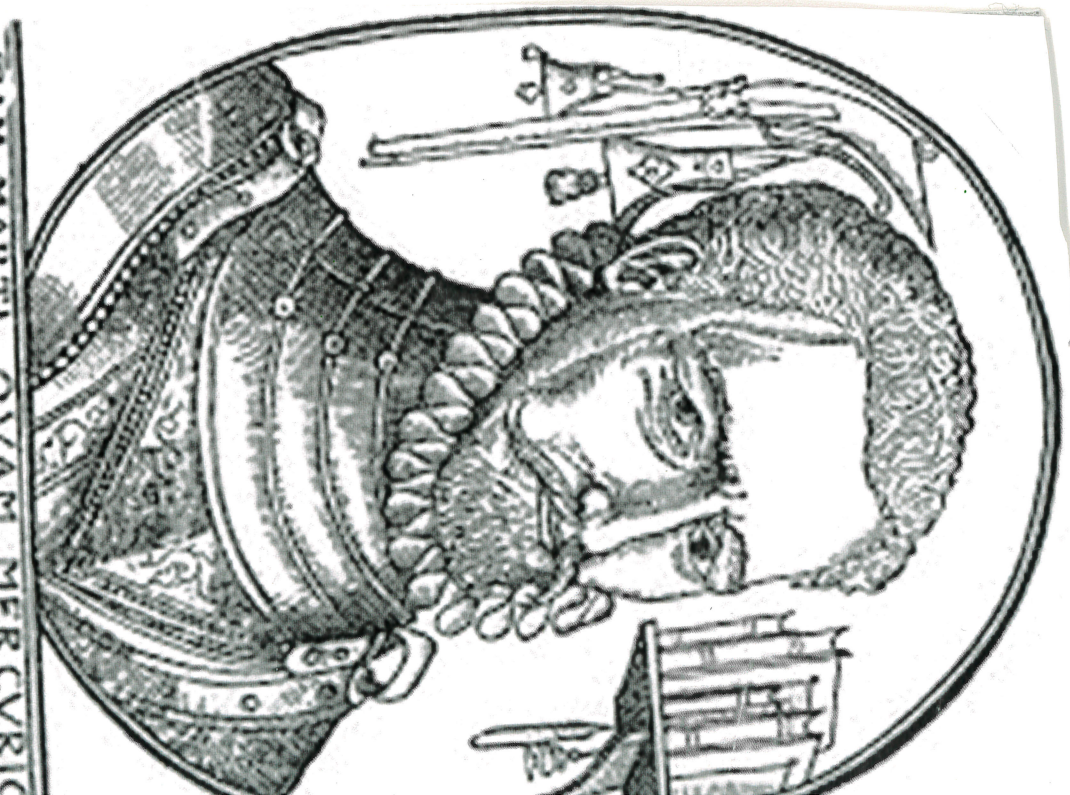
I feel that my designs here are of a good quality. I like the facial expressions - I feel that they turned out particularly well, and working from photographs has helped me become more creative with my outcomes, mostly by providing reference of features I could then exaggerate - eg. his nose.

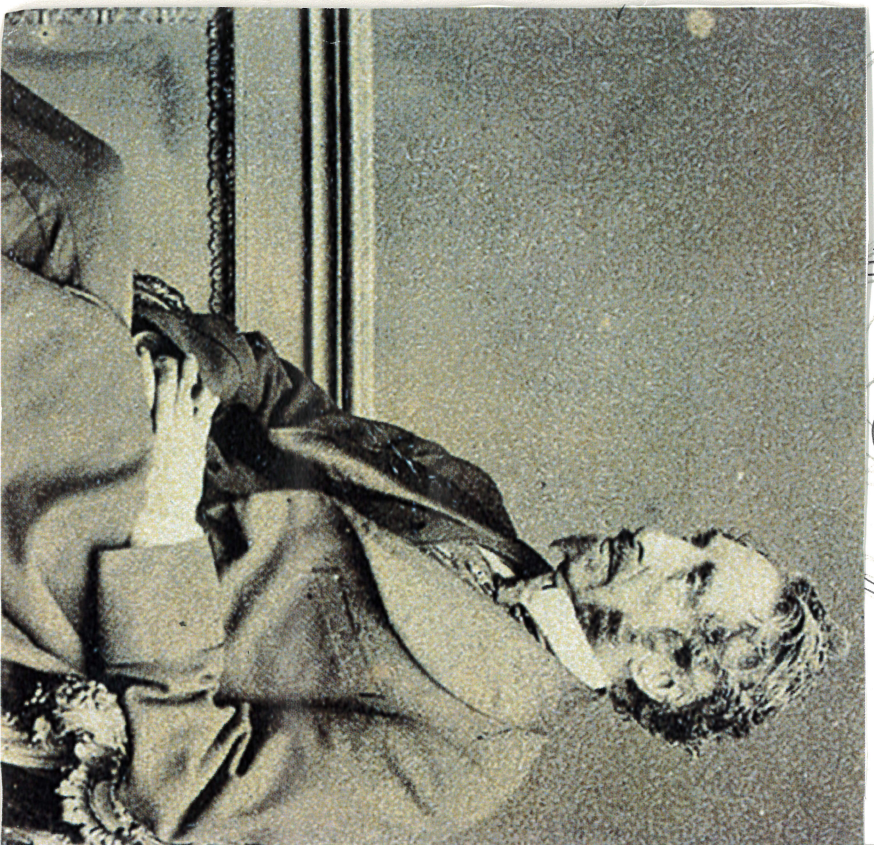
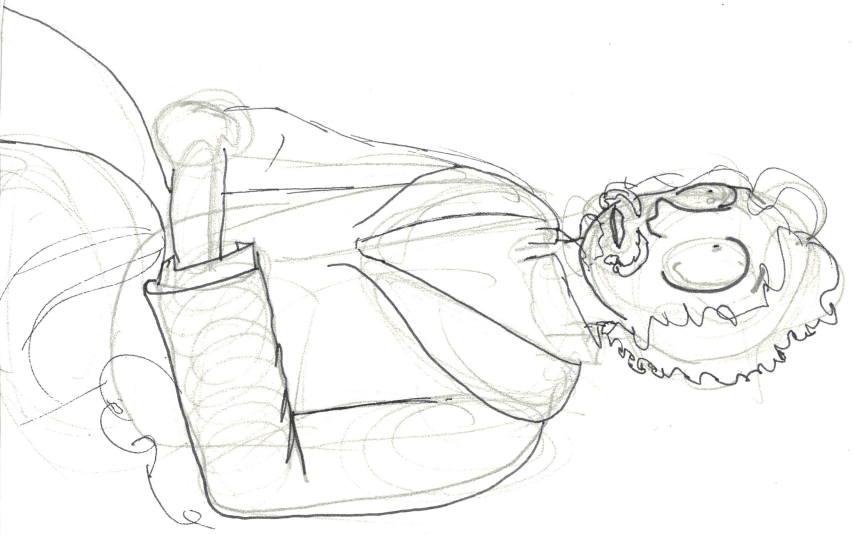
Strengths:

- * Expressive -
- * The bottom two facial expressions - I feel that there is a emotive quality to the eyes in particular.

Weaknesses:

- * Messy, unrefined - the lineart could be

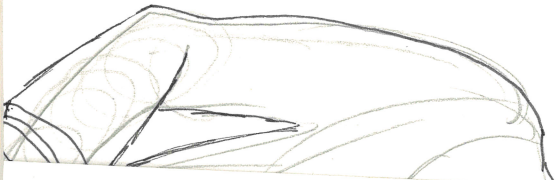


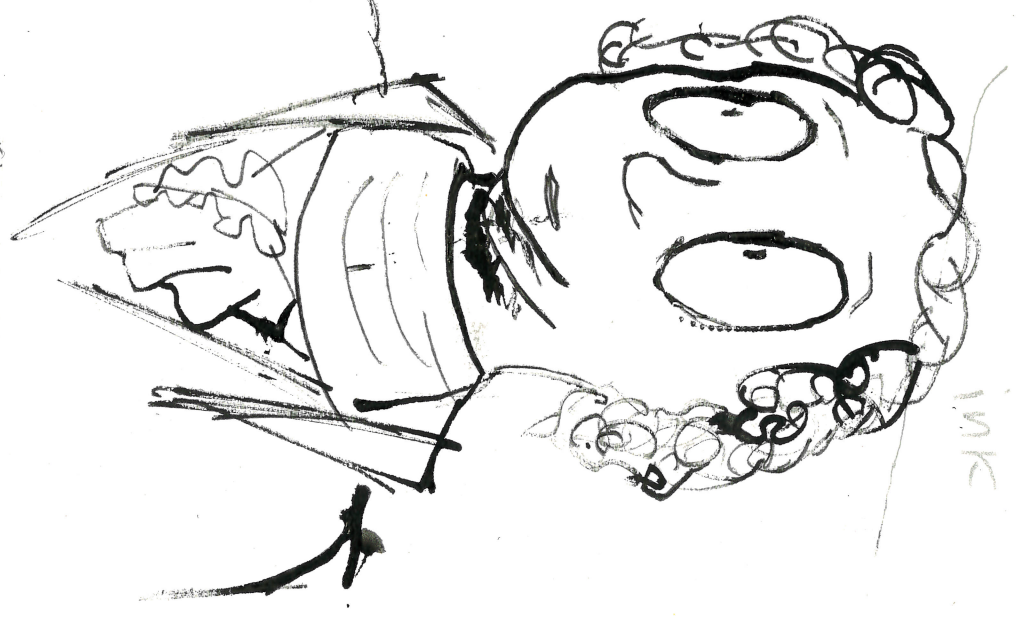
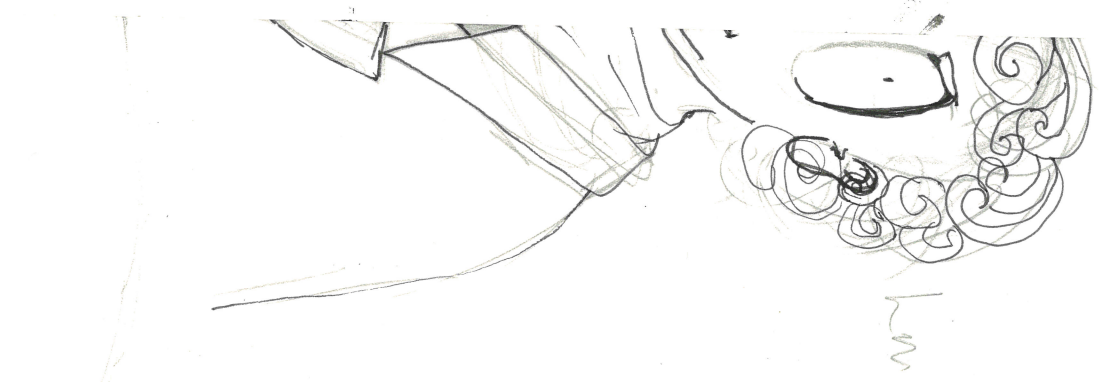
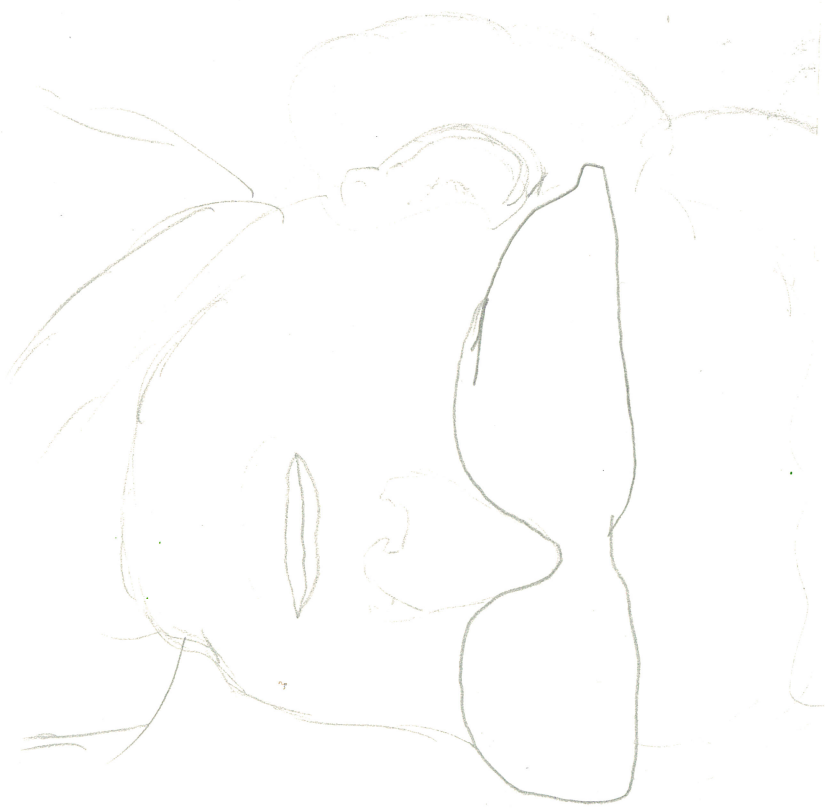


Stylistically, I feel that I drew more from Lynda Barry. I like the way she uses her own methods of exaggerating faces, and this was attempted to emulate. I also took inspiration from Lucy Knisley's "cute" and simplified style, particularly in my anatomy, and Emma Rendel's way of utilizing colour and negative space.



The figure illustrated is George Whetstone, who used the proverb in his 1582 book A Heptameron of Civil Discourses, and on the next page is Robert Burton, who uses it in his 1602 book The Anatomy Of Melancholy.





Medical
Experiments

18001

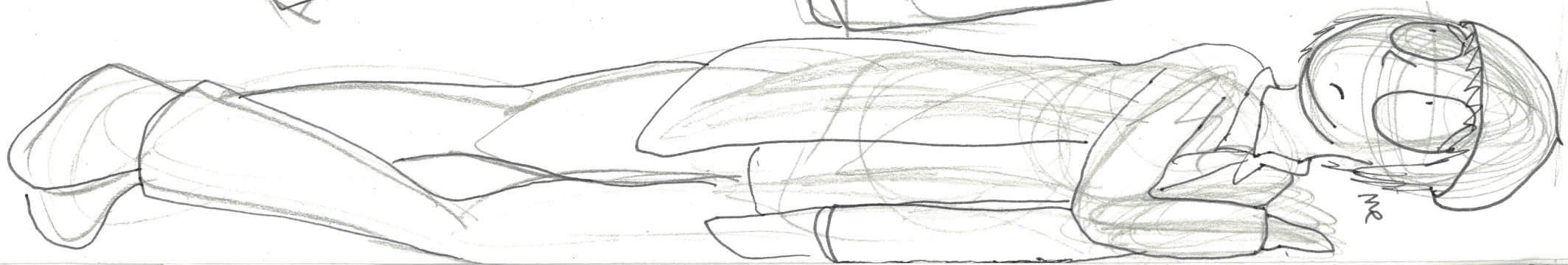
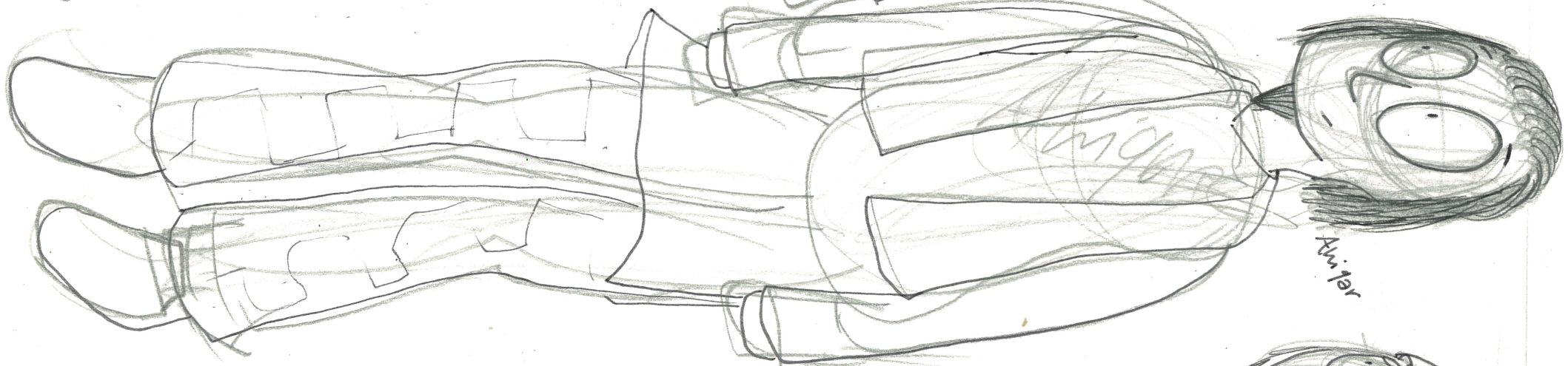
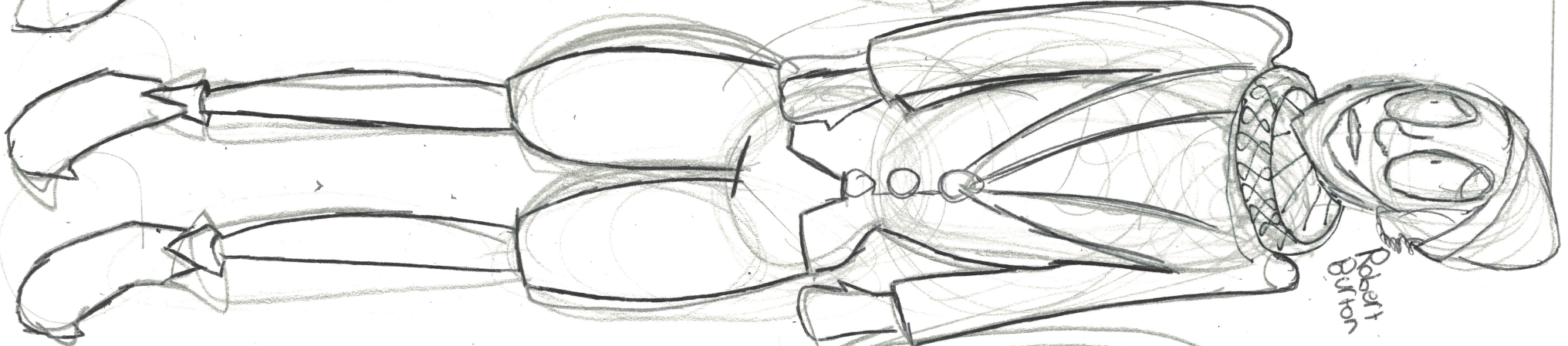
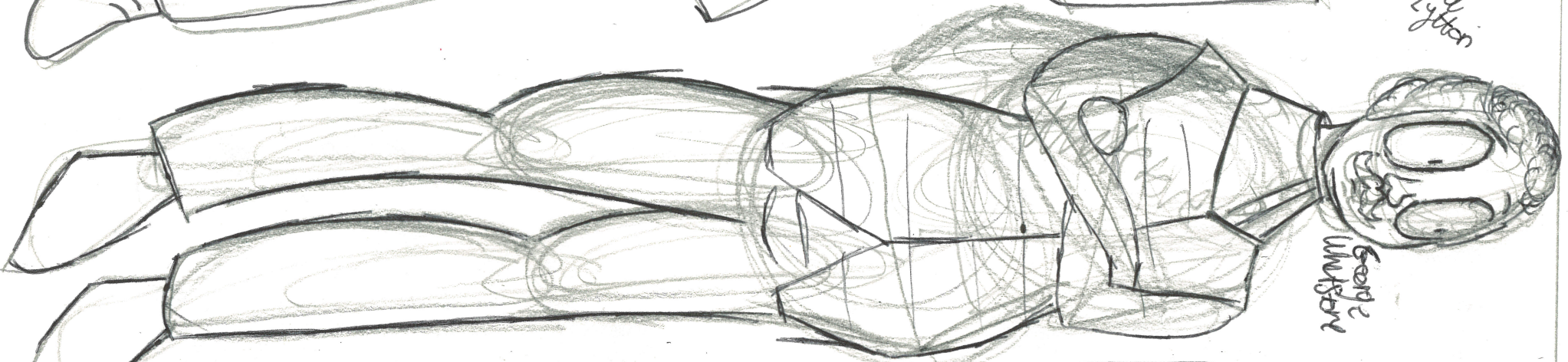
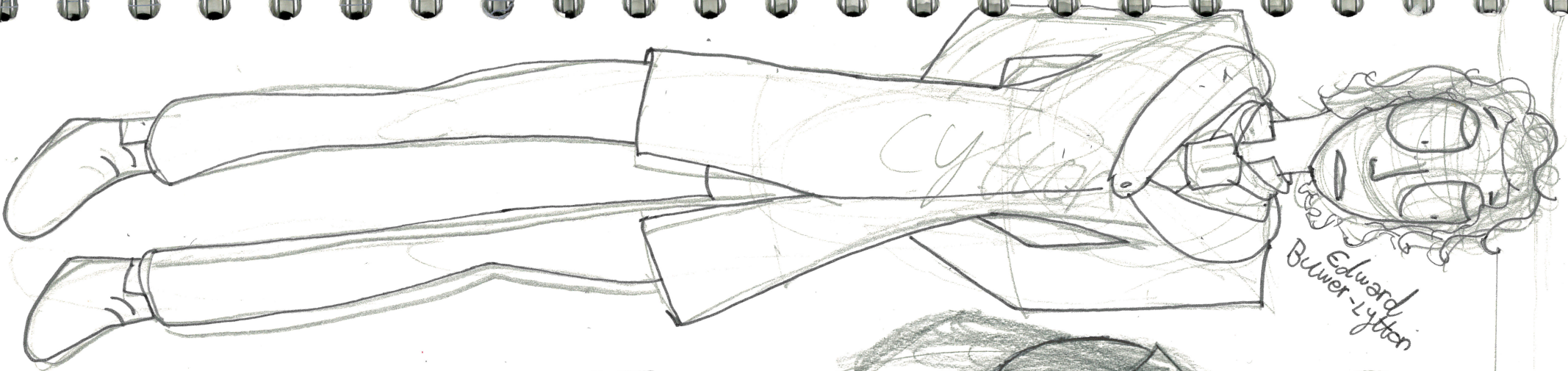
Busno
eye

Wester

110



A full body lineup, by height. I decided that having a lineup of all the characters involved would both benefit me, as a reference point, and also from an external viewpoint - so others would also know exactly what was going on. Critically, the anatomy could use a little work, and the lineart could be cleaner, but I like the dynamics of the body types and the facial expressions, so overall I believe the attempt was successful.



781

651

511

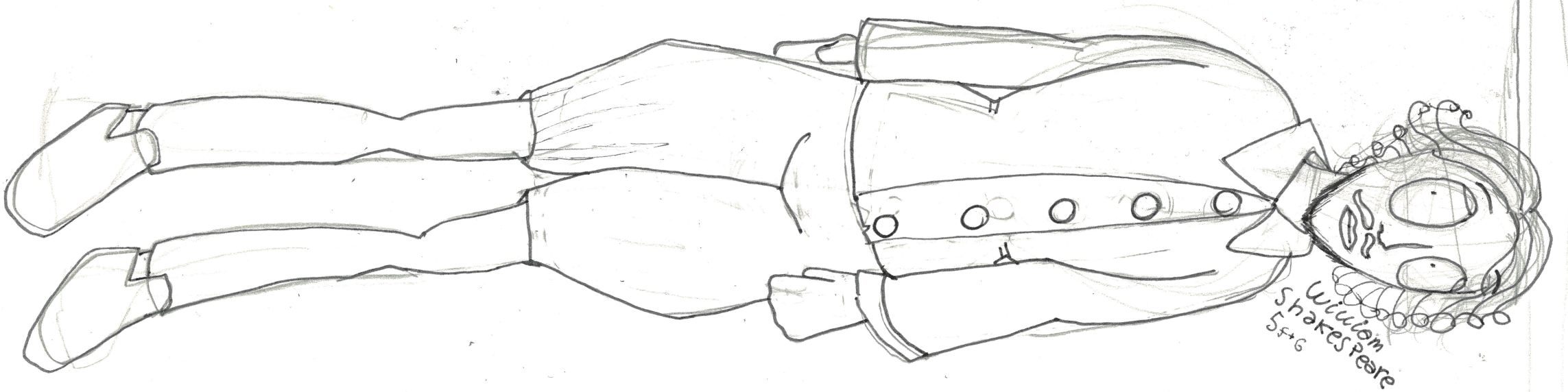
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351

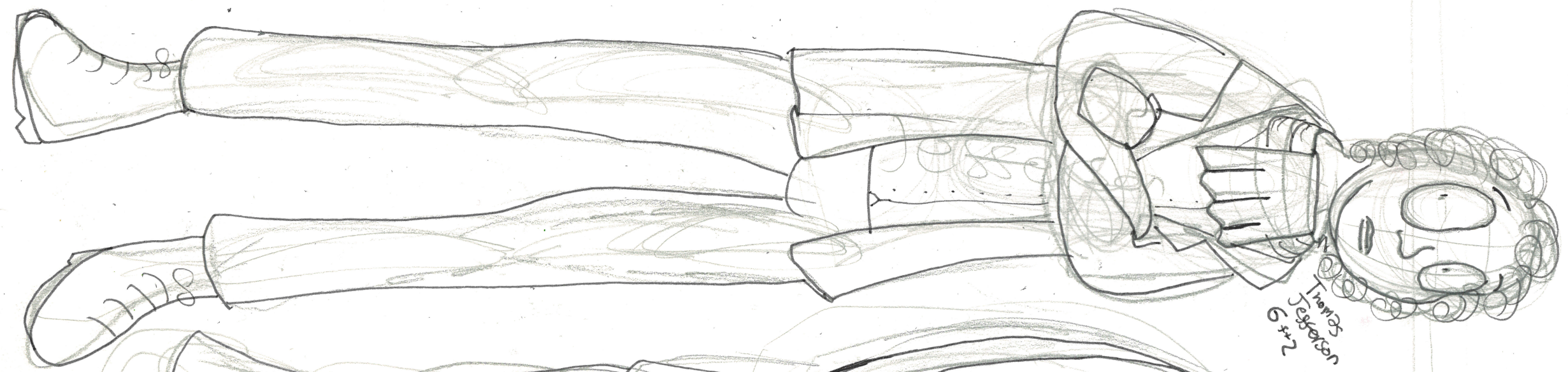
251

151

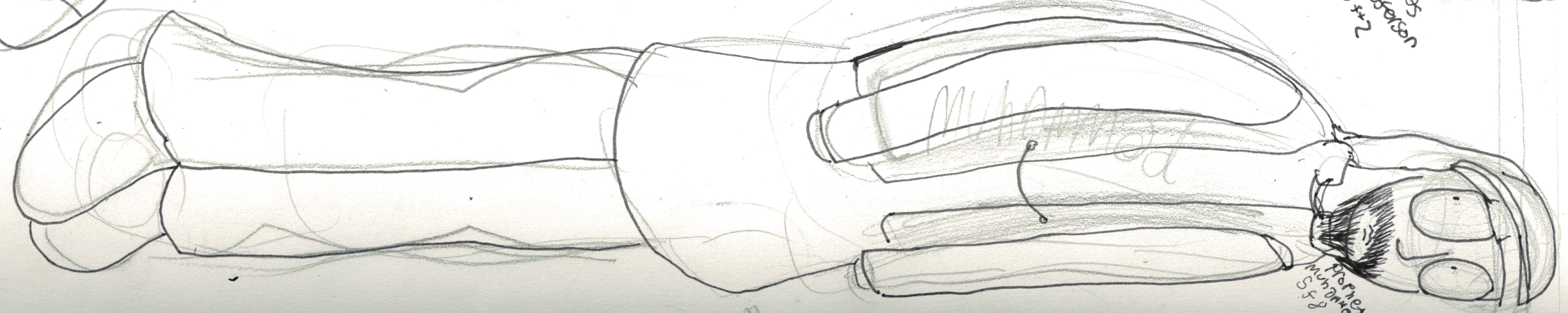
811



William Shakespeare
5x6



Thomas Jefferson
6x2

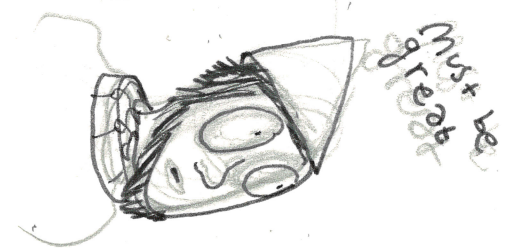


Benjamin Franklin
8x5

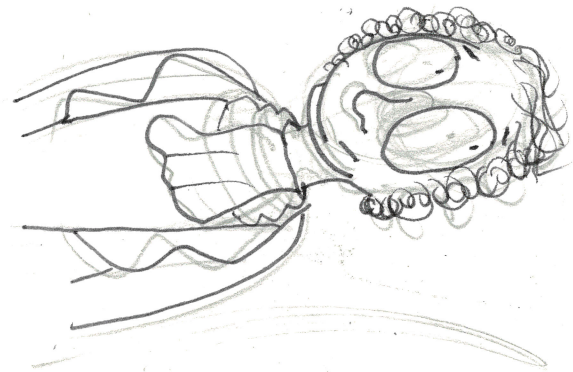
MAKING
OVI CUTLER
COMICS FOR
NON-PROFIT



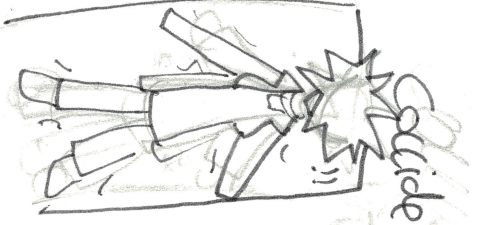
Wow ur hair is so cool



Must be great



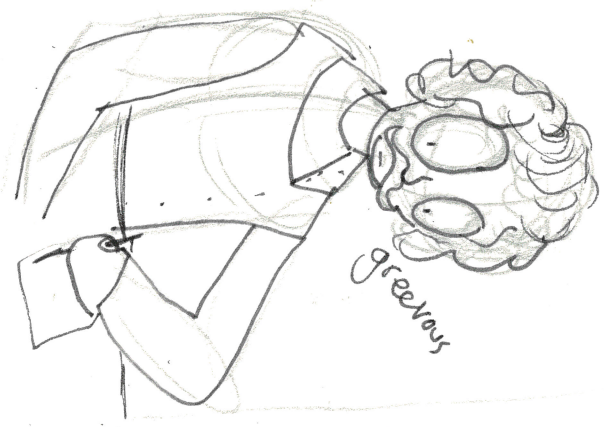
greasy



Collide



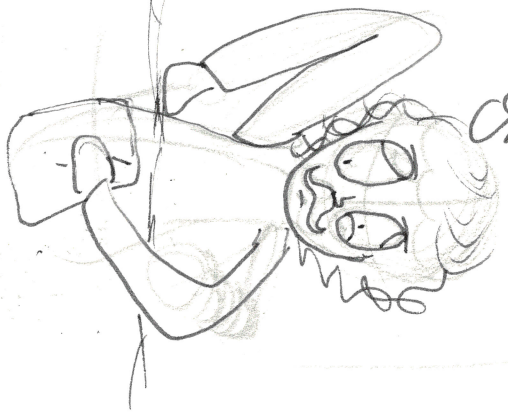
MM & WMM sees Watson seeds



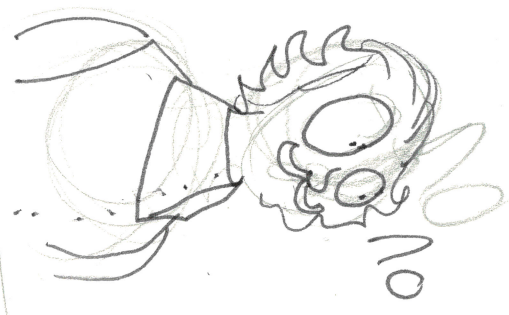
greasy



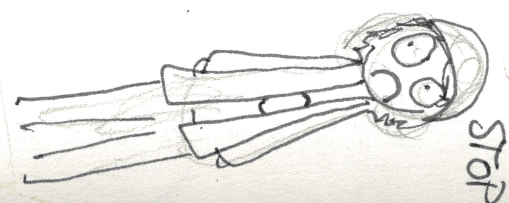
greasy



greasy



No



STOP



I made a new friend



...e



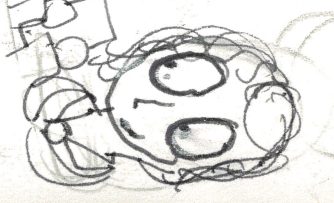
I made a new friend



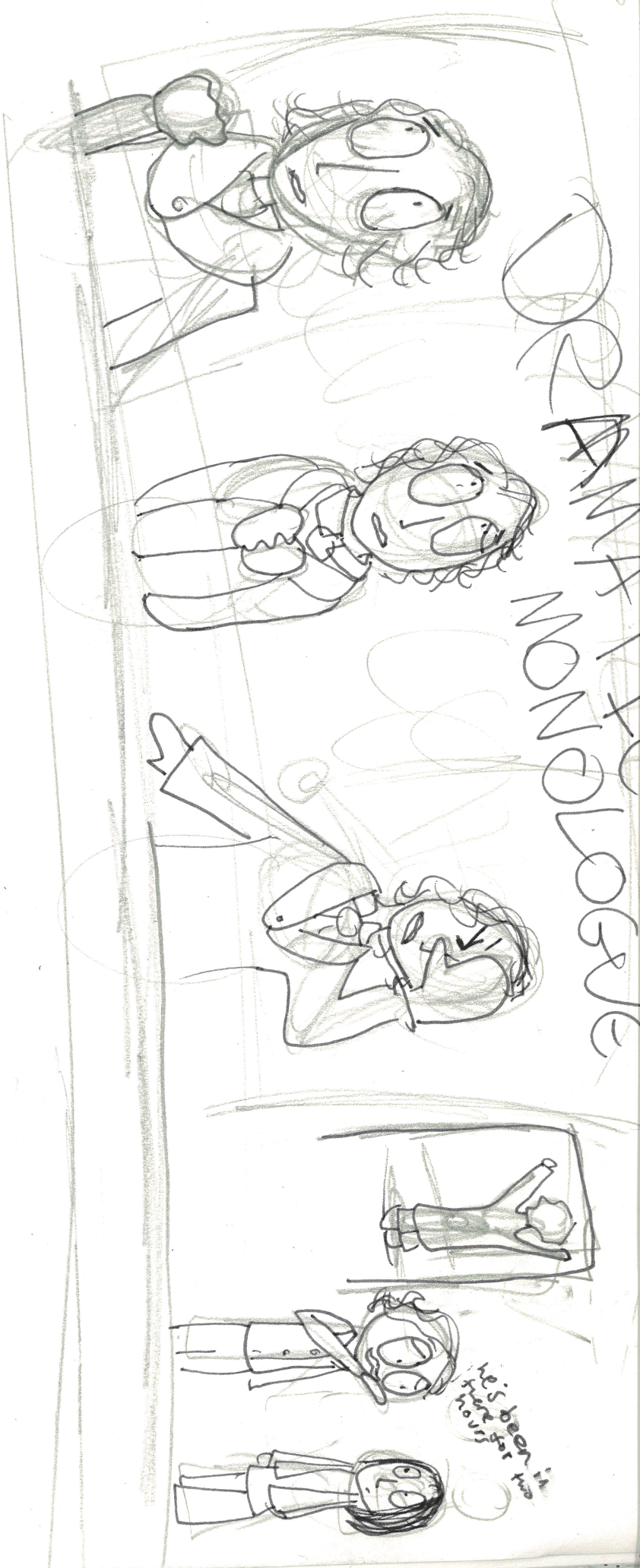
dude



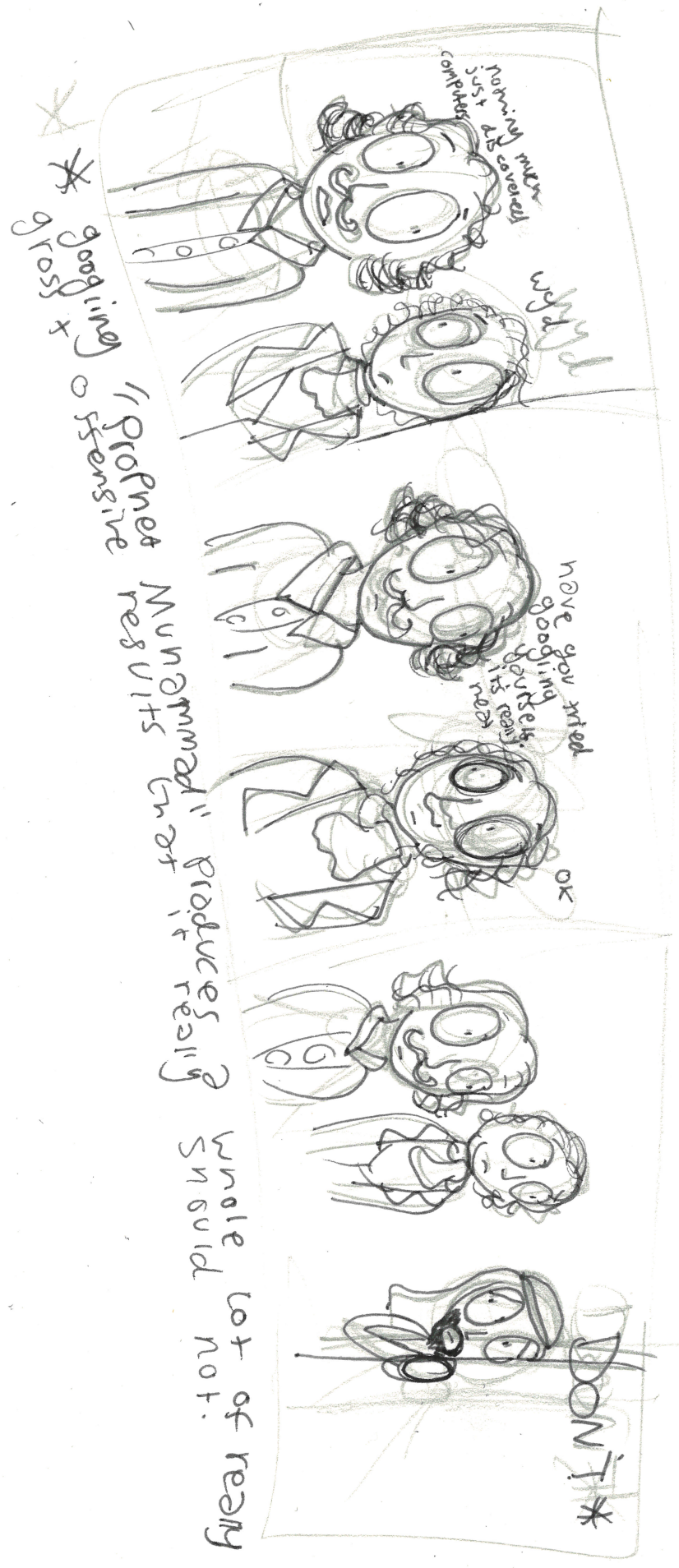
dude



dude



AMX MONOLOGUE



nothing more
just a few covers
completing
w/ p
gross x
goodbye
sensitive
have you tried
goodbye
goodbye
it's real
it's real
ok
Prophet
Nunnamed
resuits
crat
it really
produces
whole lot of really
should not.
DON'T

I then started to think about how the characters would interact with each other, and drafted up a few little comics based around silly little scenarios, like these.

Not only was this, as an exercise, a lot of fun, it also helped me think about what sort of personalities each character would have - and gave me ideas for future development. Critically, I feel like these could be a little more polished - again, the lineart is a little messy, and the sketch layer didn't quite erase properly, which did not help with the overall effect. I do think they have a sort of endearing charm to them, though, and I do personally find them funny. Overall I feel that I was successful - they were really only for developing new ideas, so I feel that they are sufficient for that purpose.

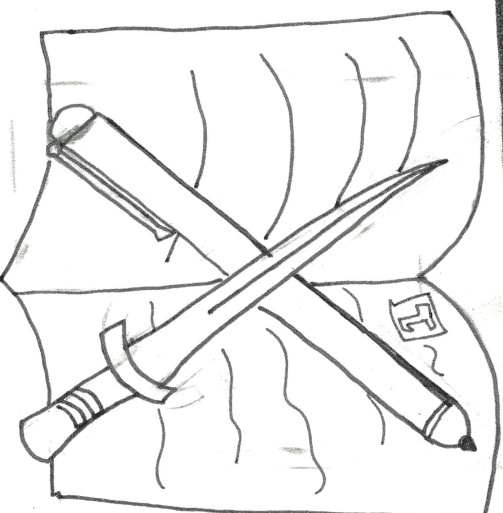
One of the great things about language, and the whole 'communicating in spoken word' kind of deal, is that people then proceeded to spout off about how great words were for the next, like thousand years or so.

Which is fine.



TESTS
PAGE(S)

Example: when you think of the phrase "The Pen is mightier than the sword", your mind will automatically go to



"talking to people and trying to persuade them to your person" viewpoint is more effective than using violence or intimidation."

[most 19.]



People like to credit Edward Bower Lytton for coining the phrase in his play, "Richelieu: or the Conspiracy", published in 1839.



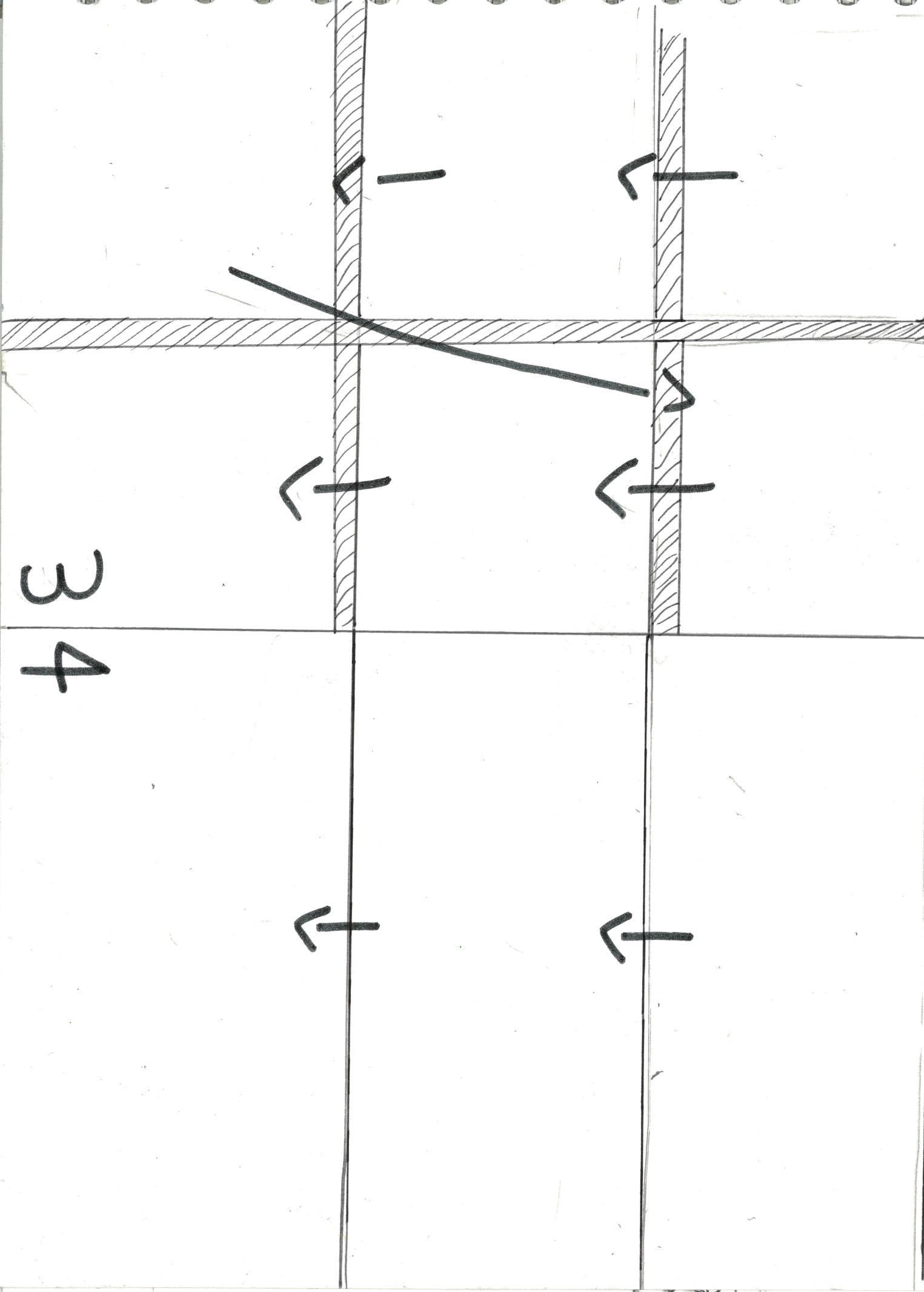
Lytton was a dramatic guy, honestly. He liked writing long, winding paragraphs about the inevitability of death and the drive of men into his stuff.



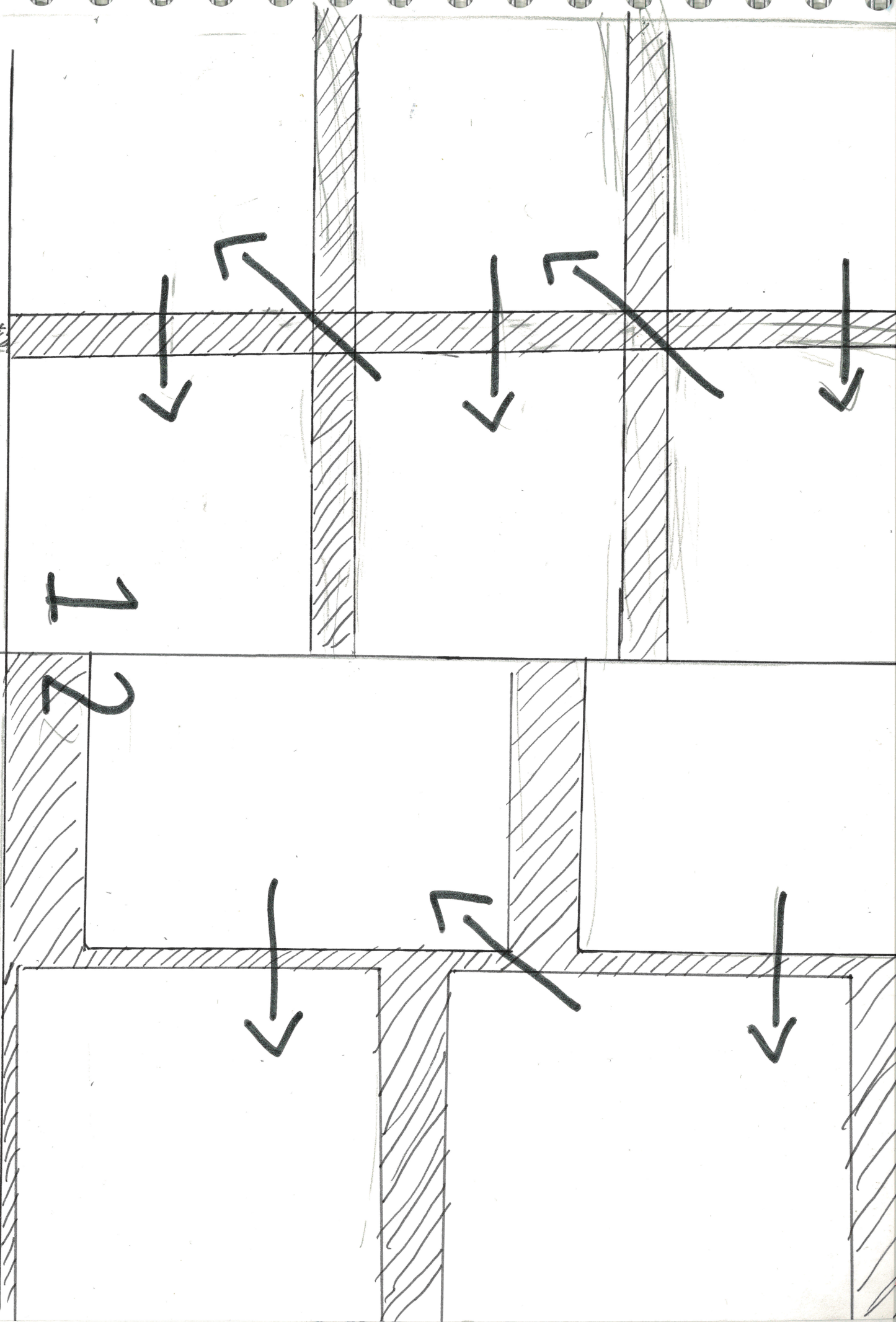
Bit of a berk, really.

* Actual line from Richieu.

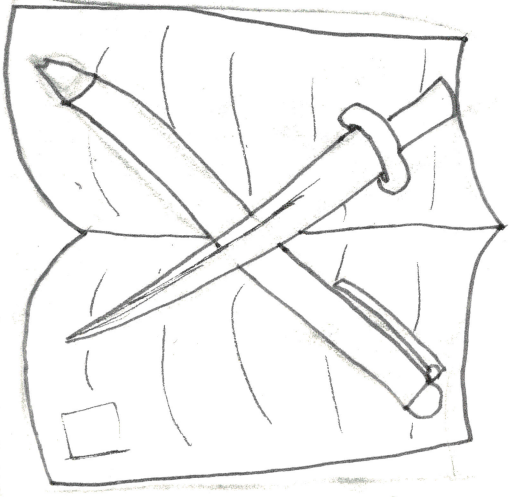
3 4



1 2



OBSERVATION: When you think of the phrase "the pen is mightier than the sword", your mind will automatically go to "talking to people and trying to persuade them to your viewpoint is a lot more effective than violence."



Which is more mostly.

The earliest known usage of the phrase was in the writings of Aniqar, dating back to about 500 BC. Aniqar was an Assyrian sage, who liked writing and his sayings.

The writing phrase was also linked to various translations of the Quran and the Old Testament. So the word got around fast in the Middle East. The creative writing spirit.

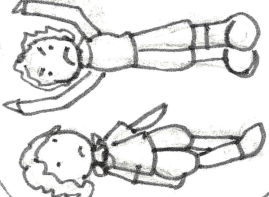


George Orwell in 1923's *Homage to Catalonia* is a little counter-blast of a pen is more powerful than the sword. It was going on the way George Orwell wrote.



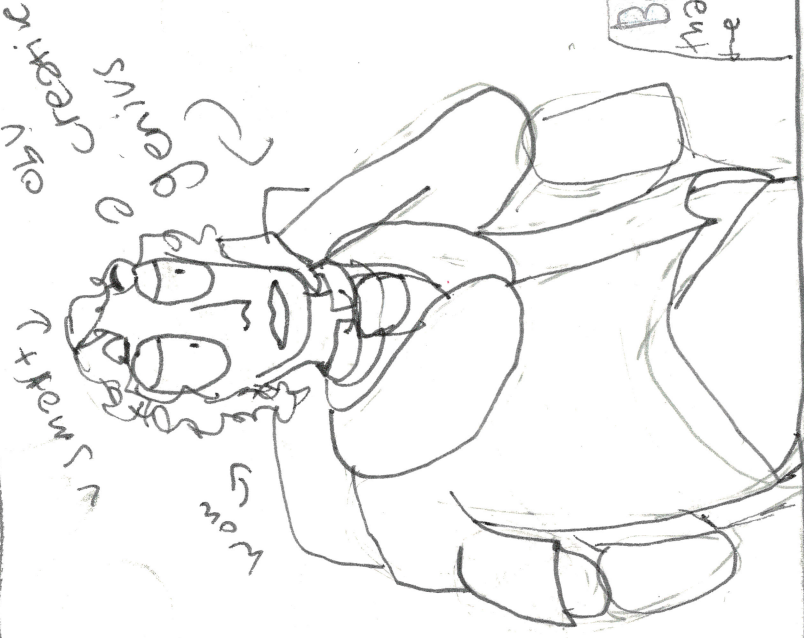
oooooooooooo

BLEH



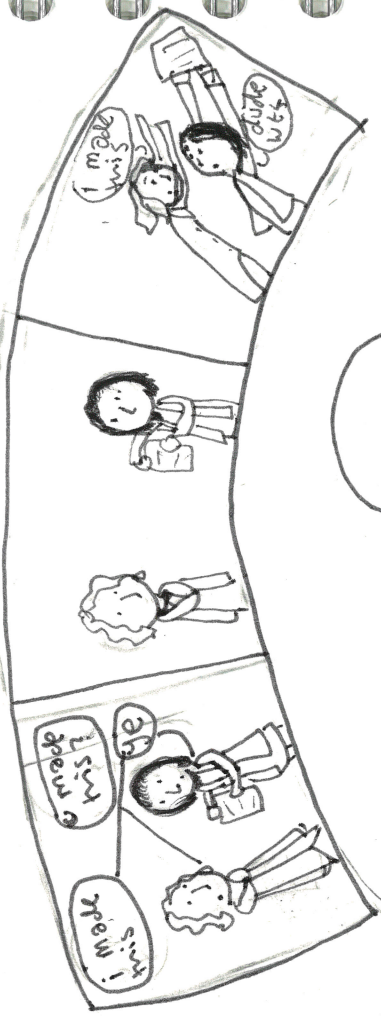
Shakespeare has a variation too. Hamlet says "The pen is mightier than the sword" and says "a few people Hamlet goes and stabs it into his back." His friend Rosencrantz is now dead. How terrible to create a man wearing papers involving the word "adversity" and "scarce" are come with.

People like to credit Edward Bulwer Lytton for coming up with the phrase in his play "The Cypriote", published in 1839.



Smart & genius
creativity

But unfortunately that's not quite the case.



But what's interesting is that Orwell's 'adversity' is not quite the same as Shakespeare's 'adversity'.

Words

But here, the terminology means something else here - that words are obliquely terrifying and we should fear their effects.



AAAA

Judge. Will.

BLEH

And in the case of Rosencrantz, people just can't take criticism any more.

Which fits, considering HA
HAMLET'S track record.

OH MY GOD
HAMLET CAN
YOU
SERIOUSLY
NOT



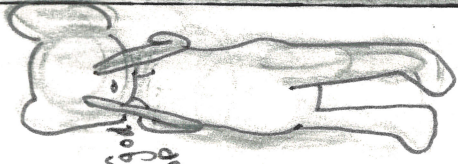
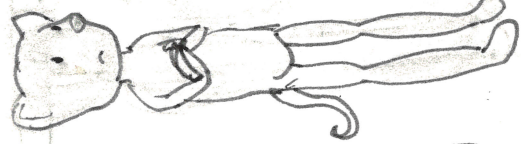
A higher just wanted to promote calm debate
instead of starting wars over every little
thing. Look how well that went. There is
an intrinsic lack of point
to words,
having words,
saying things.

TRUE THIS BENEATH

These are the initial layout sketches that I drew out for the final piece. I feel that the illustrations themselves could be better - the stylisation of the faces devolved a little as I went along, and the end result ended up looking a little lopsided and ugly, but this was something I could fix digitally, and I consider these first drafts experimental in themselves - and a good jumping off point.

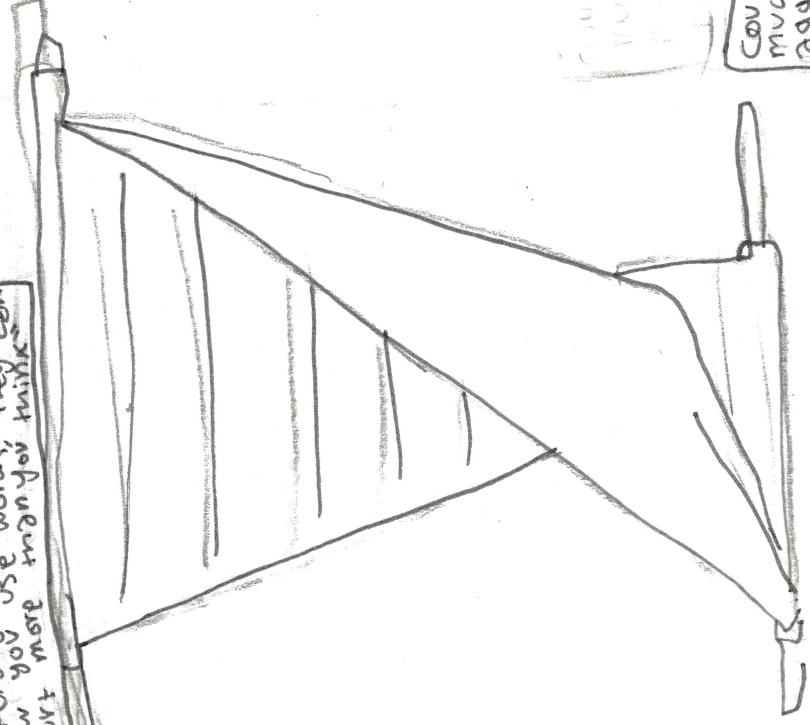


There to be utilised,
provided into the benefits
of the speaker!



Oh gods -
stop

But when you look at it
objectively, there's a sort
of irony, objectively, to
it - that a phrase that
literally means 'be careful
how you use words, they can
hurt more than you think'



Could evolve so
much, into a far more
aggressive over-the-top
message

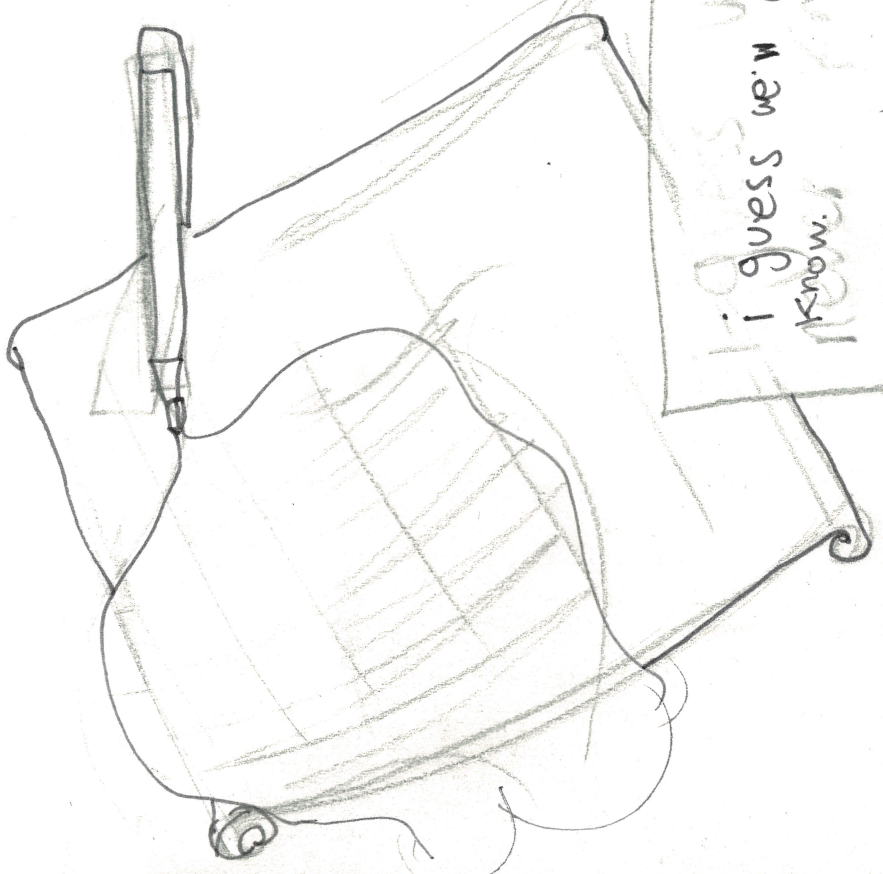
Civilisations, huh?

What a
better piece of
work, in my
opinion



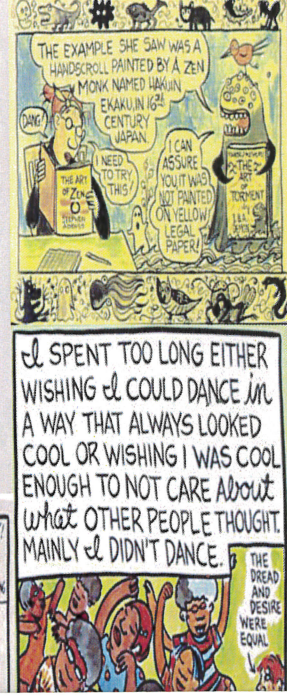
Do words exist in some relative
vacuum, to remain always unimpaired or
are they moldable, reshaped, changed
under the hands of mankind?

remain
able?
nkind?



I guess we'll never
know.

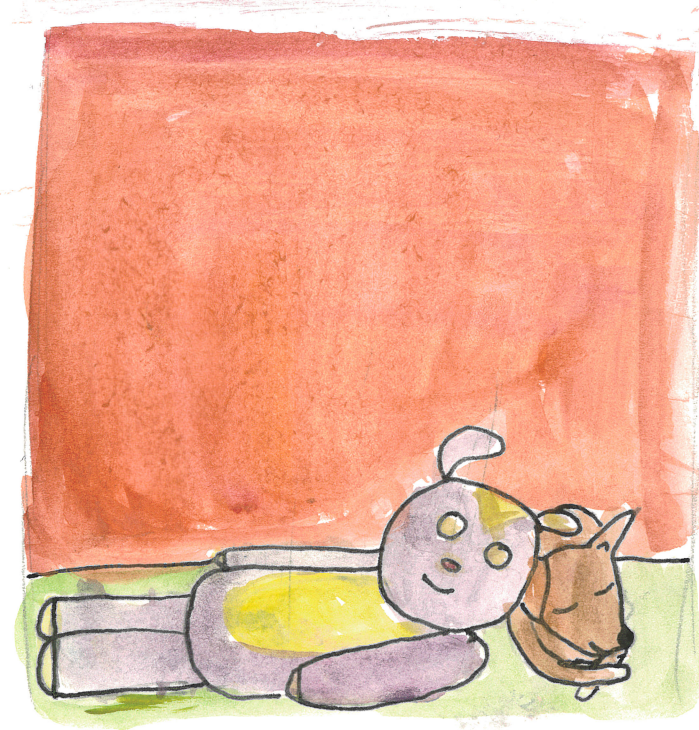
now.



Lynda Barry

- born in wisconsin in 1956
- attended the evergreen state college
- currently at
- of interdis university

Style Experiment
Lynda Barry
pen + ink



The focus of my project is a narrative comic based around the etymology of the phrase "The pen is mightier than the sword" and how the phrase has changed over time. My intention for the project is to convey, through my work, that while words can be effective, including and especially in the face of violence, words can also be twisted into whatever meaning the user makes of them. The meaning and intentions behind the narrative of the comic will be conveyed through the narrative itself.

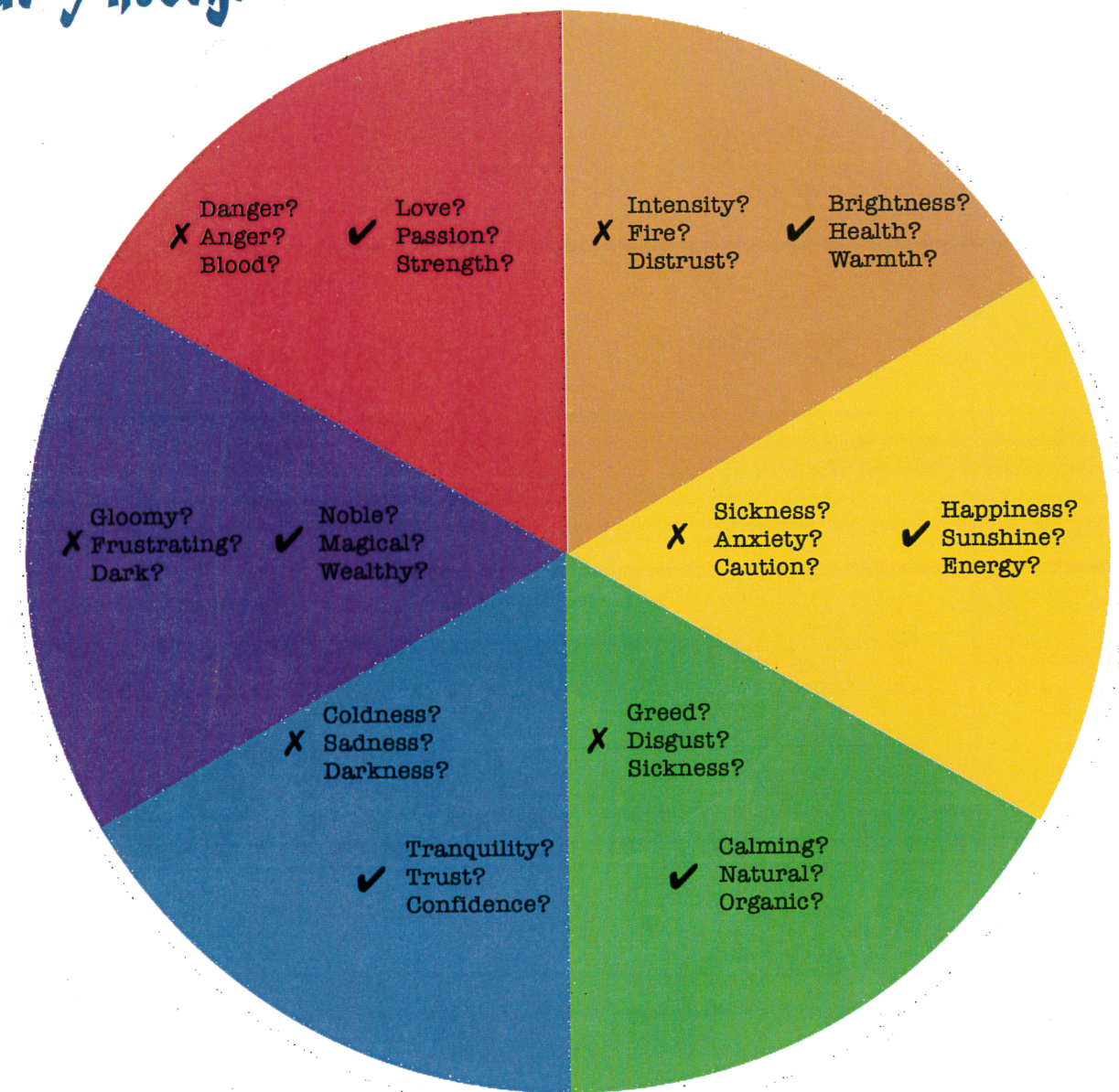
I have researched multiple artists to collect inspiration and contextual influence for my project, particularly the style of the comic - both within the art style, and other factors, such as layout and storytelling. The comic itself will initially be done traditionally, with fineliner pens on paper, and then relined and digitally enhanced in Photoshop. While I work better in photoshop, due to the efficiency of the interface, I feel that experimentation and evidence of development is important, so my initial developments have been, and will be, logged in my sketchbook.

I feel that being that most of my artists work in black and white, with various applications re shading and depth, I will also work in black and white, and try to emulate these methods the best I can. Linework will probably be fairly standard - I may experiment with various thicknesses as a way to convey depth, or tone, but as far as I have thought as of now, the narrative will be told more through the story and the artwork itself than with the methods of creating the artwork.

I do not believe that I need to consider budget in my work - I already have all of my materials, and there is nothing that I would need to go out and buy in order to create my piece. My work will be presented as a miniature booklet - I have a method for this planned, and am confident it will be effective. My work does not, necessarily, have a target audience - but I have drawn a lot of inspiration from narrative comics that I have seen from and across Tumblr, two of my other surplus artists being an example, and could say that the style of my work might appeal more to my personal age group than any other. I have handed out a small questionnaire through my peers, and have received feedback and approval, which I have taken into careful consideration and utilised in my work.

I will probably write up a final script for my final piece, and experiment a little more with layout - I have not previously made a comic quite like this before, and I think it is something that needs a lot of careful consideration.

Colour Theory:



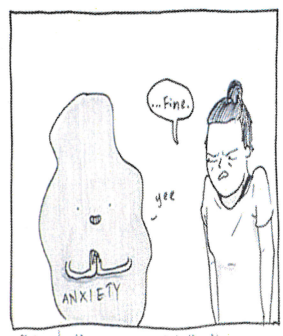
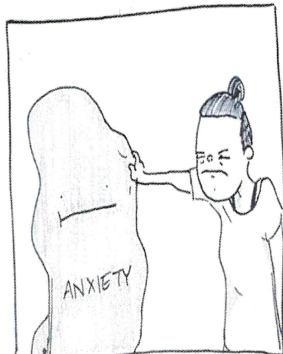
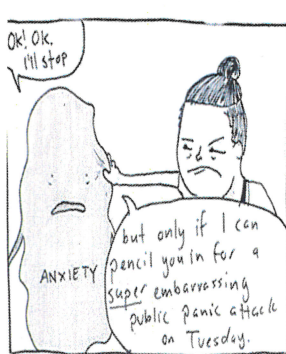
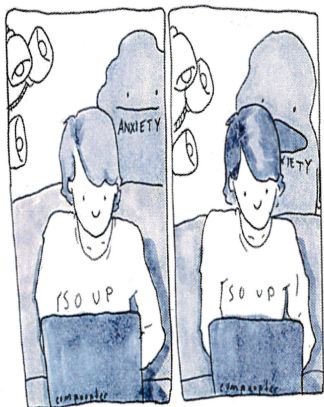
I also looked at colour theory - I felt that using it in my work could be beneficial, and a good contextual link to my artists. I put down a few of the different colours used in my work, and what they traditionally represented - or, at first glance, made me think of.

It helped me consider various ways of using colour in my work, and what it could represent, or mean - eg; some of the panels in my final piece have darker backgrounds, meant to give off a sinister feel, and I also made the decision to use green within my own outfit, as I appear in the comic - this is important, as it communicates feelings of natural, organic, and a calming presence. This is significant, as I am the only real (and living) character, in present, in the comic. I also made the decision to have Hamlet in red, as his character is responsible for several deaths throughout the play, one detailed in my piece, while Rosencrantz is dressed in purple - he believes himself to be above societal norms, and, for example, the current state of theatre in his universe.



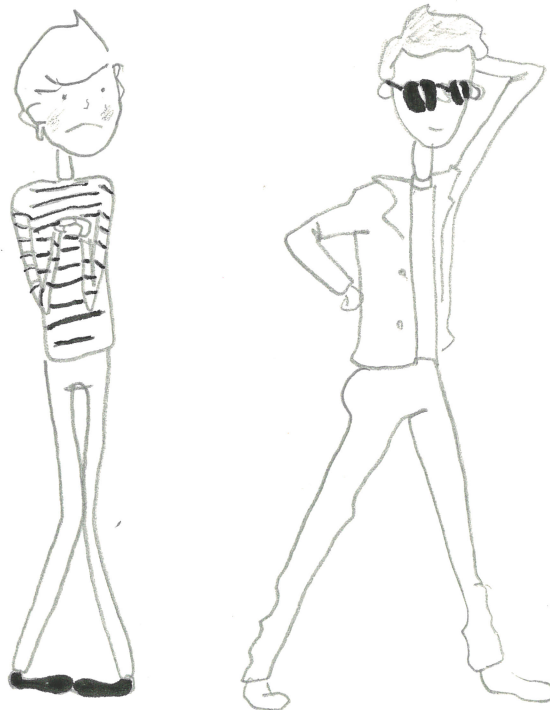
Claire
Jarvis
@infinitenap

- born in florida in 1993
- moved to chicago in 2010 to study music, before changing her studies to art
- currently works as freelance illustrator
- works both traditionally and digitally
traditional tools: sharpie & copic markers
digital tools: wacom bamboo tablet, photoshop



Annotation ↓

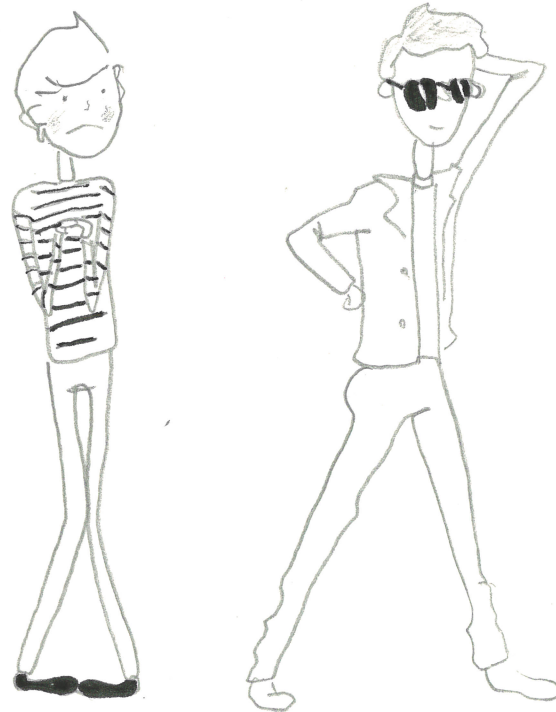
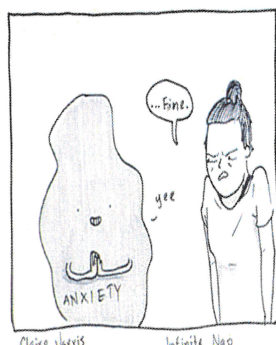
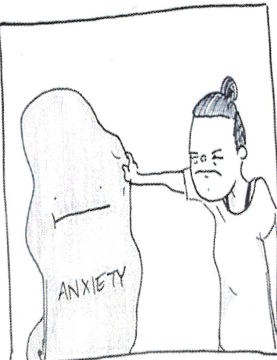
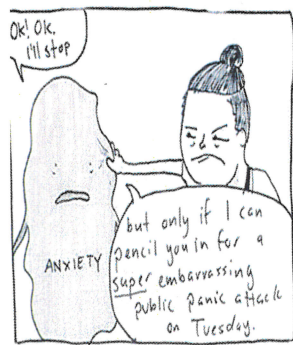
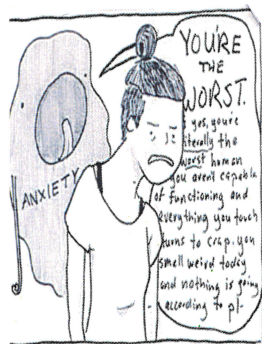
can't get over them figuratively?





Claire
Jarvis
@infinitenap

- born in florida in 1993
- moved to chicago in 2010 to study music, before changing her studies to art
- currently works as freelance illustrator
- works both traditionally and digitally
traditional tools: sharpie & copic markers
digital tools: wacom bamboo tablet, photoshop



Another style experiment - this time for Claire Jarvis. Similar to Knisely and Rendel, Jarvis does not often use colour within her work - and when she does, it is more to emphasise certain parts, or create a contrast whenever needed. I do feel that my attempt was successful - the lineart on my end could be stronger, as, where I was trying so hard to emulate the contextual images, the lines went a little wonky, but I do believe that my experiments are endearing in their own way, and, more importantly, similar enough to the original, so I am overall satisfied with the results.