



# WEIGHT OF SCALES

A QUEER FANTASY  
WEBCOMIC  
BY JAIME HEILI



# ARTIST STATEMENT

JAIME HEILI IS AN ILLUSTRATOR AND HUGE NERD BORN IN CASPER, WYOMING AND CURRENTLY TAKING THE WRONG MAX LINE SOMEWHERE IN PORTLAND, OR. INSPIRED BY MAGIC, MYSTERY, THE STRANGE AND THE MORBID, JAIME CREATES VIBRANT WORLDS AND CHARACTERS. THEY USE A MIX OF PAINT AND DIGITAL MEDIA IN THEIR WORK FOR A VERSATILE STYLE WITH UNEXPECTED MARKS, COLORS, AND EXPRESSIVE LINEWORK.

JAIME'S CURIOSITY LEADS THEM TO EXPLORE NEW SUBJECTS, STORIES, AND METHODS, DRIVING A CAREER THAT'S NEVER CONTENT TO STAY IN ONE PLACE.

JAIME RECEIVED THE BACHELOR'S OF FINE ARTS FROM THE PACIFIC NORTHWEST COLLEGE OF ART. THEY WRITE AND ILLUSTRATE THEIR OWN COMICS, INCLUDING *ACTIVE DECAY* AND *WEIGHT OF SCALES* ON WEBTOON. THEIR WORK CAN BE FOLLOWED ON INSTAGRAM AND TIKTOK.



LASERGEIST



JAIMEHEILI

# PROPOSAL

## INTRODUCTION

WEIGHT OF SCALES IS A FANTASY STORY FOR A MODERN AUDIENCE. HISTORICALLY, QUEER AUDIENCES ARE UNDERSERVED BY THESE TYPES OF STORIES, DESPITE THE ESCAPIST POTENTIAL THAT FANTASY HOLDS. MY HOPE FOR THIS WEBCOMIC IS TO CREATE A FRESH, FUN NARRATIVE, WHERE QUEERNESS IS AS DEEPLY INGRAINED IN THE WORLD AS THE MAGIC. THE CORE THEMES OF THIS STORY ARE OVERCOMING INTOLERANCE AND INTERNALIZED PREJUDICES, EXPLORED THROUGH THE DIVIDED RACES AND RELIGIOUS VIEWS IN ITS FANTASTICAL SETTING. DEVELOPING THE PITCH MATERIALS FOR WEIGHT OF SCALES AS MY THESIS WILL ALLOW ME TO BUILD A STRONG LAUNCH POINT FOR MY COMICS CAREER, READY TO BEGIN IMMEDIATELY AFTER GRADUATION.

## CONTEXT

MY GOAL IS TO CREATE THE KIND OF STORY THAT I ALWAYS WANTED TO SEE IN THE WORLD, SO I AM COMBINING THE GENRE THAT HAS CAPTIVATED ME MY ENTIRE LIFE- FANTASY- WITH A COMPELLING, LESBIAN ROMANCE PLOT, AND CHARACTERS THAT MUST LEARN FROM EACH OTHER HOW TO BETTER LOVE THEMSELVES. THE PROTAGONIST OF WEIGHT OF SCALES, LENORA, IS UNABLE TO CARRY HER FAMILY'S LEGACY AND BE THE PRINCESS SHE THINKS SHE MUST BE. SHE IS AFFLICTED BY AN ANCIENT FAMILY CURSE FINALLY COMING TO FRUITION, AND IN ORDER TO AVOID DESTROYING FELDIN, HER HOME, SHE MUST SEEK HELP FROM THE MAGICAL RACES HER ANCESTORS BANISHED TO THE MOUNTAINOUS COUNTRY OF TWYLL. ALONG THE WAY, HER WORLD WIDENS, AND AS HER SHELTERED NOTIONS OF THE WORLD SHATTER, SHE ALSO FINDS ROOM TO GROW AS A PERSON, AND THE STRENGTH TO BE HER AUTHENTIC SELF. LENORA IS ACCOMPANIED ON THIS JOURNEY BY A TRAVELING ORC NAMED ROAGH, WHO PROJECTS A CONFIDENT, CHARISMATIC, COMPETENT PERSONA, BUT KEEPS PEOPLE AT ARMS' LENGTH. HER TROUBLED PAST HAS LEFT HER WITHOUT A COMMUNITY TO CALL HER OWN, AND THE BELIEF THAT SHE DOESN'T DESERVE ONE. THROUGH HER JOURNEY WITH LENORA, SHE LEARNS THAT THERE ARE STILL PEOPLE OUT THERE WORTH HER TRUST, WHO WILL CARE FOR HER DESPITE HER FLAWS. NEITHER STORY IS ANALOGOUS TO MINE, BUT BOTH DRAW FROM MY PERSONAL EXPERIENCES GROWING UP DIFFERENT FROM MY FAMILY AND PEERS. THE ENVIRONMENT I GREW UP IN WAS COMFORTABLE AND LOVING, BUT IN A MANNER THAT ALWAYS FELT PRECARIOUS. MY FAMILY WAS CONSERVATIVE, RELIGIOUS, AND DETERMINED TO KEEP OUR HEADS DOWN AND LIVE QUIETLY AS POSSIBLE. I WAS CONSTANTLY IN A BALANCING ACT, CHOOSING BETWEEN A COMFORTABLE LIFE AND AN AUTHENTIC ONE. AND BECAUSE I WAS RAISED TO BE PRACTICAL, I ALWAYS WOUND UP CHOOSING WHAT KEPT ME COMFORTABLE, UNTIL IT FELT LIKE I HAD CRUSHED MYSELF DOWN SO TIGHTLY, I COULD NO LONGER BREATHE. LENORA AND ROAGH ARE THE SAME WAY, AVOIDING THEIR INNER SELVES, AND HURTING FOR IT.

THAT BEING SAID, WEIGHT OF SCALES IS NOT A SAD STORY. TOO OFTEN, QUEER FICTION FOCUSES TOO MUCH ON SUFFERING AND DOOM. WHILE WEIGHT OF SCALES TACKLES THE DIFFICULT JOURNEY OF COMING OUT AND MAKING THE CHOICE TO BE YOURSELF, IT IS A JOYOUS ONE, WHERE THE WORLD IS SO MUCH BIGGER AND MORE ACCEPTING THAN THE PROTAGONIST COULD HAVE EVER DREAMED OF. THERE WILL BE NUMEROUS QUEER CHARACTERS THAT THEY ENCOUNTER ALONG THE WAY, INCLUDING THE MYSTERIOUS NON-BINARY ELF VIHO, A BISEXUAL ORC NAMED DELLA, AND DELLA'S 3

POLYAMOROUS DWARVEN PARENTS. THIS STORY SHOULD TELL YOUNG PEOPLE THAT THEY CAN LOVE WHO THEY ARE AND LIVE FOR THEMSELVES, THAT IT'S OKAY TO BE A LITTLE SELFISH, AND THAT THERE IS A PLACE OUT THERE IN THE WORLD FOR THEM. A LOT OF THIS STORY IS ENTIRELY SELFISH. IT'S A MESSAGE THAT I WANT TO HEAR, FULL OF CHARACTERS THAT ARE APPEALING TO ME, IN A WORLD OF MY CREATION. I HOPE THAT WITH THE ACCESSIBILITY AND FREEDOM OF WEBCOMICS, IT WILL REACH AN AUDIENCE THAT WILL SHARE IN MY VISION, AND RESONATE WITH MY STORY.

## PROCESS

THIS IS A YA ORIENTED STORY. WHILE A LOT OF IT WILL BE A FANTASTICAL AND WITTY JOURNEY, IT EXPLORES HEAVIER THEMES THROUGH THE CHARACTERS' ARCS AND THE POLITICS OF THE SETTING. ONE IMPORTANT ASPECT WILL BE A UNIQUE MONOTHEISTIC RELIGION WITH AN ABSENT GOD, WHICH EACH RACE OF BEINGS RELATES TO DIFFERENTLY BASED ON THEIR ROLE IN THE CREATION MYTH. THE TENSION BETWEEN NON-MAGICAL RACES AND MAGICAL RACES HAS LEFT THE WORLD DIVIDED, AND THE KINGDOM OF FELDIN IS PARTICULARLY ZEALOUS AND HAS DRIVEN OUT ALL MAGICAL RACES AND CREATURES. IT WAS THIS ACT THAT LEAD LENORA'S ANCESTOR, CARD BOSHEL, TO SLAY THE DRAGON AND PUT A CURSE ON HIS BLOODLINE.

BY ENGAGING WITH THESE IDEAS IN THE NARRATIVE, I GET TO BRING IN ELEMENTS OF THE VISUAL LANGUAGE FROM MY CATHOLIC UPBRINGING, WHICH PERSEVERES AS AN AESTHETIC INFLUENCE FOR ME. I WILL ALSO RESEARCH OTHER CULTURES, GEOGRAPHY, AND TIME PERIODS TO FIND INSPIRATION AND FLESH OUT THE WORLD OF THE COMIC. MY GOAL IS TO STEER AWAY FROM THE STEREOTYPICAL AESTHETICS OF FANTASY- MEDIEVAL EUROPE, FULL OF DENSE FORESTS, STONE CASTLES, AND WHITE SKIN- WITHOUT APPROPRIATING THE CULTURES OF POC. THE INDUSTRIAL AGE, THE AESTHETIC MOVEMENT IN AMERICA, THE GREAT PLAINS OF AMERICA, AND THE CZECH REPUBLIC ARE THE MAIN POINTS IN SPACE AND TIME I AM DRAWING FROM FOR WEIGHT OF SCALES. THE COMIC WILL BE FULL COLOR AND CREATED DIGITALLY, BUT WILL MAKE USE OF TEXTURED BRUSHES AND OVERLAYS TO GIVE IT THE FEELING OF BEING A TRADITIONAL-DIGITAL MIX. I BELIEVE THAT THERE IS A CERTAIN SMOOTH, EFFICIENT, LINE-DRIVEN STYLE THAT IS MOST PREVALENT IN WEBCOMICS, AND I WANT TO STAND OUT FROM THAT WITHOUT PUTTING AN UNSUSTAINABLE AMOUNT OF LABOR INTO EACH PAGE. THE INFLUENCE OF ANIMATION ON MY CHARACTER DESIGNS HELPS TO MAKE CHARACTERS THAT CAN BE DRAWN OVER AND OVER AGAIN, WITH EXPRESSIVE FACES AND BODY LANGUAGE. COMBINING THAT WITH RICH TEXTURE AND EXPRESSIVE MARK MAKING WILL HELP ME CREATE PAGES THAT ARE VISUALLY STRIKING AND BRING MY UNIQUE VOICE INTO THE TRADITION OF COMICS.

# PROPOSAL

## TECHNICAL PLAN

THE SPECIFICATIONS FOR THIS PITCH PACKET WILL BE BASED ON THE SUBMISSIONS GUIDELINES SET OUT BY THE ONLINE PUBLISHER HIVEWORKS. TO SUBMIT A NEW WORK TO THEM, YOU MUST INCLUDE THE FOLLOWING IN A PITCH DOCUMENT:

- A SUMMARY OR OUTLINE OF THE STORY
- SCRIPT/THUMBNAIL EXAMPLES
- AT LEAST THREE COMPLETED SEQUENTIAL PAGES
- AN APPROXIMATE PRODUCTION TIMELINE
- MAIN CHARACTER DESIGNS

WITH THESE GUIDELINES IN MIND, I WILL PRODUCE FOR MY THESIS:

- AN OUTLINE OF THE ENTIRE 3-VOLUME SERIES
- A COMPLETE SCRIPT FROM VOLUME I (3 CHAPTERS, ROUGHLY 150 PAGES)
- THE FIRST 5 PAGES OF THE COMIC + CHAPTER COVER PAGE
- THUMBNAILS FOR THE FOLLOWING 5 PAGES ALONGSIDE EXCERPTS FROM THE SCRIPT
- DESIGN SHEETS FOR THE CORE CAST:
  - LENORA FELDIN (PROTAGONIST)
  - ROUGH OF THE ROADS (DEUTERAGONIST)
  - WILBUR FELDIN (PRIMARY ANTAGONIST)
  - VIHO (SECONDARY CHARACTER)
  - CARD BOSHEL (SECONDARY CHARACTER)
  - BALMYR-MONT (SECONDARY CHARACTER)
- VISUAL DICTIONARY:
- COLLECTION OF CONCEPT ART, RESEARCH MATERIALS, AND SETTING INFORMATION IMPORTANT FOR REFERENCE

## MY WORK

THROUGHOUT MY TIME AT PNCA, I HAVE FOCUSED MY TIME AND ENERGY AND IMPROVING MY TECHNICAL SKILLS AND DEVELOPING A PERSONAL VOICE. I HAVE FOCUSED ON CHARACTER DESIGN AND NARRATIVE ILLUSTRATION WHENEVER POSSIBLE. COMICS AND CHARACTER DESIGN HAVE BEEN MY CAREER GOALS FOR A LONG TIME, SO THIS PROJECT IS A VECTOR TO FOCUS MY WORK IN THAT DIRECTION.

FROM A VISUAL STANDPOINT, I HAVE WORKED TO DEVELOP A STYLE THAT BALANCES CLEAN SHAPES/STRONG SILHOUETTES INSPIRED BY THE ANIMATION AND COMIC WORLD WITH PAINTERLY TEXTURES AND COLORS DRAWN FROM MY LOVE OF WATERCOLOR AND ARTISTS LIKE ROTHKO AND HOPPER. LIVENING UP DIGITAL WORK BY ADDING SOME OF THE SPONTANEITY OF PAINT, THEN BEING ABLE TO GO BACK IN AND ADD SMALL, PRECISE DETAILS AND UNEXPECTED PATTERNS THAT DIGITAL MEDIUMS ALLOW IS A PROCESS THAT REALLY EXCITES ME. MOVING INTO THE COMICS PROCESS, I'M GOING TO HAVE TO SIMPLIFY MY ILLUSTRATION STYLE A BIT IN ORDER TO MAKE THE PACE OF PRODUCTION FEASIBLE. PAINT TEXTURE OVERLAYS AND LIMITED, TEXTURED LINE WORK WILL BE THE KEY HOLDOVERS TO KEEPING MY TRADITIONAL-DIGITAL HYBRID STYLE PRESENT IN MY COMIC WORK.

## CONCLUSION

WEIGHT OF SCALES WILL BE A YOUNG ADULT FANTASY WEBCOMIC THAT WILL FOCUS ON QUEERNESS, OVERCOMING INTOLERANCE, AND FINDING YOUR COMMUNITY. WHILE IT'S NOT MY GOAL TO 'REINVENT THE WHEEL', I WILL STRAY FROM THE TRADITIONAL FACE OF FANTASY TO INTRODUCE DIVERSITY, NEW AESTHETICS AND SETTINGS, PERSONAL THEMES, AND AN OVERALL FRESH TAKE ON FANTASY. I WANT TO TELL THE KIND OF STORY THAT I WISH WAS OUT THERE FOR ME TO READ. BY BUILDING AN IN DEPTH PITCH PACKET, I WILL GIVE MYSELF EVERYTHING I NEED TO LAUNCH A CAREER IN WEBCOMICS AFTER I GRADUATE FROM PNCA.

# CREATIVE BRIEF

## PROJECT VISION

WEIGHT OF SCALES IS A FANTASY WEBCOMIC FOR MODERN, LGBT COMIC READERS. HISTORICALLY, QUEER AUDIENCES ARE UNDERSERVED BY THE GENRE, DESPITE THE ESCAPIST POTENTIAL THAT FANTASY HOLDS. MY HOPE FOR THIS WEIGHT OF SCALES IS TO CREATE A FRESH, FUN NARRATIVE, WHERE QUEERNESS IS AS DEEPLY INGRAINED IN THE WORLD AS THE MAGIC. THE CORE THEMES OF THIS STORY ARE OVERCOMING INTOLERANCE AND INTERNALIZED PREJUDICES, EXPLORED THROUGH THE DIVIDED RACES AND RELIGIOUS VIEWS IN ITS FANTASTICAL SETTING. DEVELOPING WEIGHT OF SCALES AS MY THESIS WILL ALLOW ME TO BUILD A STRONG LAUNCH POINT FOR MY COMICS CAREER IMMEDIATELY AFTER GRADUATION.

## AUDIENCE

WEIGHT OF SCALES WILL BE A FREE TO READ COMIC, HOSTED BY THE PLATFORM WEBTOON. WEBTOON IS A HOSTING SITE AND APP THAT HAS EXPERIENCED AN EXPLOSION OF GROWTH SINCE ITS LAUNCH, WITH NO SIGNS OF SLOWING. ACCESSIBLE, AND DIVERSE, THIS PLATFORM WILL ALLOW WEIGHT OF SCALES TO REACH A WIDE YOUNG ADULT AUDIENCE, WITH A LOW BAR OF ENTRY. THE STORY IS MADE TO APPEAL TO THOSE WHO ENJOY CHARACTER-DRIVEN CONTENT, TOLKIEN STYLE FANTASY, AND D&D. MOST OF ALL, WEIGHT OF SCALES IS FOR GROUPS UNDERREPRESENTED IN FANTASY, INCLUDING THE LGBT COMMUNITY, WOMEN, AND POC.

## METHODS AND MATERIALS

I BEGAN THIS PROJECT WITH A SUMMER OF WRITING THE STORY, FROM SCRIBBLES IN MY NOTEBOOK TO SCRIPT. SO FAR I HAVE THE OUTLINE FOR THE ENTIRE FIRST BOOK, WHICH IS FIVE CHAPTERS LONG, AND HAVE COMPLETED THE SCRIPT FOR THE FIRST CHAPTER. MY FOCUS IS NOW ON PRODUCING A POLISHED SAMPLE OF THE FINISHED COMIC, AS WELL AS CONCEPT ART SUCH AS CHARACTER SHEETS. MY PROCESS FOR CREATING WEIGHT OF SCALES' ART IS PRIMARILY DIGITAL. EVERY PANEL IS FULLY COLORED AND RENDERED. BECAUSE OF THE VERTICAL SCROLLING FORMAT, I WORK ON PANELS IN SETS OF THREE BEFORE STITCHING THEM TOGETHER FOR LETTERING AND EXPORT. I PLAY WITH DIFFERENT BRUSHES AND OVERLAYS WHILE RENDERING IN ORDER TO GIVE THE ART A TEXTURED LOOK.

## COMPARATIVE MEDIA

WEIGHT OF SCALES IS INSPIRED BY MANY WEBCOMICS ON WEBTOON AND OTHER PLATFORMS. ON WEBTOON, THE COMICS HEIR'S GAME (SUSPU), SUITOR ARMOR (MELANIE PULSIPHER), AND CASTLE SWIMMER (WENDY LIAN MARTIN), ARE SIMILAR FANTASY STORIES. OFF OF WEBTOON, NEVER SATISFIED (TAYLOR ROBIN), UNSOUNDED (ASHLEY COPE), AND TIGER, TIGER (PETRA NORDLUND) HAVE BEEN INSPIRATIONAL TO ME FOR MANY YEARS.

## MARKETPLACE APPLICATION

WEBTOON IS A PLATFORM THAT IS CONSTANTLY GROWING AND PROVIDING NEW OPPORTUNITIES FOR ITS CREATORS. WHILE ANYONE CAN SUBMIT THEIR COMICS, ORIGINAL WORKS THAT GAIN ENOUGH TRACTION CAN BE PICKED UP FOR OFFICIAL PUBLISHING BY WEBTOON. "WEBTOON ORIGINALS", ARE PROMOTED BY THE PLATFORM, THE CREATORS ARE PAID, AND EDITORS ARE ASSIGNED FOR SUPPORT. RECENTLY, WEBTOON HAS EVEN EXPANDED INTO ANIMATION, PRODUCT LICENSING, AND PRINT PUBLISHING. UP UNTIL THE SERIES IS OFFICIALLY SIGNED AS AN ORIGINAL, I WOULD RETAIN ALL IP RIGHTS TO IT, AND CAN CHOOSE TO TAKE THE SERIES ONTO OTHER PLATFORMS IF I SEE FIT.



# THESIS ABSTRACT

TAKING A CLASSIC FAIRY TALE ON A GAY ROAD TRIP, WEIGHT OF SCALES IS A HIGH FANTASY, QUEER ADVENTURE ABOUT LOVE, GROWTH, AND ACCEPTANCE.

THIS PROJECT INCLUDES THE COMPLETED SCRIPT FOR CHAPTER ONE, CHARACTER SHEETS, CONCEPT ART, AND A SAMPLE EPISODE OF THE COMIC ITSELF ON



# ORAL DEFENSE

## INTRODUCTION

TAKING A CLASSIC FAIRY TALE ON A GAY ROAD TRIP, WEIGHT OF SCALES IS A HIGH FANTASY, QUEER ADVENTURE ABOUT LOVE, GROWTH, AND ACCEPTANCE.

LENORA IS A PRINCESS WITH A DEADLY SECRET. CURSED, SHE IS DESTINED TO TURN INTO A MONSTER AND BRING DESTRUCTION UPON HER KINGDOM. AFTER COUNTLESS FAILED CURES, LENORA SETS OFF ON A JOURNEY TO THE HOSTILE COUNTRY OF TWYLL, WHERE SHE HOPES TO FIND THE MAGIC TO BREAK HER CURSE.

ALONG THE WAY, SHE MEETS ROAGH, A WAYWARD ORC WHO AGREES TO GUIDE HER ON THE DANGEROUS JOURNEY. LENORA HIDES HER ROYAL TITLE AND CURSE WHILE ROAGH CONCEALS HER OWN OUTLAW PAST. CHASED BY BOUNTY HUNTERS, ELVES, AND GIANTS, THE TWO STRIKE UP AN UNLIKELY FRIENDSHIP TO REACH THEIR GOALS.

WITH LENORA'S CONDITION WORSENING AND ROAGH'S SECRETS COMING TO LIGHT, WILL THEY MAKE IT TO TWYLL BEFORE THE PAST CATCHES UP WITH THEM BOTH?

THE GOAL FOR THIS STORY IS TO TELL THE KIND OF GRAND, HIGH-FANTASY ADVENTURE THAT I'VE ALWAYS LOVED- FROM THE CHRONICLES OF NARNIA AND THE HOBBIT TO DUNGEONS AND DRAGONS BUT WITH A MORE DIVERSE CAST OF CHARACTERS AND A QUEER STORYTELLING LENS. WEIGHT OF SCALES REMIXES THE FAIRY TALE ROLES OF HERO, PRINCESS, DRAGON, ETC.- AND, IT'S GOT LESBIANS. THE GENRE OF HIGH FANTASY HAS A BIT OF A REPUTATION FOR HETERONORMATIVITY, CISNORMATIVITY, OVERWHELMING WHITENESS- YOU NAME IT. I WANTED TO MAKE A STORY IN THE GENRE I LOVE, WHERE MY PEERS AND I COULD SEE OURSELVES AND FEEL REPRESENTED. WEIGHT OF SCALES DOESN'T JUST INCLUDE A DIVERSE CAST; IT IS INFORMED BY MY EXPERIENCES STRUGGLING WITH AN LGBT IDENTITY, WHICH SIMULTANEOUSLY MADE ME FEEL OUTCAST AND INCLUDED, MONSTROUS AND STRONG, INVISIBLE AND ALWAYS ON DISPLAY.

THIS COMIC IS DESIGNED TO BE PUBLISHED ONLINE AND FREE TO READ, UPDATING ON A WEEKLY BASIS AND GENERATING INCOME THROUGH PATREON, MERCHANDISE SALES, AND ADS. MY GOAL IS TO LAUNCH IT IN EARLY 2022, USING THE MATERIALS I'VE GENERATED FOR MY THESIS AS THE FOUNDATION FOR THE ONGOING PROJECT. THIS IS GOING TO BE SOMETHING I'M WORKING ON FOR A CONSIDERABLE AMOUNT OF TIME- RIGHT NOW, MY BEST GUESS IS THAT THE COMIC WILL GO ON FOR 2 OR 3 YEARS- WHICH SOUNDS LIKE A LONG TIME, BUT IS ACTUALLY A PRETTY TIGHT PRODUCTION BY WEBCOMIC STANDARDS. EITHER WAY, WEIGHT OF SCALES IS GOING TO BE THE VEHICLE I TAKE INTO THE COMIC WORLD, AND I WILL USE IT TO BUILD MY EXPERIENCE, SKILLS, AND AUDIENCE.

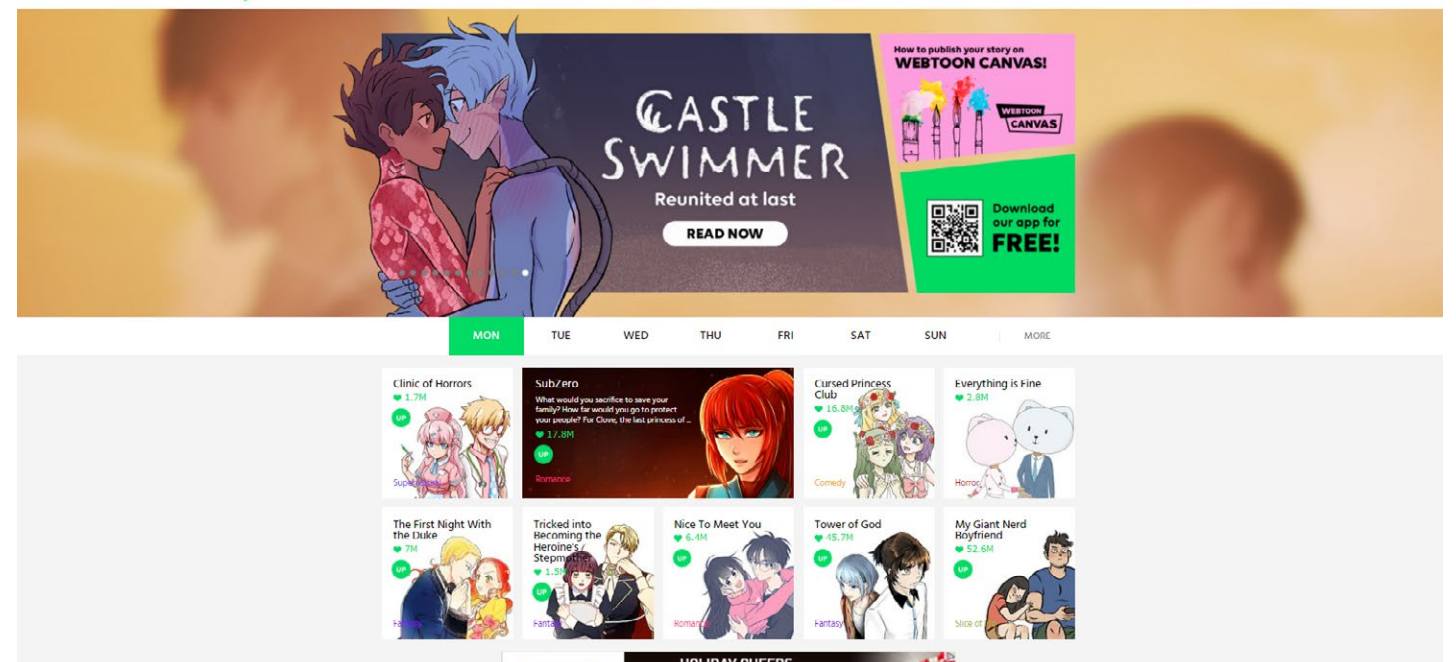
## OVERVIEW

WHILE I WANTED TO TELL A STORY WITH EXPLICIT LGBTQ THEMES, I ALSO WANTED TO STRAY AWAY FROM A STORY WHERE HOMOPHOBIA WAS THE MAIN SOURCE OF CONFLICT. WHILE STORIES ABOUT THAT ARE VALID AND OFTEN

REALLY WELL MADE, I BELIEVE THAT THERE SHOULD ALSO BE STORIES WHERE THE CHARACTERS ARE SIMPLY ALLOWED TO BE QUEER. THE STORY IS STILL HEAVILY INFORMED BY THE DIFFICULT INTERNAL JOURNEY OF SELF-ACCEPTANCE, AND IN TURN, LEARNING TO BE VULNERABLE IN YOUR IDENTITY. THIS IS A PROCESS THAT I'VE GONE THROUGH AND AM STILL GOING THROUGH TO THIS DAY- AND I'M SURE THAT A LOT OF OTHER PEOPLE CAN RELATE TO AS WELL. WORKING THROUGH THOSE FEELINGS WHILE WRITING LENORA AND ROAGH'S STORY HAS BEEN A CHALLENGING AND REWARDING PROCESS. OF COURSE, A LOT OF WEIGHT OF SCALES IS ALSO JUST A LOT OF FUN STUFF THAT I ENJOY IN A STORY; DRAGONS, MAGIC, LESBIANS, ORCS, AND CRAZY WOMEN WITH SWORDS. SOUNDS LIKE A GOOD TIME TO ME, AND HOPEFULLY, TO THE READERS OF THIS COMIC.

THE TARGET AUDIENCE FOR WEIGHT OF SCALES IS YOUNG ADULTS, THE PRIMARY READERS OF WEBCOMICS- ESPECIALLY WEBTOONS. THE STORY WILL TOUCH ON MANY COMPLICATED AND DARK TOPICS, AND INCLUDE VIOLENCE AND EVEN SOME BODY HORROR DOWN THE LINE, MAKING IT SUITABLE FOR AN OLDER TEEN TO ADULT AUDIENCE. THE DEMOGRAPHIC I'M AIMING AT IS, HONESTLY, MYSELF, AND MY FRIENDS. A LOT OF MY DRIVE TO WRITE STORIES HAS COME FROM MY LOVE FOR CONSUMING AND ANALYZING MEDIA. WHILE WORKING ON WEIGHT OF SCALES, I TRIED TO CAPTURE THE ENERGY MY FRIENDS AND I WERE SEARCHING FOR EVERY TIME WE SAID, "THAT WAS GOOD, BUT WHAT IF WE DID IT THIS WAY..." WEBTOON IS AN EASY ACCESS, FREE-TO-READ PLATFORM, WHICH WILL HELP ME REACH A DIVERSE AND ENERGETIC AUDIENCE WITH EASE.

THIS PROJECT HAS GIVEN ME THE CHANCE TO DEVELOP MY SKILLS AND REALLY CHALLENGE MYSELF AS AN ARTIST AND AS A WRITER. I'VE NEVER WORKED ON SOMETHING OF THIS SCALE BEFORE, SO I KNEW IN THE BEGINNING THAT I HAD A REALLY HUGE TASK AHEAD OF ME. OF COURSE, AS SOON AS I STARTED WORKING ON THIS PROJECT, I LEARNED THAT NOT EVERYTHING WAS DESTINED TO TURN OUT EXACTLY THE WAY I ENVISIONED IT, AND I HAD TO PRACTICE THINKING ON MY FEET.



# ORAL DEFENSE

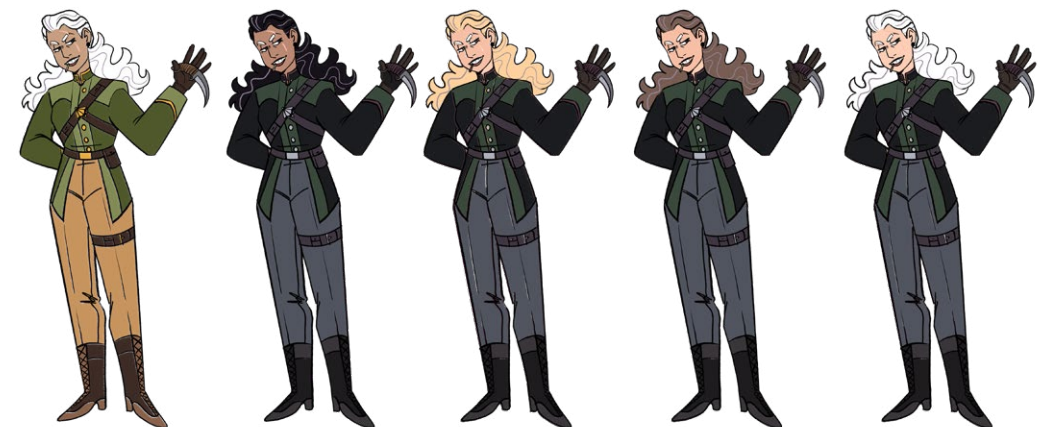
THE BIGGEST TRANSFORMATION THIS PROJECT WENT THROUGH WAS CHANGING ITS FORMAT FOR WEBTOON. ORIGINALLY, I WANTED TO CREATE THIS PROJECT FOR HIVEWORKS, A WEBCOMIC PUBLISHER AND HOSTING SITE THAT INTRODUCED ME TO THE WEBCOMIC SCENE. IT IS THE HOST OF SEVERAL OF MY FAVORITE COMICS- PARANATURAL, NEVER SATISFIED, MARE INTERNUM, THE MEEK, AND TIGER, TIGER- AND SEEMED LIKE A NATURAL PLACE TO PUBLISH WEIGHT OF SCALES. HOWEVER, DURING THE PROCESS OF WRITING THE STORY, MY MENTOR AND I RESEARCHED ALTERNATIVE OPTIONS, AND DECIDED THAT WEBTOON WOULD BE A BETTER PLATFORM FOR WEIGHT OF SCALES. AS A WEBCOMIC HOSTING SERVICE FOCUSED ON THE MOBILE VIEWING EXPERIENCE, IT HAS MANY ADVANTAGES. FIRST AND FOREMOST IS ITS POPULARITY. WEBTOON IS CURRENTLY ONE OF THE FASTEST GROWING WEBCOMIC PLATFORMS, WITH A CONSTANTLY EXPANDING CATALOGUE OF COMICS, ONLINE PRESENCE, AND THE BUDGET TO SUPPORT ITS CREATORS. THERE IS A LOW BARRIER OF ENTRY ON WEBTOON; ANYONE CAN POST, BUT IF YOU BUILD ENOUGH OF AN AUDIENCE, THERE IS A CHANCE OF GETTING OFFICIALLY SPONSORED BY THE COMPANY WHICH LEADS TO MORE GROWTH AND PROFITABILITY. WEBTOON ADDS NEW PROJECTS TO ITS "ORIGINALS" PROGRAM ON A ROLLING BASIS, AND SUPPORTS THOSE COMICS BY PAYING THE CREATOR, AS WELL AS PROVIDING ADVERTISEMENT AND EDITORS. MANY WEBTOON ORIGINALS HAVE GONE ON TO HAVE SUCCESSFUL MERCHANDISING, AND ADAPTATIONS INTO PRINT AND TELEVISION. HIVEWORKS, ON THE OTHER HAND, SEEMED LIKE AN INCREASINGLY EXCLUSIVE PLATFORM WITH A WANING PRESENCE AND FEW NOTEWORTHY NEW PROJECTS. ON TOP OF THE DIFFERENCES IN THE PLATFORMS' VITALITY, I ALSO HAVE MORE PERSONAL EXPERIENCE WITH WEBTOON, HAVING PUBLISHED A SHORT STORY THERE IN THE SUMMER OF 2020. LUCKILY, THE DECISION TO CHANGE PLATFORMS CAME REALLY EARLY IN THE PROCESS, WHILE I WAS STILL REFINING THE OUTLINE OF THE STORY. THIS ALLOWED ME TO MAKE THE APPROPRIATE CHANGES TO ITS STRUCTURE WITH RELATIVE EASE. HIVEWORKS USES A TRADITIONAL PAGE LAYOUT FOR THEIR COMICS, SO THAT IS HOW I ORIGINALLY ENVISIONED WEIGHT OF SCALES. WEBTOON USES A VERTICAL SCROLLING FORMAT, DESIGNED FOR A MOBILE VIEWING EXPERIENCE. INSTEAD OF PAGE UPDATES AND CHAPTERS, THESE LONG STRIPS OF SINGLE PANELS ARE DIVIDED INTO EPISODES AND SEASONS. TRANSLATING MY OUTLINE INVOLVED CHANGING MY CHAPTER STRUCTURE TO ACCOMMODATE AND DECIDING WHERE EPISODES WOULD BEGIN AND END, KEEPING IN MIND THE PACING AND AN ACHIEVABLE UPDATE SCHEDULE. FROM THERE THE SCRIPT AND STYLE OF THE COMIC EVOLVED ORGANICALLY TO SUIT MY GOALS AND THE PLATFORM. I WAS GIVEN SOME GOOD ADVICE DURING MY MIDTERM REVIEW ABOUT LEAVING MYSELF ROOM TO KEEP GROWING AS THIS PROJECT CONTINUES ON INTO THE FUTURE, AND I WANT TO KEEP THAT IN MIND. THIS PROJECT WILL TAKE A LONG PERIOD OF TIME TO COMPLETE, AND THAT PROCESS WILL BE PUBLIC AS SOON AS I START TO PUBLISH. THIS IS ANOTHER WAY THAT WEBCOMICS ARE DIFFERENT FROM PRINT; THE AUDIENCE WATCHES YOUR WORK GROW IN REAL TIME, AND FOLLOW THE PROJECT FROM BEGINNING TO COMPLETION. DURING MY MIDTERM REVIEW, I WAS GIVEN THE ADVICE NOT TO LOCK MYSELF IN WITH TOO MUCH TIGHT PLANNING AT THE BEGINNING. THAT WAY, I CAN GIVE MYSELF THE FREEDOM TO EVOLVE THE ART AND STORY AS I GO ALONG, AND NOT BE LOCKED IN TO CHOICES I MADE YEARS BEFORE.

FOR MY THESIS, MY GOAL WAS TO CREATE A COMPREHENSIVE AMOUNT OF PREPARATORY MATERIAL FOR WEIGHT OF SCALES, SIMILAR TO THE KIND OF WORK YOU WOULD COMPILE IN A PITCH PACKET. I SET OUT TO MAKE CHARACTER SHEETS, CONCEPT ART, AND A SAMPLE OF COMPLETED COMIC PAGES, ALL ON TOP OF WRITING THIS THING FROM THE

GROUND UP. I STARTED LAST SUMMER WITH A THREE-SENTENCE PITCH, EARLY CONCEPT ART FOR THE TWO MAIN CHARACTERS, AND A HANDFUL OF DOODLES.

I DEDICATED THE SUMMER TO WRITING. AFTER COLLECTING ALL OF MY SCATTERED IDEAS INTO A NOTEBOOK, I WROTE A VOMIT DRAFT FOR THE FIRST VOLUME OF WEIGHT OF SCALES THAT IS 14 PAGES LONG, WHICH WAS THEN EDITED AND REFINED MULTIPLE TIMES- THAT WHOLE PROCESS ALONE PROBABLY TOOK UP THE FIRST MONTH. THEN, I SOMEHOW MANAGED TO CONDENSE THAT DOWN INTO AN OUTLINE THAT IS JUST OVER ONE PAGE LONG, AND WROTE AN IMPROVED QUICK PITCH. FINALLY, I GOT DOWN TO SCRIPTING, WHICH WAS EASILY THE MOST TIME CONSUMING PART OF THIS WHOLE PROJECT- BUT ALSO ONE OF THE MOST FUN THINGS FOR ME TO DO. BY THE TIME SCHOOL STARTED, I FINISHED THE SCRIPT FOR THE FIRST EIGHT EPISODES OF BOOK I; 32 PAGES OF SCRIPT TOTAL, WITH 231 PANELS. MY LAST WEBTOON PROJECT, ACTIVE DECAY, WAS 5 EPISODES LONG WITH 180 PANELS, AND I TOOK AN ENTIRE SEMESTER TO WRITE THAT, SO...I'D SAY I'M PRETTY PROUD OF MY INCREASE IN PACE.

AFTER WRITING WAS DONE, IT WAS TIME TO BEGIN THE CHARACTER DESIGNS. THE FIRST THING I DID WAS UPDATE THE DESIGNS OF ROAGH AND LENORA FROM WHAT I MADE FOR MY PROPOSAL LAST SEMESTER. THIS WAS PRIMARILY TO UPDATE THE ART STYLE- I HAD DECIDED TO USE LINEART FOR THE COMIC, WHICH I DON'T USUALLY USE FOR MY ILLUSTRATIONS- AND TO MAKE A FEW TWEAKS TO MAKE SURE THAT THE DESIGNS WERE TOTALLY SOLID. THE TWO MAIN CHARACTERS HAD TO HAVE ICONIC, DISTINCT SILHOUETTES, AN APPEALING LOOK, AND BE RELATIVELY EASY TO DRAW OVER AND OVER AGAIN. THESE TWO DESIGNS WOULD SET THE FEEL FOR THE REST OF THE ART OF WEIGHT OF SCALES. MY CHARACTER DESIGN PROCESS ALWAYS STARTS WITH GESTURES, WHICH ARE THE BASE FOR THE REST OF THE CHARACTER'S VISUAL LANGUAGE. FROM THERE I SKETCH MANY LOOSE VERSIONS, USUALLY REVOLVING AROUND A VIBE OR FEATURE I'M CERTAIN I WANT TO INCLUDE, AND FOCUSED ON A UNIQUE SILHOUETTE. FROM THERE IT'S DETAILS, CLEAN UP, AND COLORS, UNTIL THE FINAL LOOK IS READY.





# ORAL DEFENSE

FOR MY THESIS, MY GOAL WAS TO CREATE A COMPREHENSIVE AMOUNT OF PREPARATORY MATERIAL FOR WEIGHT OF SCALES, SIMILAR TO THE KIND OF WORK YOU WOULD COMPILER IN A PITCH PACKET. I SET OUT TO MAKE CHARACTER SHEETS, CONCEPT ART, AND A SAMPLE OF COMPLETED COMIC PAGES, ALL ON TOP OF WRITING THIS THING FROM THE GROUND UP. I STARTED LAST SUMMER WITH A THREE-SENTENCE PITCH, EARLY CONCEPT ART FOR THE TWO MAIN CHARACTERS, AND A HANDFUL OF DOODLES.

I DEDICATED THE SUMMER TO WRITING. AFTER COLLECTING ALL OF MY SCATTERED IDEAS INTO A NOTEBOOK, I WROTE A VOMIT DRAFT FOR THE FIRST VOLUME OF WEIGHT OF SCALES THAT IS 14 PAGES LONG, WHICH WAS THEN EDITED AND REFINED MULTIPLE TIMES- THAT WHOLE PROCESS ALONE PROBABLY TOOK UP THE FIRST MONTH. THEN, I SOMEHOW MANAGED TO CONDENSE THAT DOWN INTO AN OUTLINE THAT IS JUST OVER ONE PAGE LONG, AND WROTE AN IMPROVED QUICK PITCH. FINALLY, I GOT DOWN TO SCRIPTING, WHICH WAS EASILY THE MOST TIME CONSUMING PART OF THIS WHOLE PROJECT- BUT ALSO ONE OF THE MOST FUN THINGS FOR ME TO DO. BY THE TIME SCHOOL STARTED, I FINISHED THE SCRIPT FOR THE FIRST EIGHT EPISODES OF BOOK 1; 32 PAGES OF SCRIPT TOTAL, WITH 231 PANELS. MY LAST WEBTOON PROJECT, ACTIVE DECAY, WAS 5 EPISODES LONG WITH 180 PANELS, AND I TOOK AN ENTIRE SEMESTER TO WRITE THAT, SO...I'D SAY I'M PRETTY PROUD OF MY INCREASE IN PACE.

AFTER WRITING WAS DONE, IT WAS TIME TO BEGIN THE CHARACTER DESIGNS. THE FIRST THING I DID WAS UPDATE THE DESIGNS OF ROAGH AND LENORA FROM WHAT I MADE FOR MY PROPOSAL LAST SEMESTER. THIS WAS PRIMARILY TO UPDATE THE ART STYLE- I HAD DECIDED TO USE LINEART FOR THE COMIC, WHICH I DON'T USUALLY USE FOR MY ILLUSTRATIONS- AND TO MAKE A FEW TWEAKS TO MAKE SURE THAT THE DESIGNS WERE TOTALLY SOLID. THE TWO MAIN CHARACTERS HAD TO HAVE ICONIC, DISTINCT SILHOUETTES, AN APPEALING LOOK, AND BE RELATIVELY EASY TO DRAW OVER AND OVER AGAIN. THESE TWO DESIGNS WOULD SET THE FEEL FOR THE REST OF THE ART OF WEIGHT OF SCALES. MY CHARACTER DESIGN PROCESS ALWAYS STARTS WITH GESTURES, WHICH ARE THE BASE FOR THE REST OF THE CHARACTER'S VISUAL LANGUAGE. FROM THERE I SKETCH MANY LOOSE VERSIONS, USUALLY REVOLVING AROUND A VIBE OR FEATURE I'M CERTAIN I WANT TO INCLUDE, AND FOCUSED ON A UNIQUE SILHOUETTE. FROM THERE IT'S DETAILS, CLEAN UP, AND COLORS, UNTIL THE FINAL LOOK IS READY.

THE MAIN CAST OF CHARACTERS FOR WEIGHT OF SCALES INCLUDES:

LENORA FELDIN, THE PROTAGONIST OF OUR STORY. SHE GREW UP SHELTERED IN HER CASTLE, FIGHTING A CURSE WITH A LARGE PHYSICAL AND MENTAL TOLL. AS A RESULT, SHE COMES ACROSS RATHER SHEEPISH AND NAIVE. BUT WHAT SHE LACKS IN EXPERIENCE AND SELF-CONFIDENCE, SHE MAKES UP FOR WITH HER STRONG CONVICTIONS AND SMARTS. ONCE SHE'S MADE UP HER MIND, SHE'LL ALWAYS FIND A WAY TO SEE IT THROUGH.

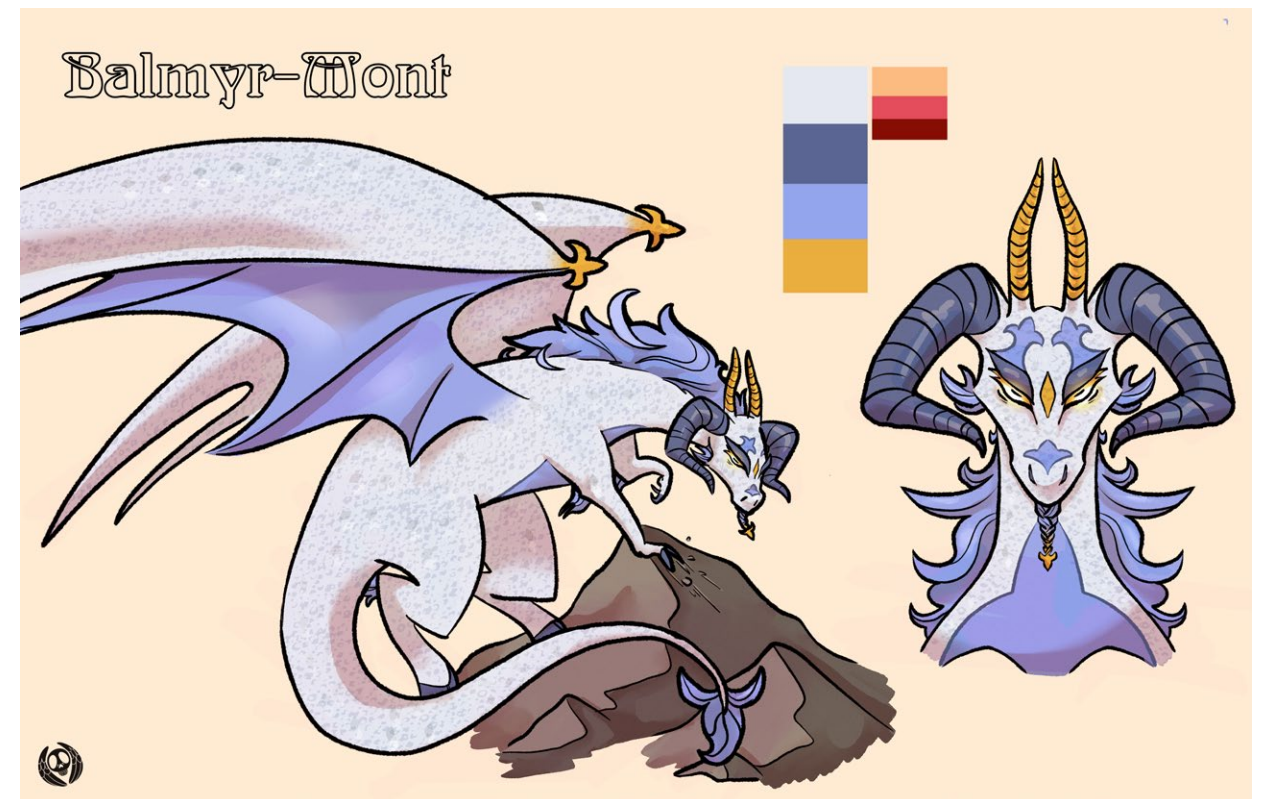
ROAGH OF THE ROAD, AN ORC THAT TRAVELS ALONE IN HER WAGON, NEVER STAYING IN ONE SPOT FOR VERY LONG. SHE'S A TOUGH FIGHTER WITH THE SCARS TO PROVE IT, AND ACTS AS THOUGH SHE'S SEEN IT ALL. EVEN THOUGH SHE STICKS OUT LIKE A SORE THUMB EVERYWHERE SHE GOES, SHE TAKES LIFE IN STRIDE AND WITH A SENSE OF HUMOR. BUT BENEATH THAT LAID-BACK ATTITUDE, ROAGH HAS A DARK PAST THAT SHE'D LIKE TO AVOID AT ALL COSTS.

WILBUR FELDIN IS LENORA'S FATHER BY ADOPTION, AND KING OF FELDOR. HE IS A STOIC AND INTELLIGENT MAN WHO SPENT HIS LIFE TRYING TO PREVENT THE CURSE PLACED UPON HIS BLOODLINE- AND SINCE IT MANIFESTED IN LENORA, HE HAS TIRELESSLY TRIED TO CURE HER. HE IS UNWAVERING IN HIS ADHERENCE TO TRADITIONS AND HIS PRINCIPLES, WHICH INCLUDES SWEARING OFF ALL MAGIC.

ANDREIA GAUDEN IS A KNIGHT OF FELDOR. HER FAMILY HAS SERVED THE KING FOR GENERATIONS AS HUNTERS OF MAGICAL CREATURES. WHEN THE KING WANTS HIS RUNAWAY DAUGHTER FOUND, THERE'S NO BETTER WOMAN FOR THE JOB THAN ANDREIA, WHO POSSESSES KEEN TRACKING SKILLS, RUTHLESS AMBITION, AND A HISTORY WITH THE PRINCESS. NOTHING WILL STAND IN HER WAY.

A LONG, LONG TIME AGO, WHEN THE GREAT KINGDOM OF FELDOR WAS YOUNG, A LOWLY SHEPHERD SLEW THE LAST DRAGON AND BECAME KING. THAT SHEPHERD WAS CARD BOSHEL, AND HIS ACTIONS BROUGHT A CURSE UPON HIS BLOODLINE. NOW, HIS MEMORIES HAUNT LENORA'S DREAMS, AS SHE TRIES TO PIECE TOGETHER THE TRUTH FROM THE LEGEND.

FINALLY, THERE IS BALMYR-MONT, WHO WAS ONCE THE LAST AND GREATEST OF ALL DRAGONS. MORE THAN JUST A TERROR IN THE SKIES OR HOARDER OF TREASURE, BALMYR-MONT WAS A WISE IMMORTAL BEING ONCE WORSHIPPED BY THE ELVES AND DWARVES. UPON HIS DEATH, HE CAST THE CURSE THAT IS TRANSFORMING LENORA.



# ORAL DEFENSE

ALONGSIDE THE CREATING THE CHARACTER SHEETS AND COMIC ITSELF, I CONTINUED TO MAKE KEY ART TO EXPLORE THE LOOK AND FEEL OF THE SERIES. SOME OF IT WAS VERY PRACTICAL, INCLUDING A MAP OF THE CONTINENT WHERE THE STORY TAKES PLACE, CONCEPT ART OF THE WAGON THAT THE MAIN DUO WILL LIVE AND TRAVEL IN, AND THE LOGO. OTHER DRAWINGS WERE JUST TO PLAY AROUND AND GET MORE COMFORTABLE WITH THE CHARACTER DESIGNS. I'VE ALSO BEGUN EXPLORING THE ELF AND DWARF RACES, EVEN THOUGH THEY WON'T BE FEATURED UNTIL THE END OF THE BOOK.

LASTLY, THE COMIC ITSELF.

IN ORDER TO MAKE THE PACE OF BOTH MY THESIS AND FUTURE PRODUCTION POSSIBLE, MY ART HAD TO ADAPT. I SETTLED ON A STYLE WITH SLIGHTLY MORE SIMPLIFIED ANATOMY, DRAWING OUT THE BASIC SHAPE LANGUAGE FOR EACH CHARACTER, AS WELL AS ADDING LINEART, ALL IN SERVICE OF FAST AND READABLE WORK. CREATING FOR WEBTOON ALSO INVOLVES A FAIRLY COMPLICATED FORMATTING PROCESS; I BEGIN BY THUMBNAILING A SEQUENCE OF AROUND 12 PANELS ALL IN ONE LONG VERTICAL STRIP SO THAT I CAN SEE THE FLOW BETWEEN PANELS. THEN, I BREAK IT INTO SECTIONS OF 3-4 PANELS WHICH I DRAW AT A HIGH DPI, AND FINALLY, I PLACE ALL OF THE CHUNKS BACK TOGETHER INTO ONE LOWER DPI STRIP. THERE I DO THE LETTERING IN CLIP STUDIO AND USE ITS TOOLS TO EXPORT THE STRIP SLICED UP INTO UNIFORM PIECES THAT CAN BE UPLOADED AS A SEAMLESS SCROLL. IT'S PRETTY INVOLVED, AND LEARNING HOW TO JUGGLE ALL THE FILE SIZES AND PROGRAMS INTO AN EFFICIENT WORKFLOW HAS BEEN QUITE A CHALLENGE.

ANOTHER ASPECT THAT TOOK SOME TIME TO FIGURE OUT WAS HOW TO DRAW THE BACKGROUNDS. ENVIRONMENTS AREN'T EXACTLY MY AREA OF EXPERTISE, BUT IT IS A SKILL I LOOK FORWARD TO PRACTISING AS I WORK ON THIS COMIC. SOME TECHNIQUES I FOUND USEFUL WERE LIMITING MY COLOR PALETTE AND USING OVERLAYS TO MAKE SURE EVERYTHING WAS UNIFIED. I ALSO USE A LOOSER RENDERING STYLE AND MORE TEXTURE TO MAKE SURE THAT THE ENVIRONMENT LOOKS GOOD, BUT DOESN'T DRAW ATTENTION AWAY FROM THE SUBJECT OF EACH PANEL. IT ALSO HELPS ME, PERSONALLY, NOT TO LOSE MY MIND PAINTING LEAVES AND GRASS FOR HOURS ON END. I'VE ALREADY SEEN A LOT OF GROWTH IN MY SKILLS OVER THE COURSE OF THIS PROJECT. I'VE ALSO LEARNED A LOT ABOUT LETTERING AND FORMATTING IN ORDER TO MAKE THE FINAL PRODUCT AS PROFESSIONAL AS POSSIBLE, AND AM PROUD OF THE IMPROVEMENTS I'VE MADE IN THOSE AREAS. OVERALL, I'M VERY HAPPY WITH HOW I'VE GROWN AS A WRITER AND ILLUSTRATOR OVER THE COURSE OF THIS ENTIRE PROJECT, AND AM VERY EXCITED TO CONTINUE TO WORK ON IT IN THE FUTURE.

## INFLUENCES

THE BIGGEST REASON I MADE WEIGHT OF SCALES AS A WEBCOMIC IS BECAUSE I AM A BIG WEBCOMIC READER. MY FAVORITES SPAN ACROSS PLATFORMS AND GENRES, BUT THERE WERE A FEW THAT INFLUENCED THIS PROJECT IN SPECIFIC WAYS. I TOOK INSPIRATION FROM OTHER FANTASY TITLES SUCH AS NEVER SATISFIED BY TAYLOR ROBIN, SUITOR ARMOR BY MELANIE PULSIPHER, AND DAUGHTER OF THE LILIES BY MEG SYVERUD. ALL OF THESE COMICS LOOK DEEPER AT A WORLD WHERE MAGIC EXISTS, BUT NOT EVERYONE HAS IT, AND THE DIVIDED WORLD THAT COMES FROM

THAT. ONE OF THE MOST INVENTIVE FANTASY STORIES I'VE EVER READ IS THE WEBCOMIC UNSOUNDED BY ASHLEY COPE. THIS STORY IS A TRULY ONE-OF-A-KIND FANTASY WORLD, WITH SETTINGS, LORE AND MAGIC SYSTEMS BUILT ENTIRELY FROM THE GROUND UP WITH AS MUCH ORIGINALITY AND DETAIL AS TOLKIEN. I'M OBVIOUSLY NOT AS AMBITIOUS, SINCE I'M KEEPING MY FANTASY WORLD RELATIVELY GROUNDED IN THE FANTASY CONVENTIONS THAT FLOW FROM LORD OF THE RINGS TO DUNGEONS AND DRAGONS AND BEYOND. HOWEVER, I WAS STILL INSPIRED TO PUT MY OWN SPIN ON MY FANTASY WORLD, WITH MY OWN MYTHOLOGY, MAGIC SYSTEM, AND UNIQUE DESIGNS FOR ORCS AND ELVES, JUST TO NAME A FEW THINGS.

MY LOVE FOR FANTASY STEMS FROM A LOT OF CLASSIC LITERATURE. THE CHRONICLES OF NARNIA BY C.S LEWIS HELPED FORM MY LOVE OF THE GENRE, ESPECIALLY THE FIRST BOOK IN THE SERIES, THE MAGICIAN'S NEPHEW. THE WAY THAT LEWIS USED CREATION MYTH FOR NARNIA AND THE OTHER WORLDS INVOLVED IN THE STORY AND WAS A BIG INSPIRATION FOR THE WORLDBUILDING AND PLOT OF WEIGHT OF SCALES. THE HOBBIT AND THE LORD OF THE RINGS ARE, OF COURSE, ALSO INFLUENTIAL TO ME. WHAT MAKES TOLKIEN'S STORIES WORK IS THAT ALL THE LORE AROUND AN EPIC JOURNEY, WHICH KEEPS THE STORY MOVING AND INTRODUCES US TO THE WORLD ORGANICALLY. WHILE I CAN ACKNOWLEDGE THE GIANTS THAT HELPED BUILD THE GENRE, I'VE ALSO BROKEN FROM THE NORMS THEY SET UP IN AN EFFORT TO BRING MY OWN VOICE TO FANTASY.

THE AESTHETIC OF WEIGHT OF SCALES' WORLD COMES FROM A VARIETY OF SOURCES. A LOT OF THE CLOTHING, ARCHITECTURE AND TECHNOLOGY LINES UP WITH SOURCES FROM THE LATE 19TH CENTURY, AND I'VE BROUGHT IN A BLEND OF CENTRAL AND NORTHERN EUROPEAN LANDSCAPES WITH THE GREAT PLAINS REGION OF THE UNITED STATES, ALL OF WHICH HAVE TIES TO MY UPBRINGING AND FAMILY HISTORY. THEY ARE JUST INSPIRATION, THOUGH, AND MY FAITHFULNESS TO THEM IS PRETTY LIMITED IN SERVICE OF CREATING SOMETHING NEW.

## THE PROJECT IN CULTURE

WEBCOMICS HAVE A LOT OF UNIQUE ADVANTAGES AND CHALLENGES. I ADMIRE THEIR CREATIVITY AND ACCESSIBILITY. WEBCOMIC AUTHORS HAVE THE FREEDOM TO MAKE COMICS FOR NICHE AUDIENCES AND HAVE TOTAL CREATIVE POWER WHEN IT COMES TO STYLE, FORMAT, AND STORY, WITHOUT THE MARKET CONSTRAINTS OF PRINT PUBLISHING. ON THE OTHER HAND, THE PRODUCTION PACE CAN BE BRUTAL, WITH VERY LITTLE GUARANTEED MONEY. TO BE FINANCIALLY SUCCESSFUL TAKES A LOT OF HUSTLE, WITH A COMBINATION OF MONEY SOURCES; PATREON, MERCH, AND WEB ADS. BECAUSE I'M CHOOSING TO PUBLISH ON WEBTOON, THERE WILL BE THE OPPORTUNITY TO MONETIZE WEIGHT OF SCALES THROUGH THE CANVAS CREATOR PROGRAM AND THE WEBTOON ORIGINALS PROGRAM, BUT IT WILL TAKE WORK TO GET MY COMIC TO THAT LEVEL. HOWEVER, I BELIEVE THAT ALL OF THAT WORK WILL PAY OFF. I BELIEVE IN THE STRENGTH OF MY STORY, AND THAT THIS PROJECT WILL HELP ME BUILD AN AUDIENCE THAT WILL WANT TO SEE MORE FROM ME IN THE FUTURE, ALL WHILE GETTING EXPERIENCE IN THE FIELD OF COMICS.

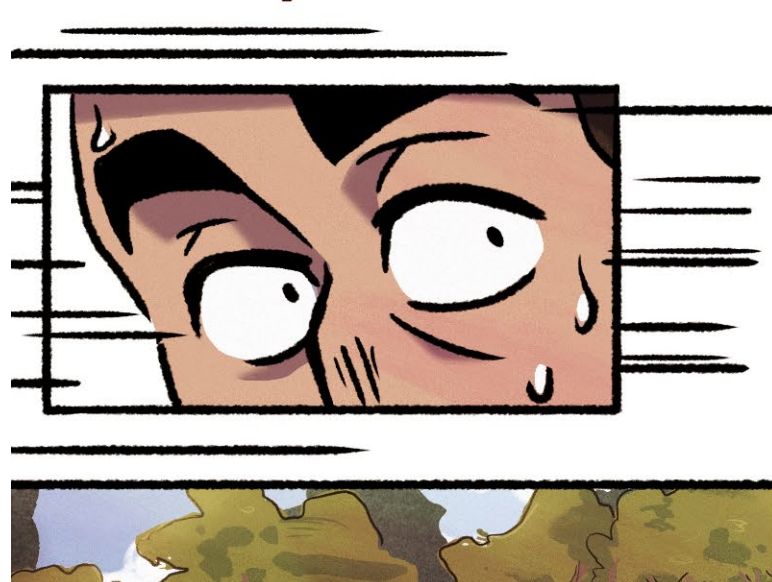
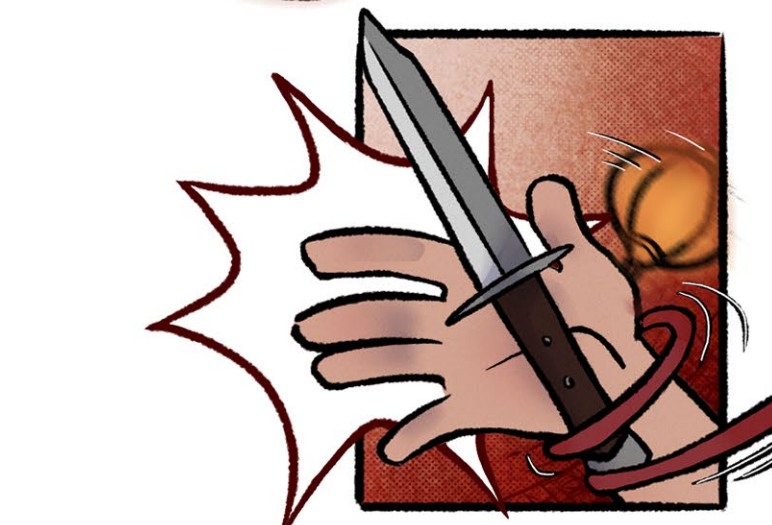
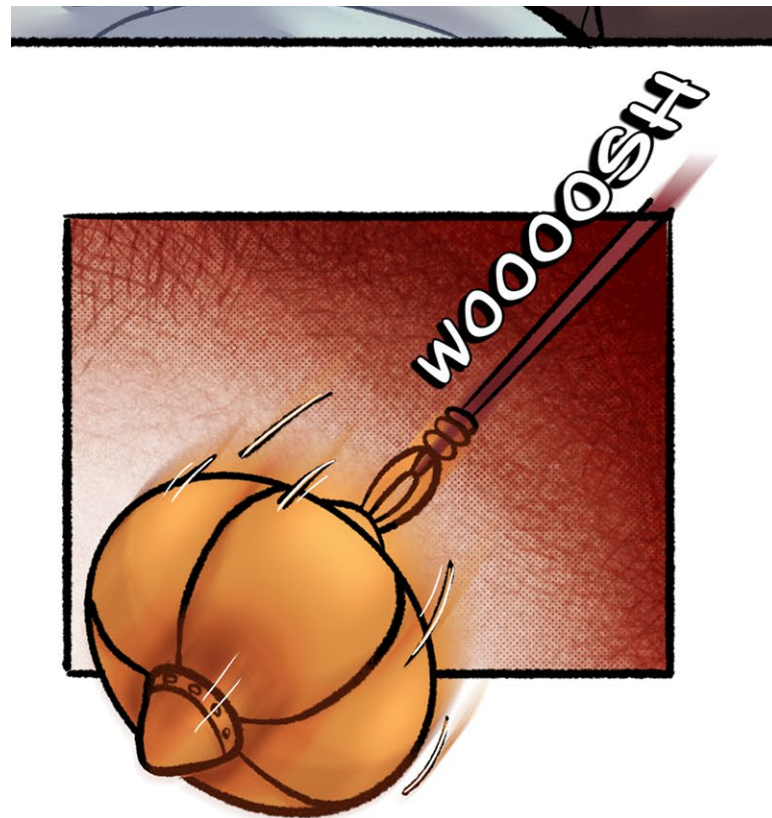
# ORAL DEFENSE

## CONCLUSION

THANK YOU, EVERYONE, FOR COMING TO MY PRESENTATION. I'D ALSO LIKE TO THANK MY MENTOR, JASON, FOR ALL OF HIS GUIDANCE AND SUPPORT, AS WELL AS MY ROOMMATES FOR HYPING ME UP OVER THIS LONG SEMESTER. THE SAMPLE EPISODE OF WEIGHT OF SCALES WILL REMAIN LIVE FOR THE REST OF FOCUS WEEK, SO PLEASE FEEL FREE TO SHARE IT. AFTER THE WEEK I'LL BE TAKING THE EPISODE DOWN AND LEAVING A PLACEHOLDER IMAGE UP SO THAT YOU CAN SUBSCRIBE TO THE WEBTOON AND BE NOTIFIED WHEN IT LAUNCHES FOR REAL. UNTIL THEN, I'LL BE POSTING SNEAK PEEKS AND PROGRESS ON MY INSTAGRAM. I HOPE YOU ALL ENJOYED, AND I'M LOOKING FORWARD TO BRINGING YOU EVEN MORE WEIGHT OF SCALES CONTENT IN THE FUTURE.



DOCUMENTATION







YEAH....THAT'S WHAT EVERYONE ELSE SAID.



YOU'VE GOT GUTS, THOUGH! I RESPECT THAT.



I'M DYING.

THAT'S WHY I NEED TO GO TO TWYLL.



I WAS BORN SICK. I'VE TRIED EVERYTHING TO CURE IT.

BUT I'M RUNNING OUT OF TIME.

TWYLL'S MAGIC IS THE ONLY OPTION I HAVE LEFT.

AND I CAN'T MAKE IT THERE ON MY OWN.



LOOK, I GET IT, BUT NO ELF OR DWARF IS GONNA HELP A HUMAN.



# Lenora Feldin



PENDANT

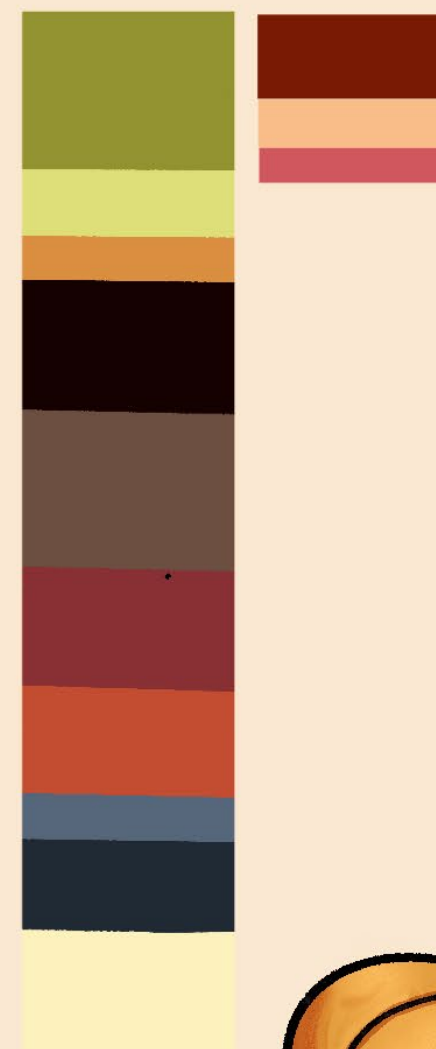


SCALE LOCATIONS





# Roagh of the road



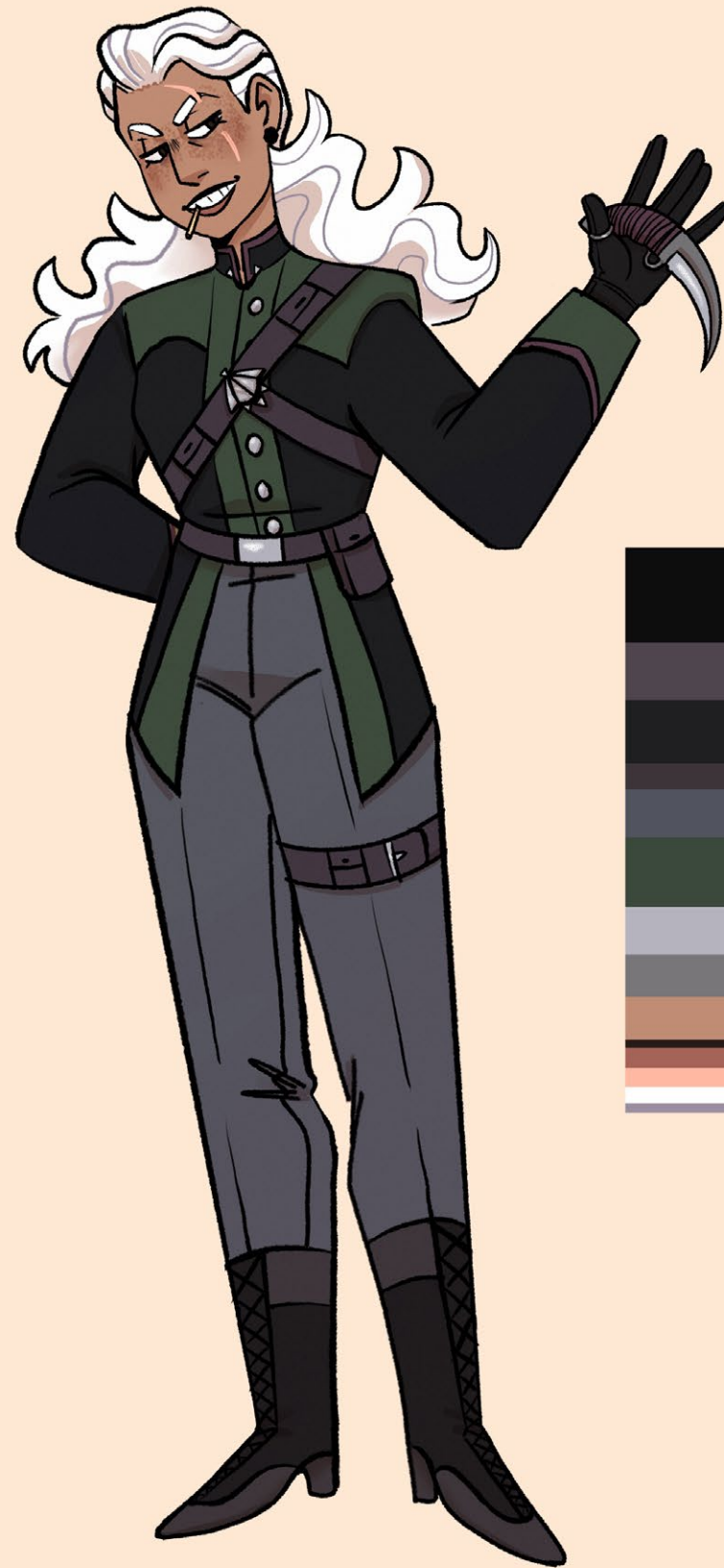
“DRAGON FIST”  
WEAPON



# Wilbur Feldin



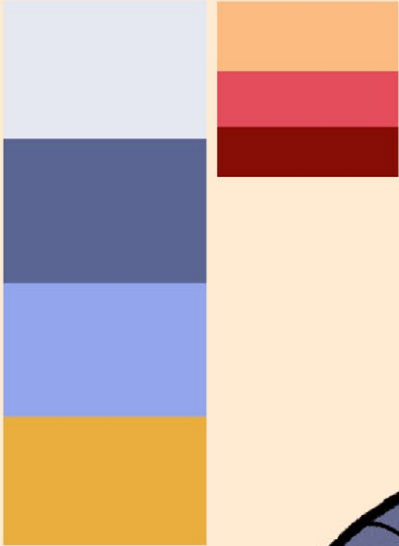
# Andreia Gauden



# Card Boshel



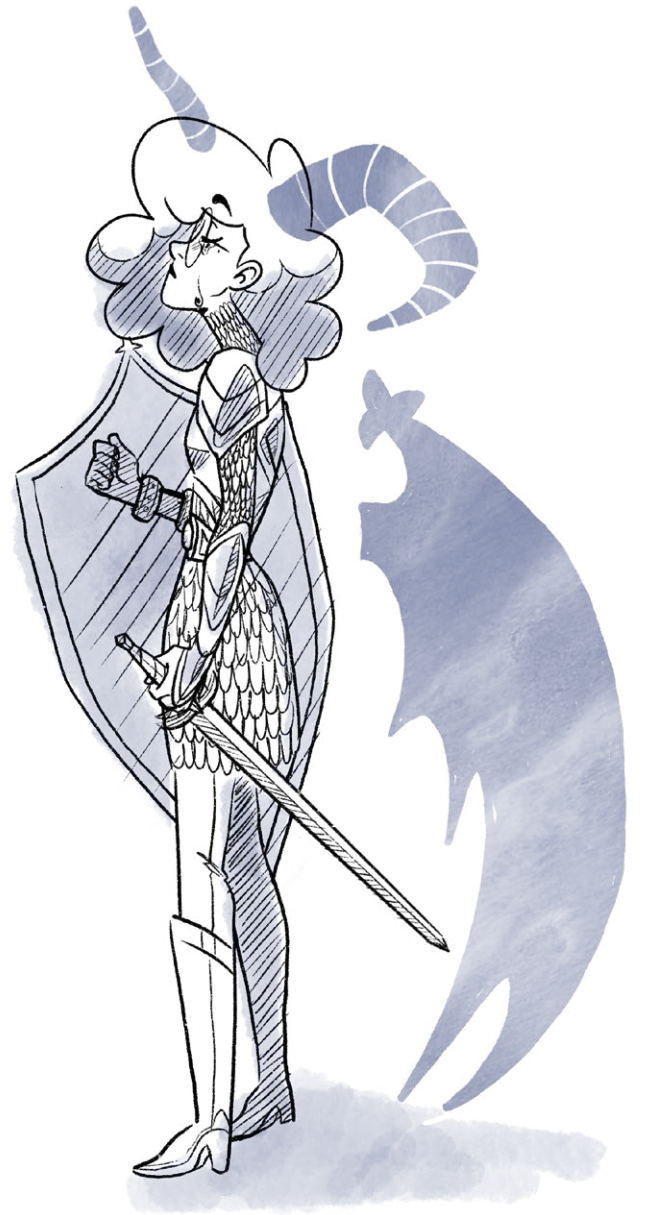
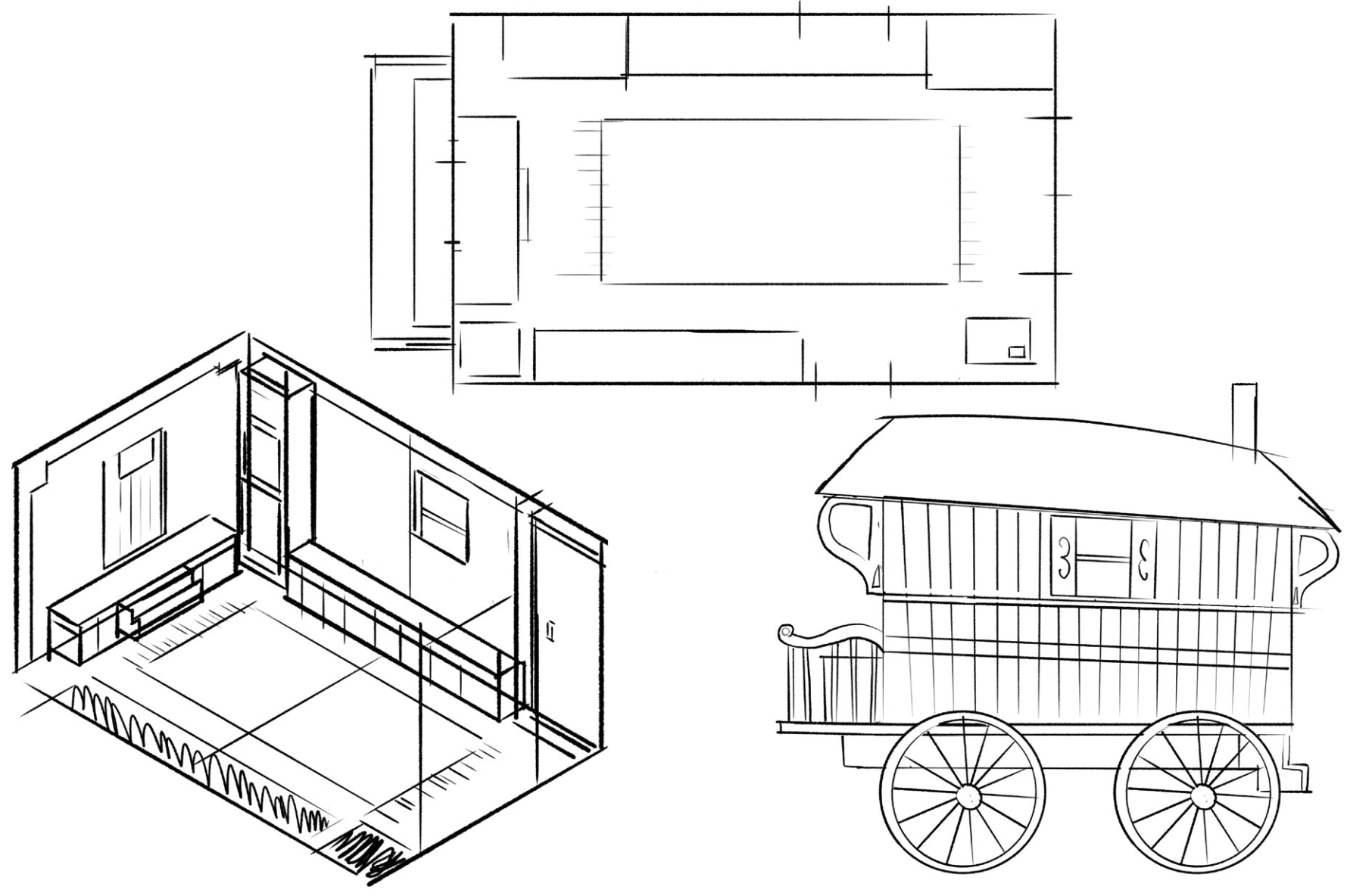
# Balmyr-Mont



# THESIS JOURNAL



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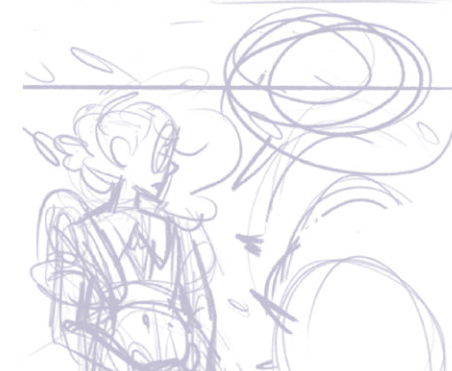
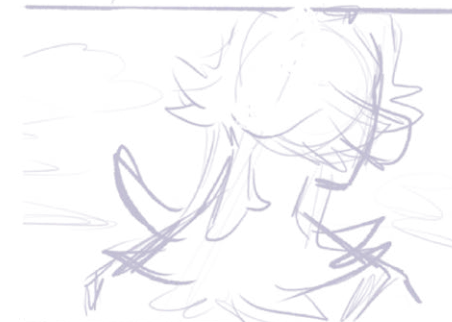
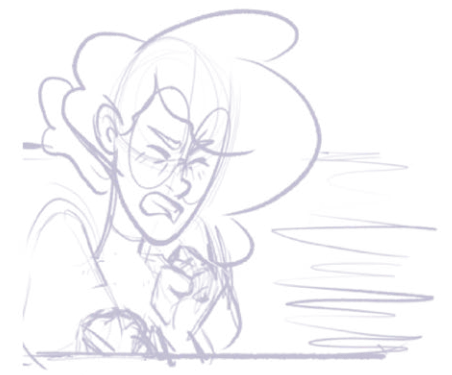
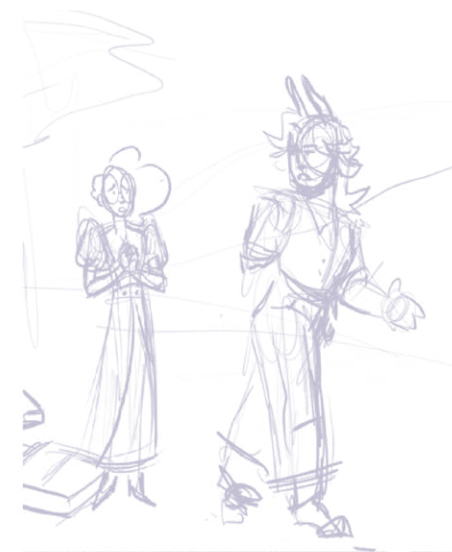
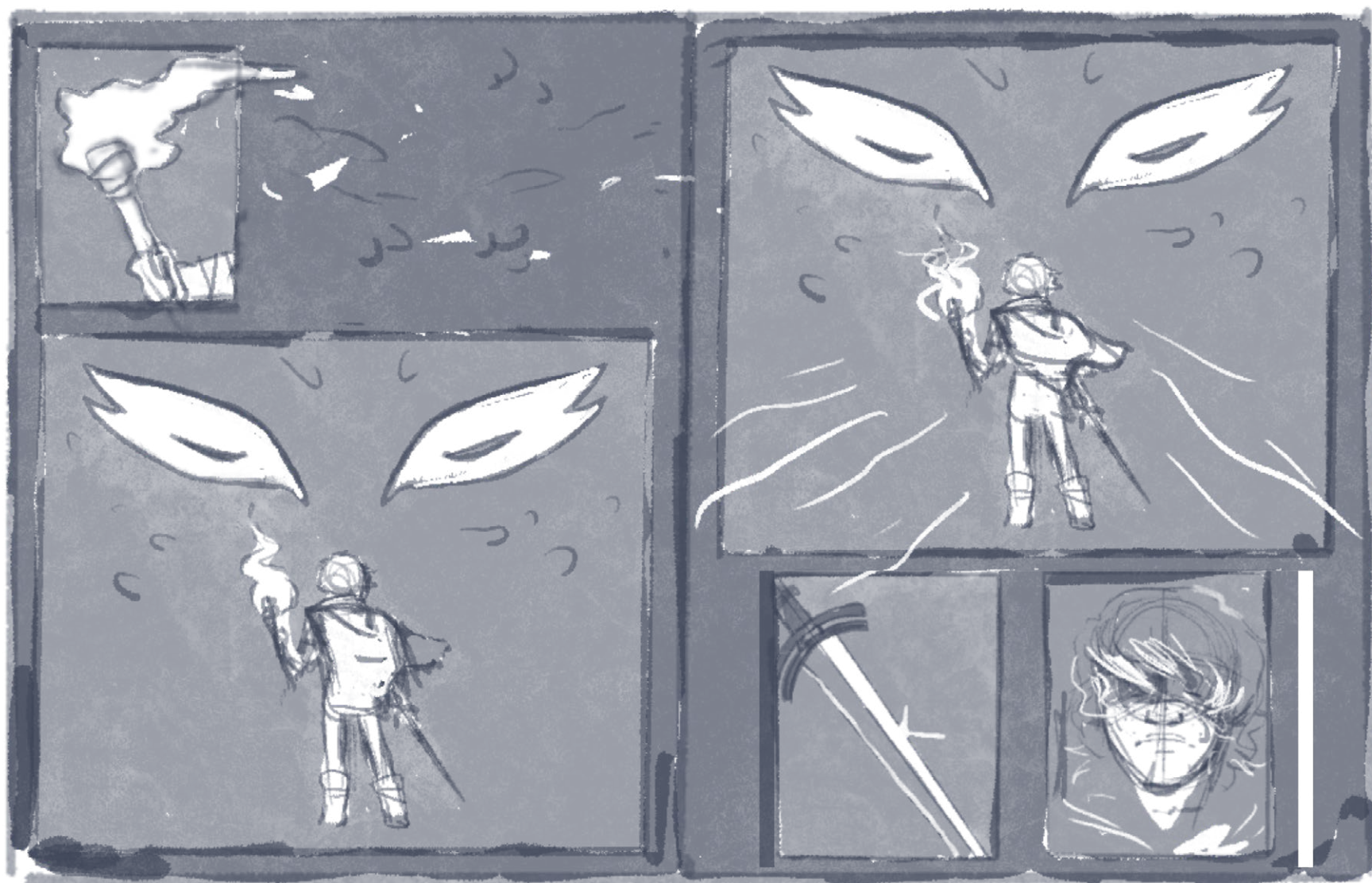


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