



# **JILL OFF TO THE MEMORIES**

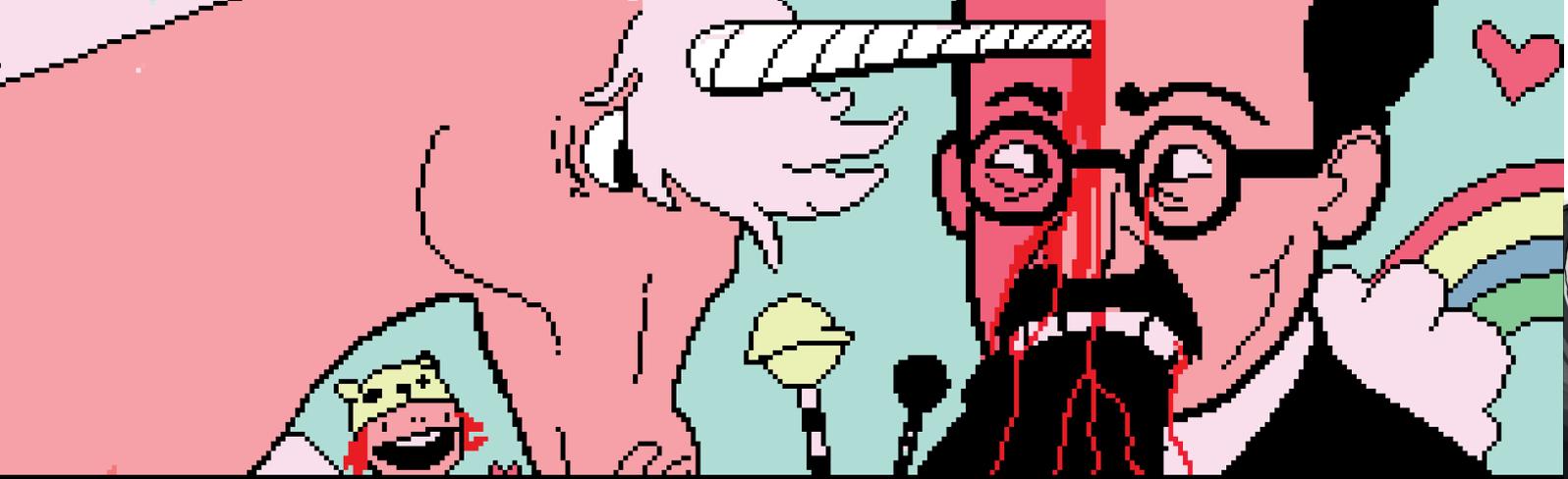
**A Mighty Jill Off Art Retrospective**

Collecting everything drawn by this artist for the cult 2008  
indie videogame *"Mighty Jill Off"* by Anna Anthropy

By James "Harveyjames" Harvey

Foreword by Daphny David

Second Foreword by James "Harveyjames" Harvey



# FOREWORD

By Daphny "Daphaknee" David

hi its me i was jill, im daphny now. i was always daphny but im especially daphny now.

jill was based on me at one of the lowest points of my life. i was in an abusive relationship that i lashed out on with alcohol and anger! it sucked! but i dont wanna talk about that, since the cool thing about jill art these days is its so far divorced from that time. jill has a completely new life now. just like me! wow!

whenever i wanna write about james i have to delete 'harveyjames' because i still think of people as their livejournal handles. and i still think of myself as just some fan of his livejournal, but apparently we're pretty good pals and we have a real good time bouncing ideas off of each other. look. he's holding me hostage to say this. harv-james is the best. he's the greatest. he's so funny haw haw i cant stop laughing, these are tears of joy. but really i am being held hostage.

but hes also really fuckin funny. im so proud he considers me a friend

## SECOND FOREWORD

By James "Harveyjames" Harvey

Daphny had a front row seat to the making of this game and they're going to interject throughout this book whenever they think I've got it wrong. The bottom line is we're touched by the fact that people still respond to these characters, feel inspired to draw fan art of them and have taken them into their collective bosom. Like Daph says, you've given the characters a new life, and for that we thank you.

For all of you, I've put together this collection of every single thing I drew for the project all the way back in 2008. We didn't think people would still be talking about this game an entire year later—

—What?! It isn't still 2009?! It's been *eighteen fucking years*?! I've been friends with Daphny for *TWENTY YEARS*?! I have a house, a partner, children?! I have a *WHITE BEARD*?! Quick, turn on the news. Who's the president? Oh..... oh no.....

# PART ONE: CONCEPTS



Alright. So I'm writing this assuming you have already played and are very familiar with Mighty Jill Off, so I'll jump right into it. Here's the first drawings of Jill. I tried all types of colour schemes, but I recall Anna was fairly set on her suit being all black, which was the right choice. I knew Jill had to be stumpy with exaggerated, unrealistic proportions. I wanted to avoid the clichés of BDSM fetish art- the over-rendering, the abundant fluids, the overt sexuality. Jill is cute, almost desexualised- an odd thing to say about someone in a rubber fetish suit.



Anna: "title screen should feature jill with her hands on her hips. we've talked about this, i'll leave it up to you. black background."

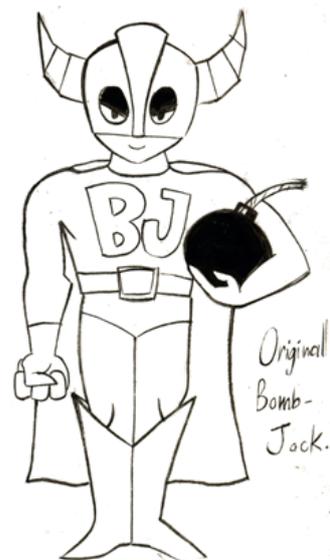
After I turned in my first thumbnails:

"...my only worry about showing jill outside the tower on the title screen is that it may cause some confusion, since the intro cards take place at the summit of the tower. the journey isn't about scaling the tower but about re-attaining a cherished position at the top of the tower. (play actually begins in an oubliette beneath the ground level of the tower, which the player escapes from by using jill's screen-height jump.) you might consider juxtaposing jill (maybe in her hero pose but with an uncertain look on her face) and a depiction of the tower, but not actually depicting her standing outside it."

I think my film school training had kicked in here. Even though it didn't make sense for Jill to be outside the tower, I felt that we needed an establishing shot where we saw the tower in its entirety. It's good to know what you're up against, y'know? Plus, this glimpse of the outside conjures a little world in the player's mind, and helps them invest in the narrative.

Right: Jill amongst my sketch of the original Bomb Jack, which Jill Off is heavily based on. BJ and J/O. Wow! I just got it!

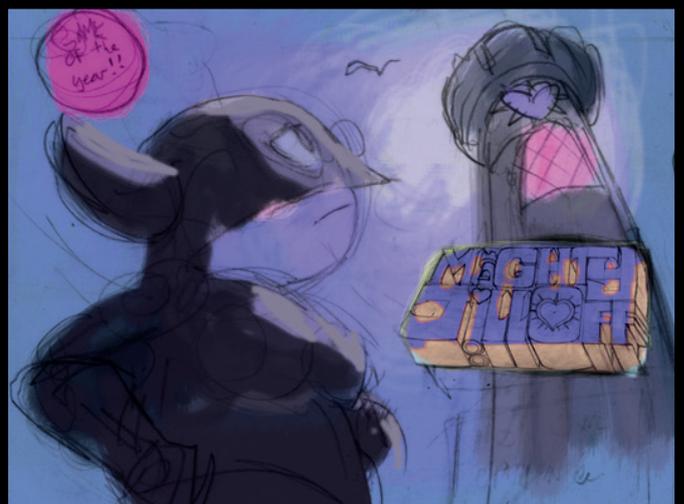
Below: Pixel art portrait I did of Anna that I'm not sure she used.



# The Queen.



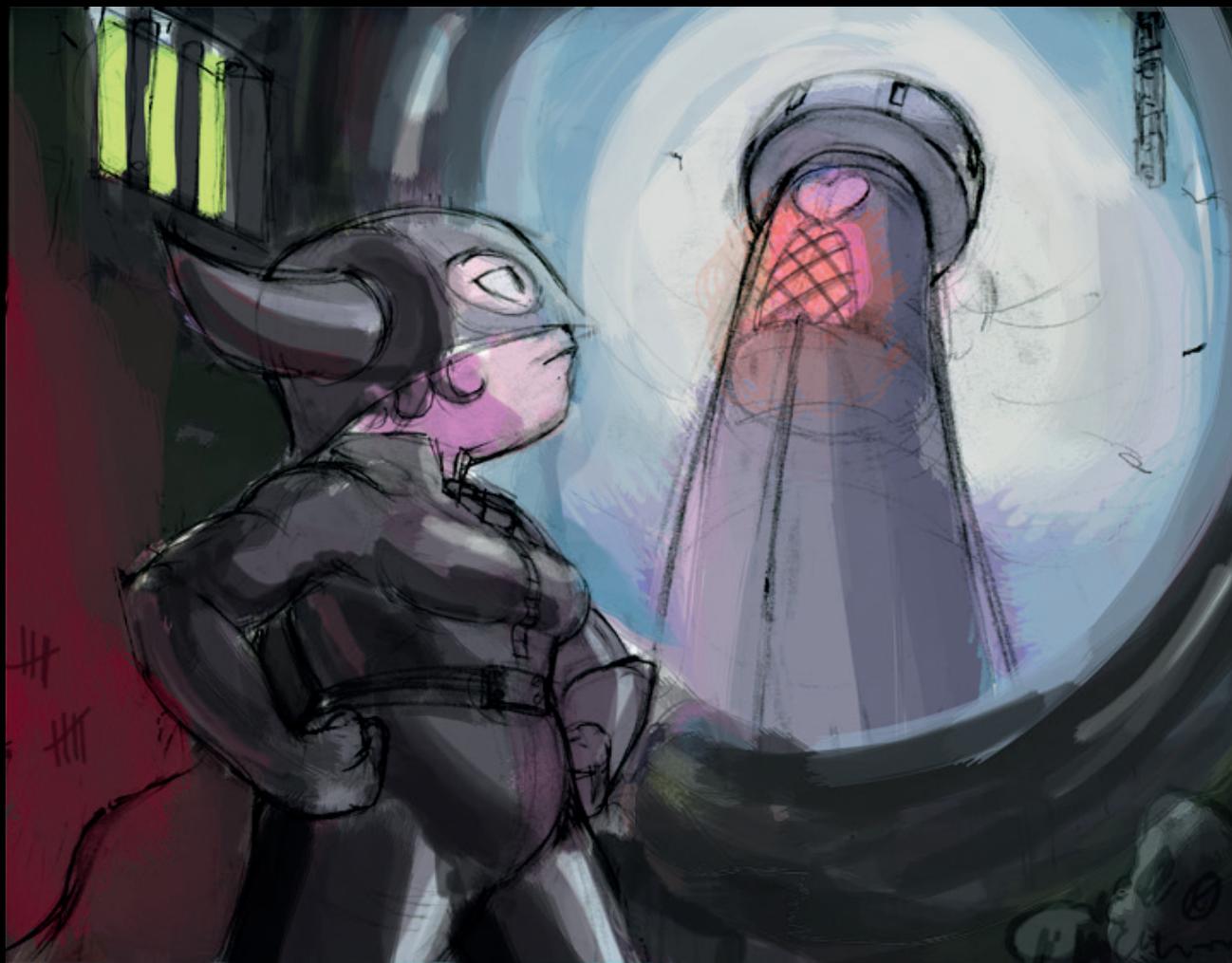
The Queen was pretty much a one and done, helped along by Anna's description: "the queen i imagine in a corset and skirt, frilled like a queen's gown, but short (to show her tall boots). my queen probably has short black hair. she probably has a riding crop in her hand, or something else that can simultaneously be a symbol of office and a kink semiotic." There's a lot made about how the Queen is one of the earliest canonically trans videogame characters, putting her in such esteemed company as Poison and Birdo, but her trans status never came up during our discussions on making the game, and I was never directed to draw her as such. Facially, she's based on one of my livejournal followers whose name I've completely forgotten, who was a cis woman. Of course, none of this is evidence to the contrary that her trans status was intended from the beginning- you'd need to go back in time and read Anna's mind to know for sure (despite my best efforts, these are two technologies I am yet to master).

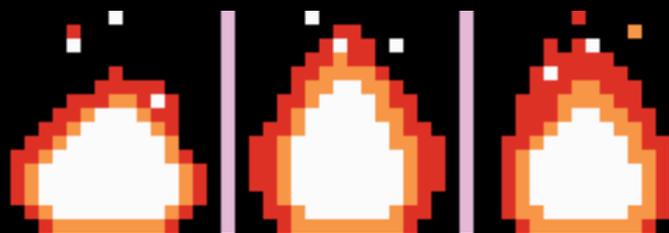




Above: the first take on the logo. Another design I got right first time. After Anna signed off on it, I added detail like the brickwork and the golden spiders on her suggestion.

Below: An attempt to put Anna's notes on the title page into effect. Now Jill's in the Oubliette AND we can see the tower! To my eyes, the image is getting overcomplicated at this point and is losing some of its power.





Top Left: My attempt at redrawing Anna's fire animation. I just went ahead and did this without asking. Anna generally ignored my unsolicited "hey, skooch over" corrections. I probably fought my corner by saying "but I made it BETTER!!" or something equally tactful. Back then, I would often thoughtlessly step on my co-workers' toes like that. I meant well, but keeping the team happy throughout the project is more important than killing yourself to make every detail perfect, especially details that aren't your job.

Left: On a similar note, here's a colour scheme idea I sent to Anna. You'd start out in the black dungeons and it would get progressively lighter as you ascended, eventually with windows showing the rising sun as you neared the very top. Toes! Stepped on!

Below: drawn in the same sketchbook as all the MJO art, there's this gift art impulsively declaring Daphaknee and Danknee my two my two livejournal best friends despite having known them for a scant few months. Daphny asked for aborted dinosaur fetus ghosts around their head but I feel like their claw-like labia were my own invention. Daphny's poo became a little mascot for us for a good while. Not sure where Danny went to.

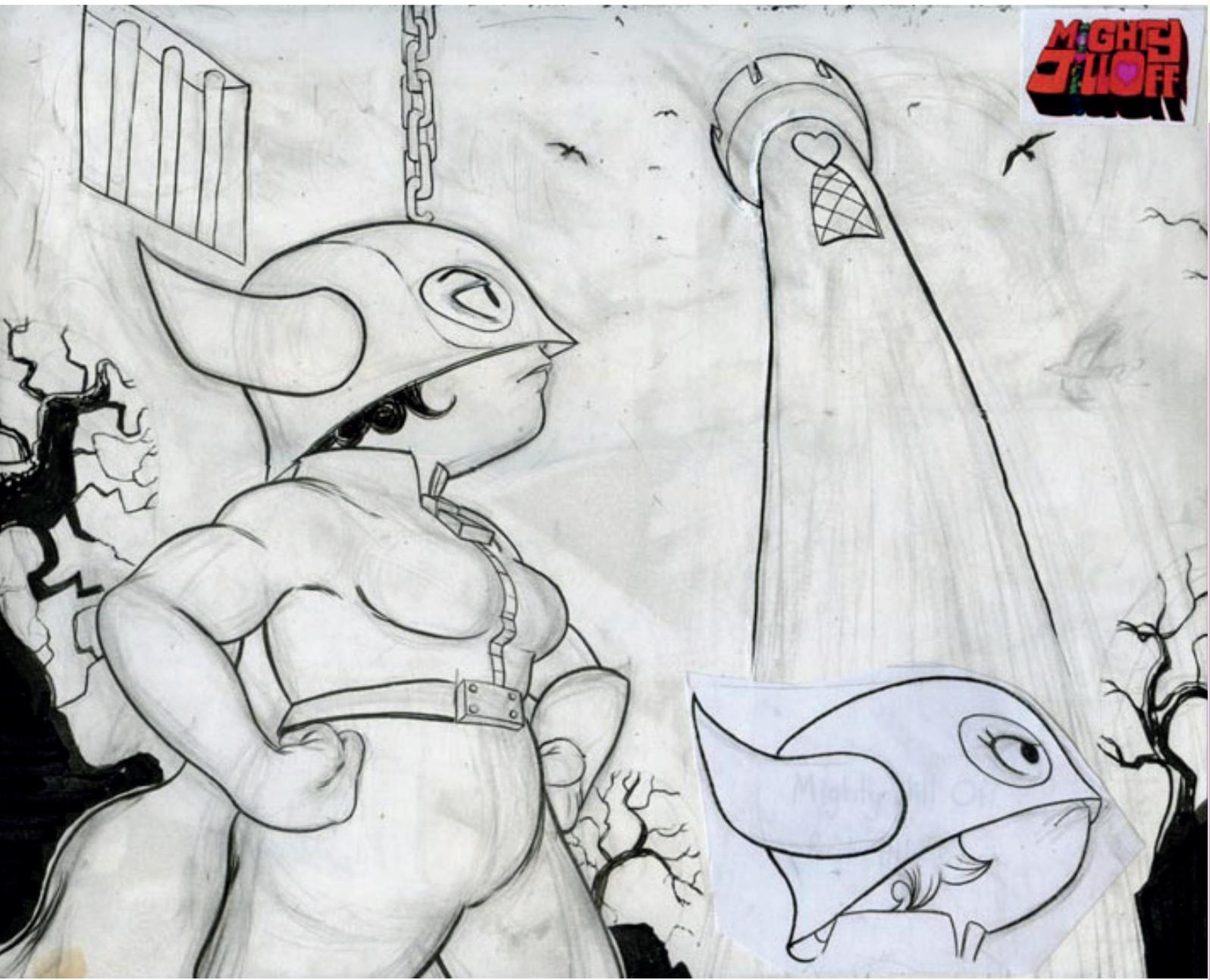


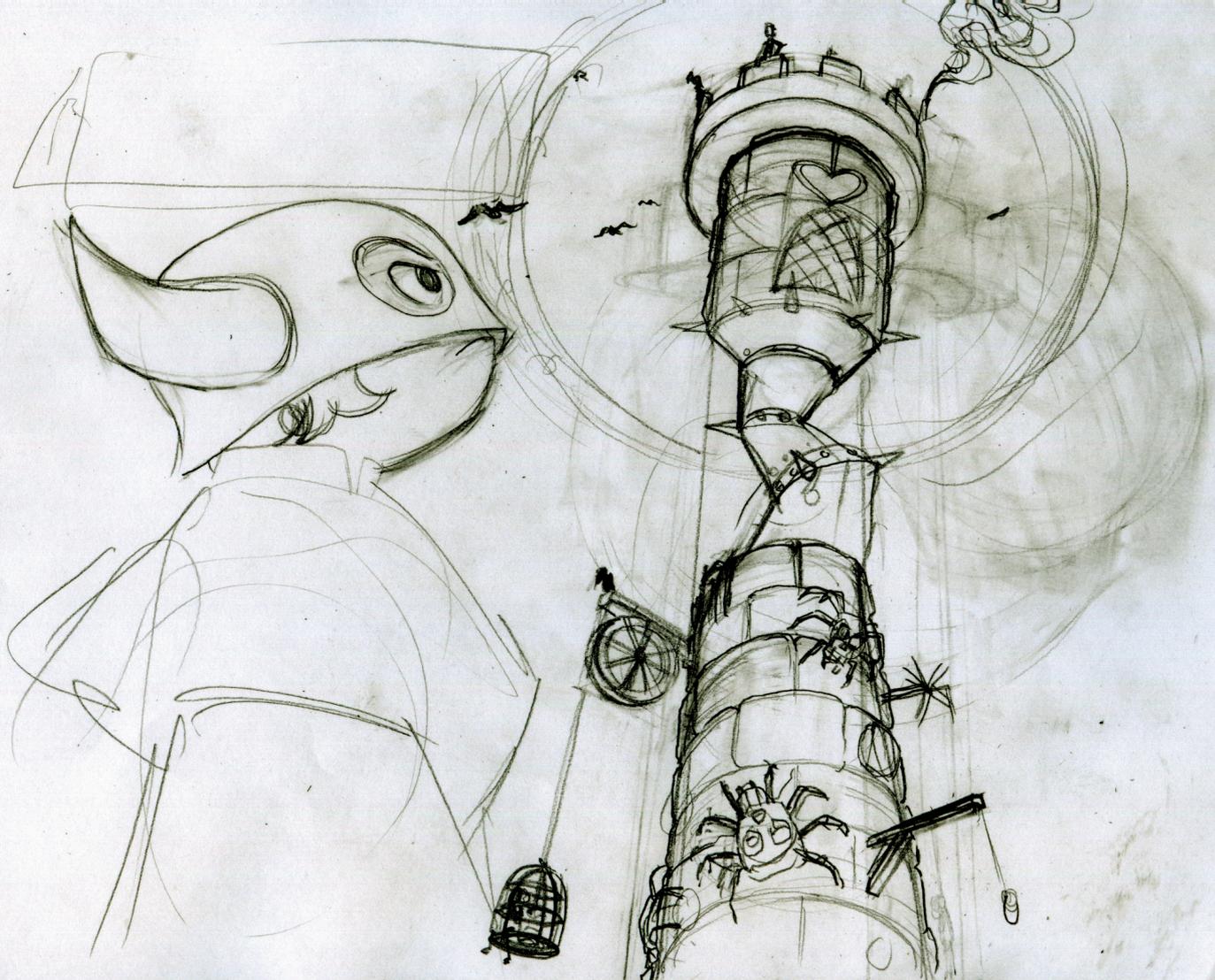


Left: Bat Jill! I don't think I ever intended to use this colour scheme, and was probably just amusing myself.

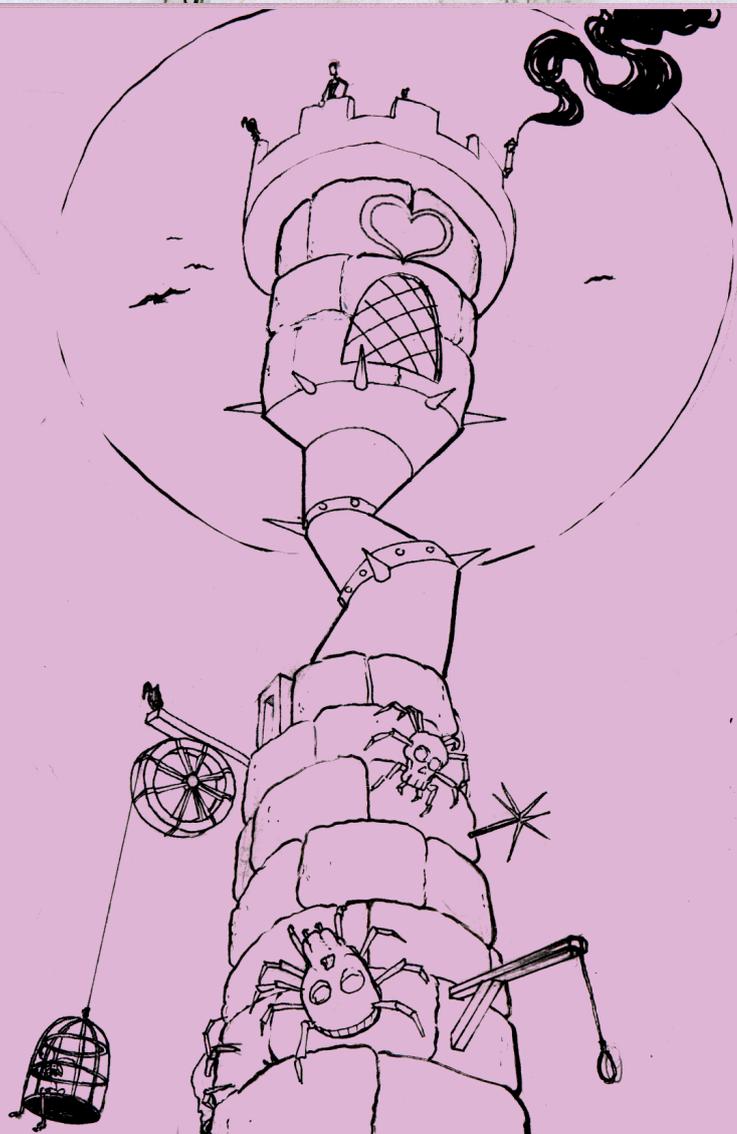
Interesting that the band-aids were locked in from an early stage. Those are a bit of design language I cribbed from Osamu Tezuka. The idea of a cartoon character still smiling and peppy despite being covered in ooch-ow sticking plasters conveys the spirit of Jill quite succinctly.

Below: my first crack at the title screen. you can see the chains and the barred cell window, since I hadn't let go of that "inside/outside" idea yet. I knew Jill's face wasn't right, so I redrew it on a separate piece of paper, compositing it in using photoshop.





We decided the very phallic tower made no sense in the middle of a love story about two women, so I broke up the silhouette with spikes, jagged lines and other gruesome details. A gallows here, an oubliette there, and... is that a TV aerial?! The loveheart, naturally, was chosen for its yonic symbolism.

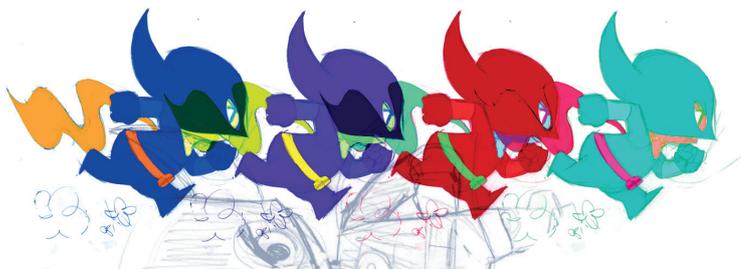
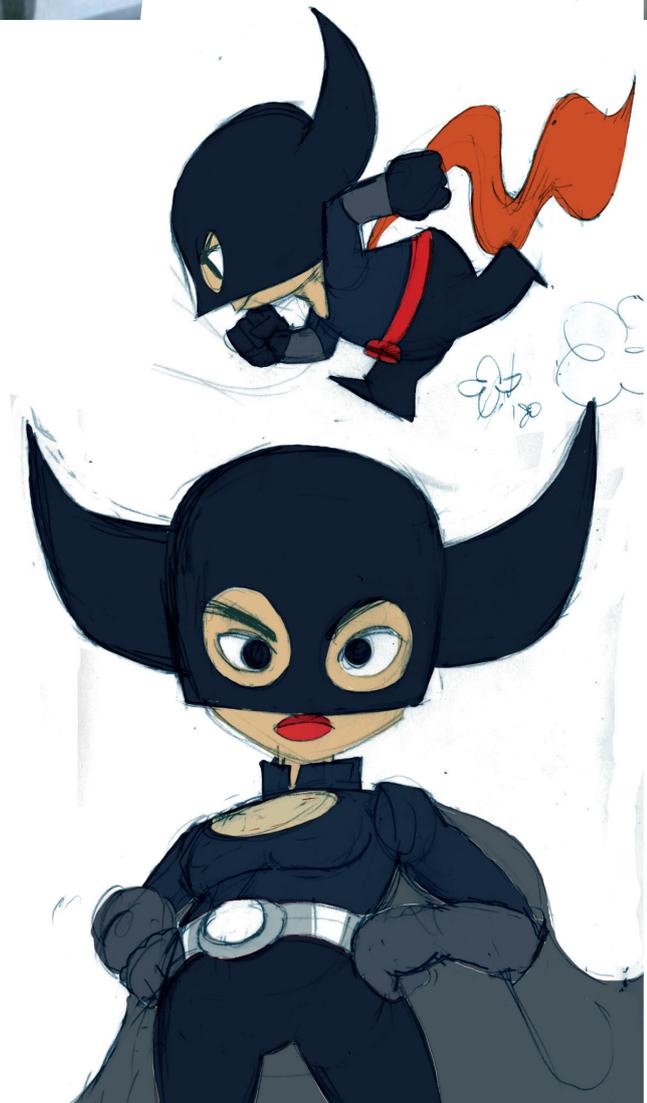


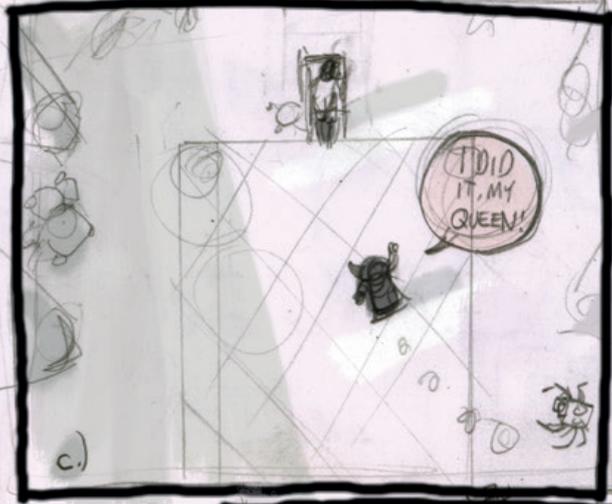


Above: here's the thumbnails for the intro, which didn't need extensive revisions- I just blasted 'em out and was happy with what I came up with on the first try. Jill's horns drooping when she's sad is a very cartoony, Bugs Bunny sort of a detail. That's my 5 years of animation school, largely spent obsessing over the Looney Tunes, peeping through.

Following page: Conversely, I thumbnailed every conceivable angle for the closing sequence. Clearly I didn't want to leave a single stone unturned. Why was that? No idea, but I do feel like I made the right choices (even if I would love to try an overhead shot like that again somewhere else).

Right: a rare Jill with lipstick. Tried it, didn't look right. Not really her vibe. Queen Jill?





09/15  
22 23  
02



# PART TWO: OPENING CREDITS

*a game by*

*Anna "Deezegaga" Anthropog  
CS2*

*with art by*

*James "Harveyjames"*

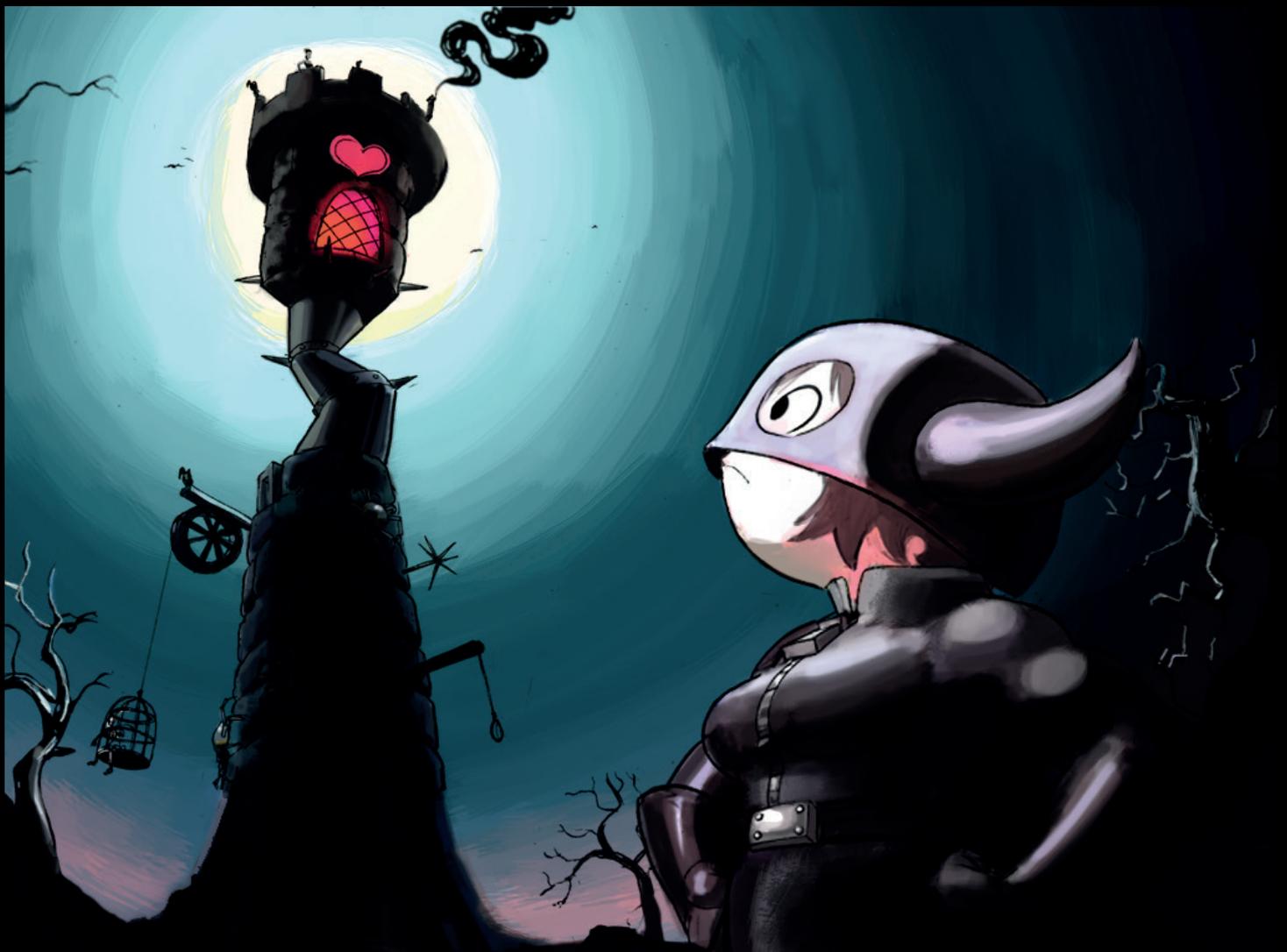
*Harvey*

and music by  
Andrew  
“Andonuts”  
Toups

I wrote all these. I was going for gothic, ornate and baroque. I did an okay job writing Anna and Toups' names, but my name looks like a font they'd use in Club Libby Lu.

dedication  
for the Artisans

# PART THREE: THE ILLUSTRATIONS





Preceding page: The finished title screen graphics.

Above: I remember driving Anna crazy making endless revisions of this single image, making tiny tweaks to things like the angle of the belt, the lineweight of her eyelashes and so forth, right up until the game's launch. It felt important, so I wanted it to look perfect. "This is why I both love you and hate you, James", she said.



# INTRO



*Anna's script: intro. jill is on her hands and knees licking her queen's boot (knee-high, high-heeled, black leather). the queen sits on her throne.*

Daphny's a huge fan of *Cerebus The Aardvark*, which by 2008 I'd attempted to read and bounced off of more than once. My biggest takeaway at the time was the way Dave Sim and Gerhard used architecture as part of their storyteller's toolbox, just as much as posture, facial expression, etc. The queen's throne is a symbol of her power and is echoed in the line of the huge columns holding up the walls of the castle. Semiotically we're being told that the castle *is* the Queen - strong, unmoveable, cold and austere.

The veteran illustrator in me cringes when I see these drawings on the following page (in fact, he just said "yeesh" out loud. The neighbours heard). There's nothing on this page that I would try to pass off as a finished drawing today, but it gets the job done. I was still a rookie in so many respects. It's interesting to note that I would often scan in one "dirty" and one "clean" version of the image and combine them in photoshop to create a painterly look. You'll see a lot of that technique over the course of this section.





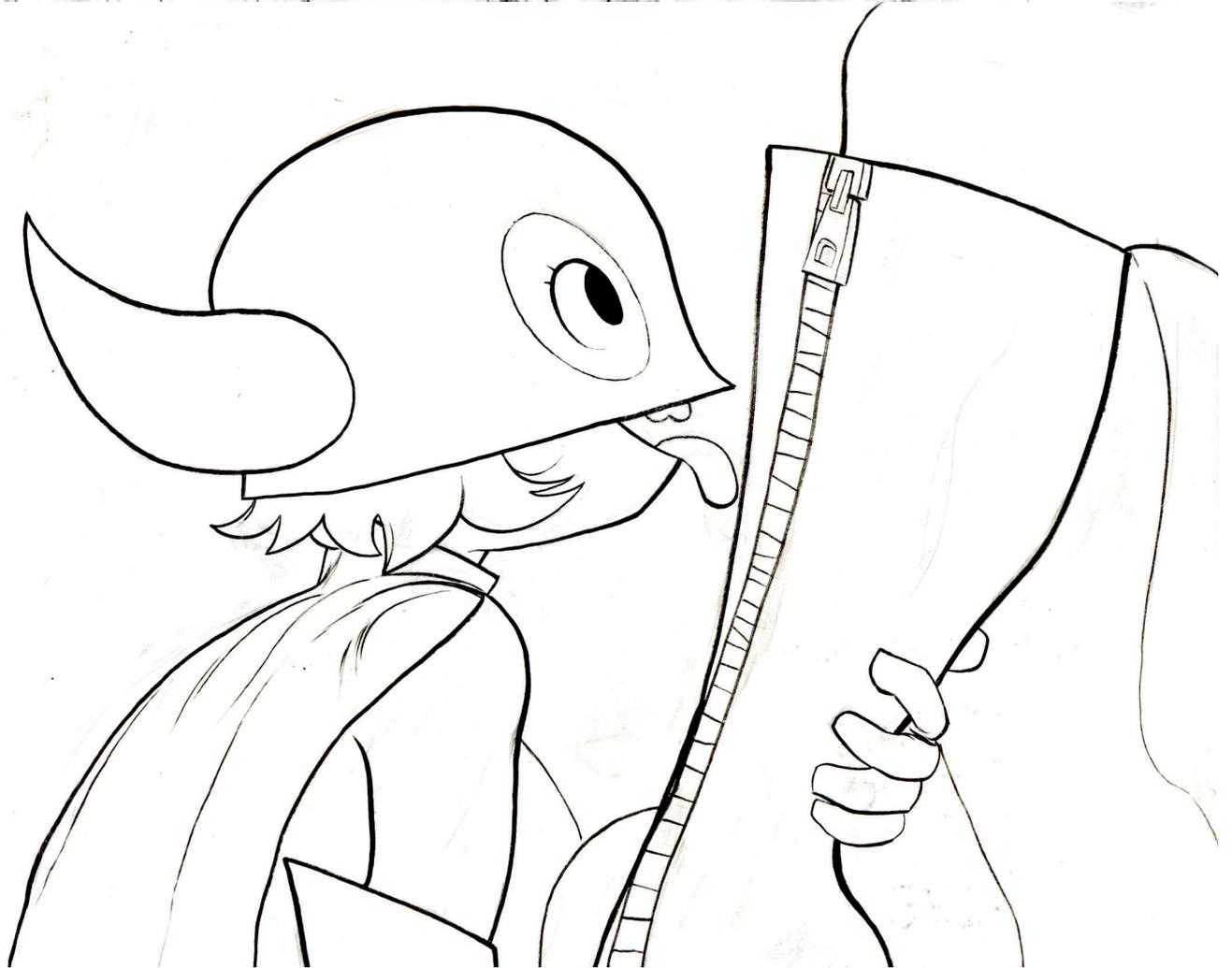
*Anna's script: closer shot of jill's tongue moving up her queen's leg, toward the top of her boot.*

Jill's got a sort of "puppy dog" personality that makes this image cute rather than erotic. I suppose that's what makes this story unique- it's a BDSM love story that totally eschews eroticism. Daphny worked at a dog daycare. They've got that puppy dog personality too, but it's a puppy that yaps at strangers and shits all over the floor.

You can see my notes on the following page- "This is for my friend's video game..." like I was terrified someone would be leafing through my sketchbook and think I was into this type of thing. In hindsight, people are more likely to think you're cool if you're into kink and fetishplay than if you're into just ladies with their boobs and vaginas out (which also featured heavily in my sketchbook, with far less forelock-tugging caveats).

Again: note how I scanned my pencils, then inked over them, erased the pencils and scanned the inks. This is so the pencils could be composited back into the finished drawing as needed, preserving a rough-hewn organic feel that I felt was necessary given the intimacy of the scene.

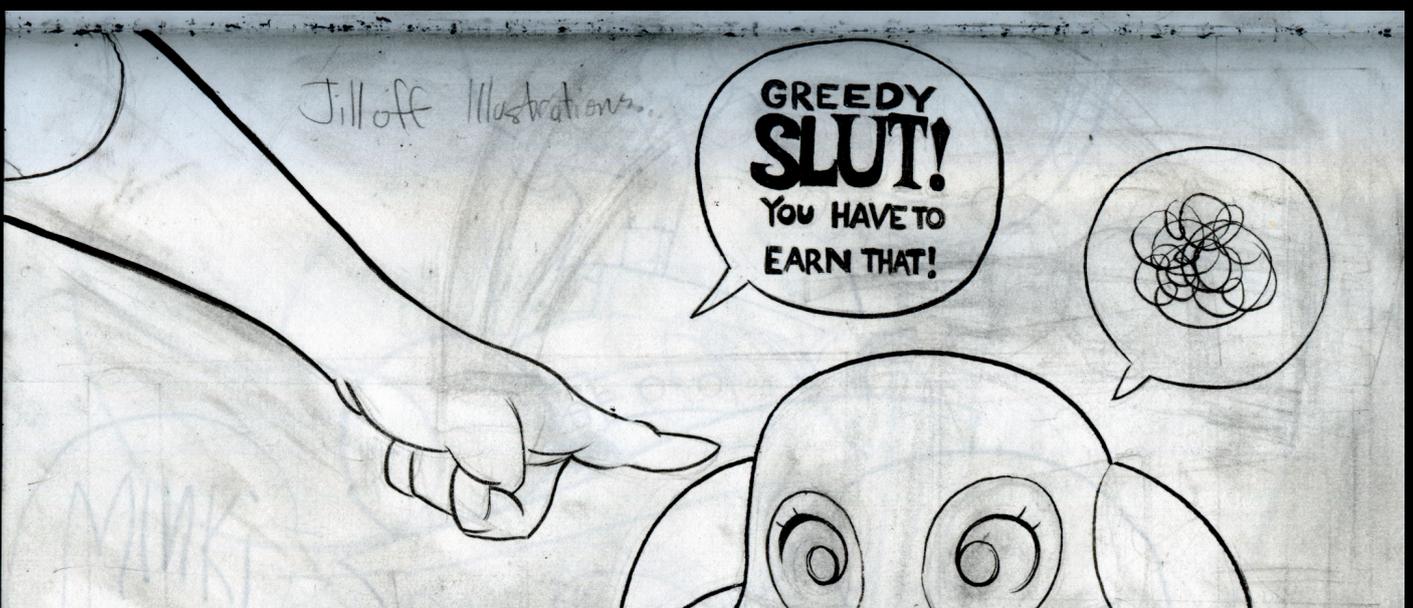
Daphny: "okay I do not shit on the floor. if i ever shit on the ground it'll be the dookie equivalent of latte art. it will have PURPOSE it'll be a PORTRAIT"

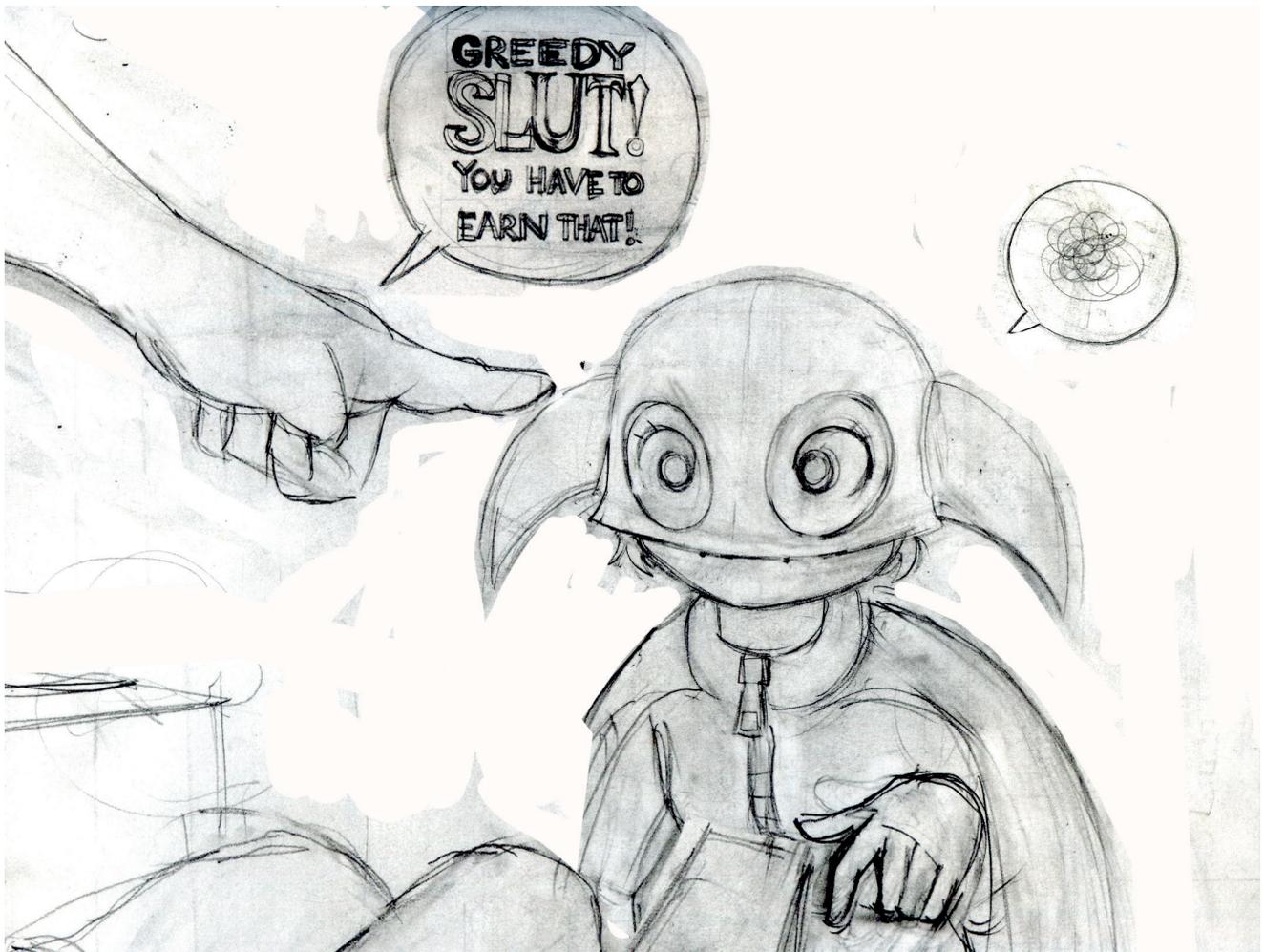




Anna's script: the queen points down toward a saddened jill. "GREEDY SLUT! YOU HAVE TO EARN THAT!"

Top right is an image I labelled "test", a quick and dirty digital painting over pencils which I presumably sent to Anna to see if she had any notes. Jill's doing a Woodstock from *Peanuts*-style grumble emote, and the lettering is another attempt at a *Cerebus* sort of thing. Again, an odd confection of influences to bring to a BDSM game. P.S. please look at the gross inner spine of young me's sketchbook, full of eraser gunk, below:





# ENDING



Anna's script: *outtro. the queen is seated in her throne, an air of disinterest, her legs crossed. jill, kneeling, is giving a humble kiss to the near foot. "i did it, my queen!"*

Clearly Anna let me deviate from the script a little for this one. I just felt like it would be jarring to cut to such a static image after the breathless, kinetic action of the gameplay preceding it.

Note that Jill didn't have sticking plasters on her body in the intro or the title screen, but she has 'em here. They're to symbolise the lumps she took on the way up the tower! But they seem to have become an iconic part of her character when she's depicted in other media, including *Super Meat Boy*. I'm cool with that- it's a very distinguishing feature, and a nice little symbol of who she is- beat up, but happy for it.

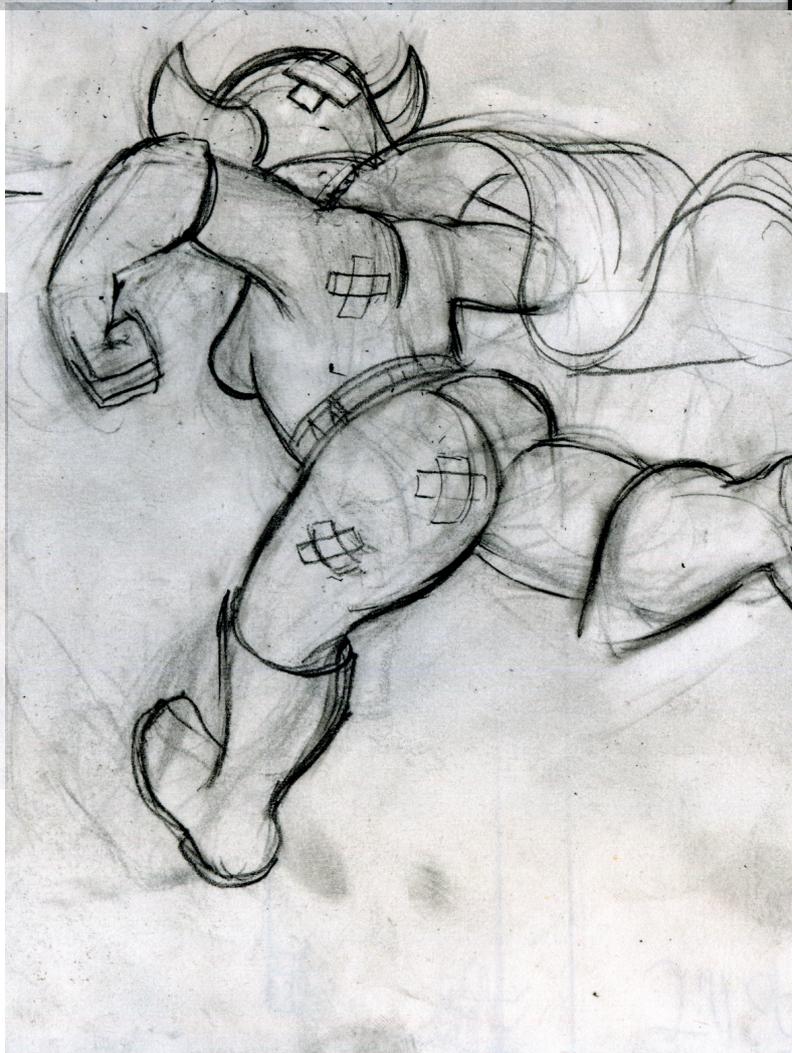
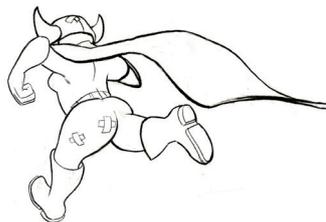
I DID IT,  
MY  
QUEEN!

this is  
the best  
one.



make

I DID  
IT,  
MY QUEEN!



You can see I tried a few times on this one. It's funny because the first drawing I did (top, right) is probably the most appealing and technically well-drawn, but it doesn't capture the exhausted, clumsy eagerness I wanted to communicate.

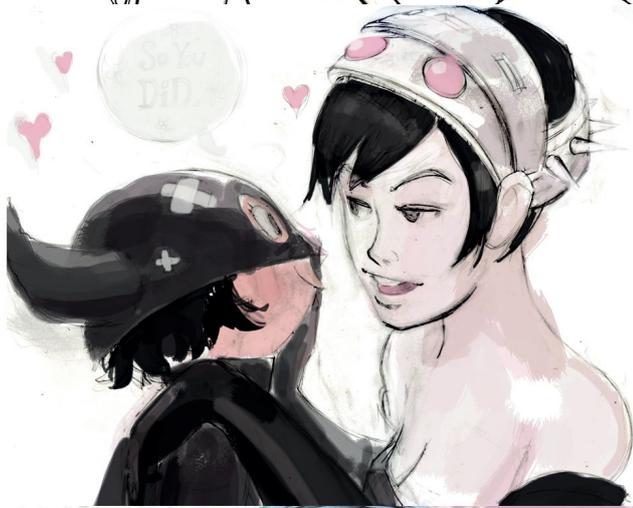


Anna's script: "so you did." the queen, smiling, holds jill's head in her hands. the queen's face is at the top right corner, jill's at the bottom left.

I was proud of this one. I remember my youngest sister seeing this and telling me "the Queen is beautiful!" It meant a lot, since she was always the harshest judge of my drawings of women, whether she was laughing at the nonsensical anatomy I drew in my teenage years or her general bemusement at the (her words) "japanese-y" women I constantly drew around this time, all vacant stares and pillowy lips. Our housemate Danielle called those drawings my "penwanks".

The Queen isn't that. There's something subtle and controlled about her beauty. She looks like she plays in an industrial rock band whose songs are all named after French new wave movies. Again, she's based on one of my Livejournal followers, whose face I'd only seen in her 100x100px profile picture. My interpretation of what she looked like up close is mostly guesswork.

To the right, you get another good look at my process for combining pencils and inks. What looks like eyeshadow is just a smudge from my pencil eraser. By having the pencils and inks on separate layers, I got to keep happy accidents like that wherever they arose while deleting the visual noise that added nothing to the image.





*Anna's script: a dizzy-looking jill faces the viewer, on her feet, tied in ropes and wearing a ball-gag. the queen stands next to her. "now get down there and do it again!"*

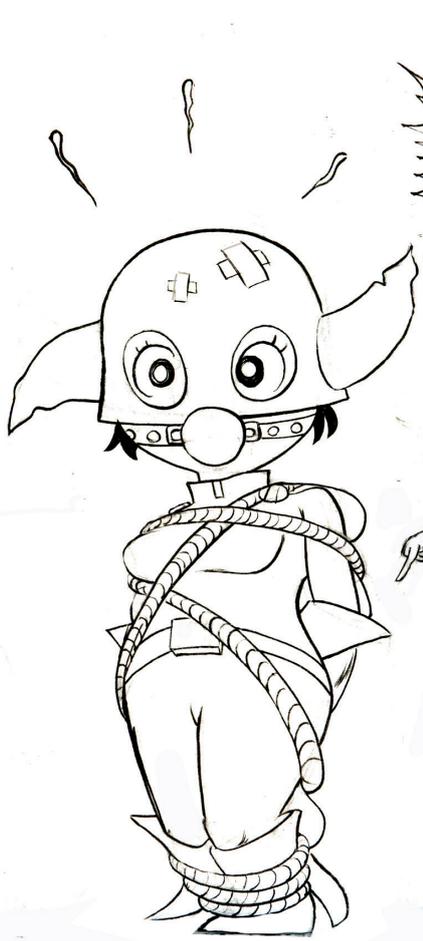
The only official full body shot of the Queen. Anna said her skirt should be "frilled like a queen's gown, but short" but what I've drawn is more like a Roman centurion's pteruges. Where her headpiece comes from is anyone's guess. It seems like I made it up. The spikes do put me in mind of Queen Boudicaa and her (possibly apocryphal) spiked chariot.

Daphny and Anna would often set me straight on my depictions on weird sex stuff. I had a comic where there was a joke about fisting and Daph immediately jumped on it- "THAT ISN'T A REAL FISTING FIST!" - and they had me redraw it. I thought you just shoved your whole fist up the person's ass, but it's more like you pinch your fingers together in a claw kind of a dealie. Thanks, Daphny. They should call it something else, though.

That's what makes the ropes in this picture so surprising. I've seen comic books where the main character gets tied up and you think "WOW, this artist really knows a great deal about tying people up! And they think about it a lot!" This is not one of those instances. I'm surprised that rope-master Anna signed off on this. Assuming the ropes at the back are as bad as the front, then if Jill can't get out of those ropes she isn't trying.



NOW GET  
DOWN THERE  
AND DO IT  
AGAIN!!



NOW GET  
DOWN THERE  
AND DO IT  
AGAIN!!



NOW GET  
DOWN THERE  
AND DO IT  
AGAIN!!



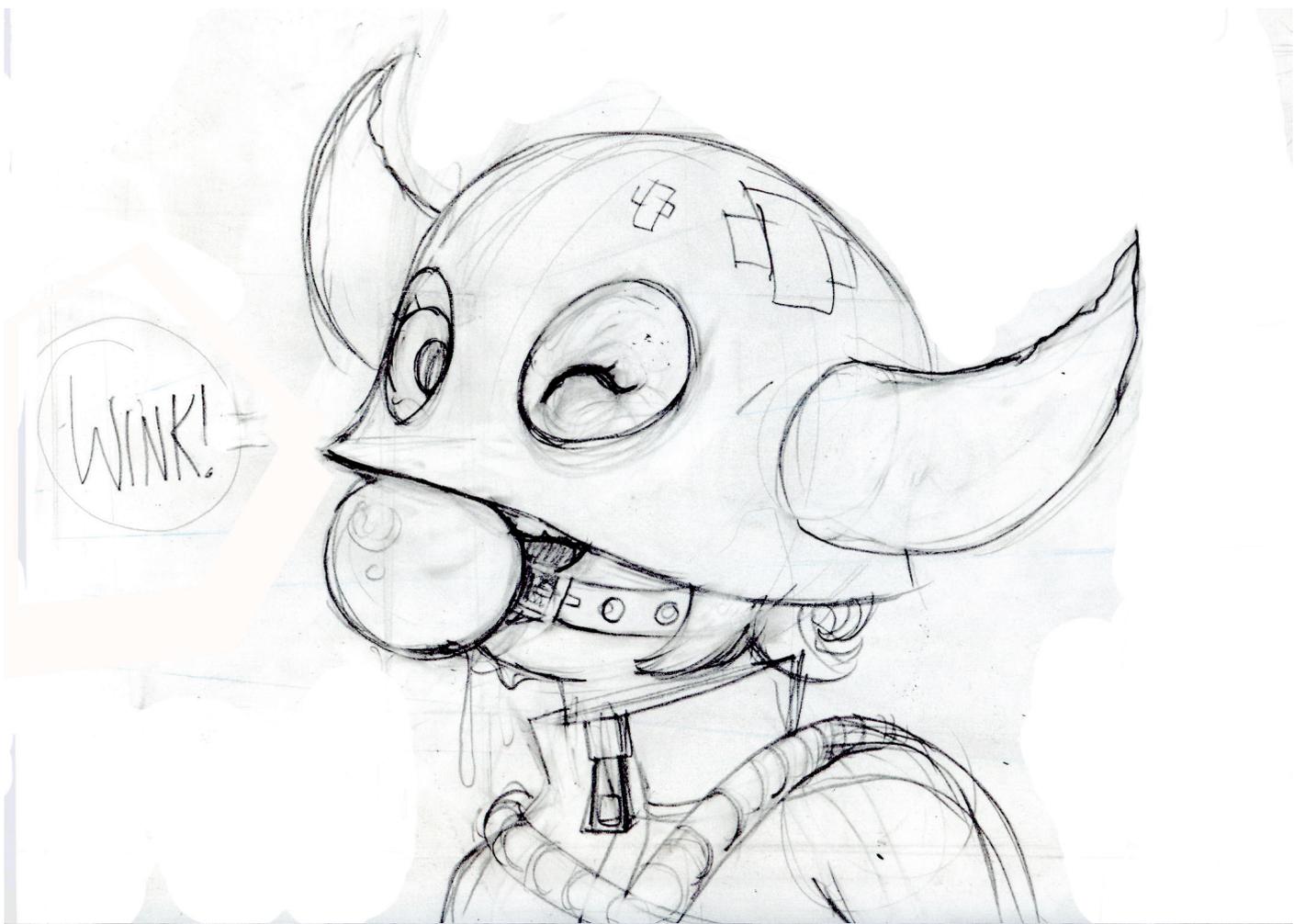


Anna's script: *close-up of jill's face, winking (and smiling around her gag).*

Another giveaway that I knew nothing about BDSM and fetishplay: That ball gag isn't even in her mouth! She could just waggle her chin a few times and it would fall off, I reckon.

What's notable here is how many things should be shiny, but aren't: the ball, the helmet, her zipper. That's definitely a choice. Too much fetish art is glossy, slick, overrendered, and I always found it immediately offputting whenever I'd stumble across it on deviantart or wherever. How am I supposed to know if I find pregnant Sonic The Hedgehog attractive or not when I'm distracted by the moist, glistening highlights on every vein, muscle, and droplet of cum?

I found an interesting extra nugget from Anna in my notes, clearly referring to an early draft: *"for the ending the image in my head is of jill between the queen's legs, her face turned toward the viewer, winking and giving a thumbs up. but it'll probably be a few screens and the queen will have to have an active role in it. i will get back to you!"* Feels like the concept evolved for the better as we went along, there.



## PART 4:

# Jill Off Harder



Jill Off went down pretty well and got some good notices, so later that year we went back to the well for a harder version with a secret ending you only get if you complete the game fast enough.

The colour scheme is different here because I wanted to bring it in line with what Anna's game levels actually looked like- reds, golds and greens, rather than the austere monochrome I pushed for originally.

Anna's script: 1. the scene of jill running towards the queen's throne. dialogue: "i did it, my-". the queen's pose in the distance modified from the original to indicate that:

# Jill Off Harder



Anna's script: 2. she's clutching a plush doll of jill to her chest adoringly. jill is paused in mid-sprint, her eyes shock-wide. "--queen." the queen's mouth is hidden by the doll, but her eyes are wide in surprise and fury. i'm envisioning this scene as a side-view, with the queen's throne on the right and jill on the left.

I can't find anything to back this up, but I swear to god this part was my idea.

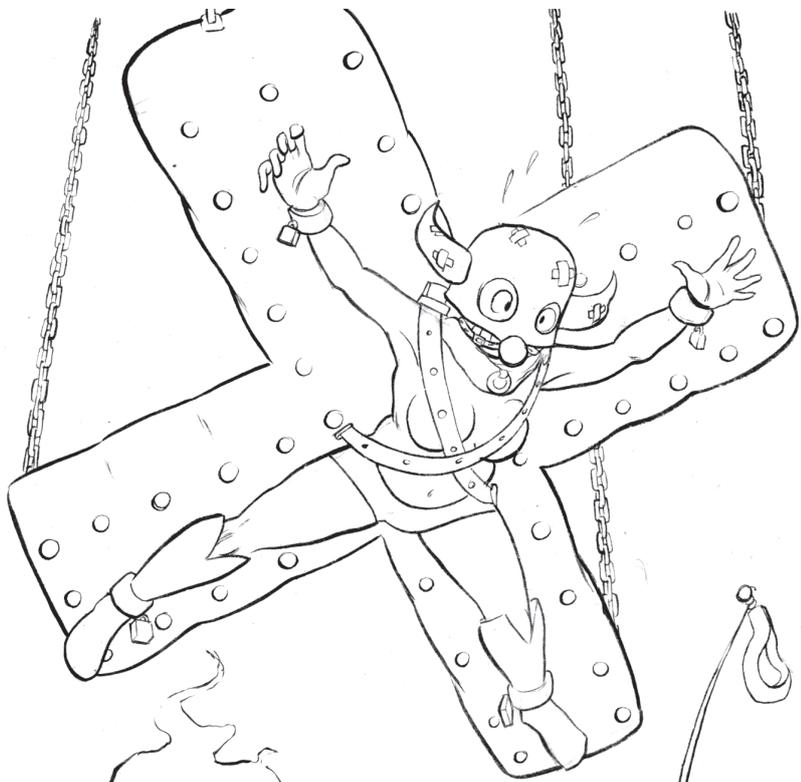
Daphny: "it was more collaborative. anna wanted special scene for beating the hard dungeon, it was definitely you or me who thought of jill plushie."



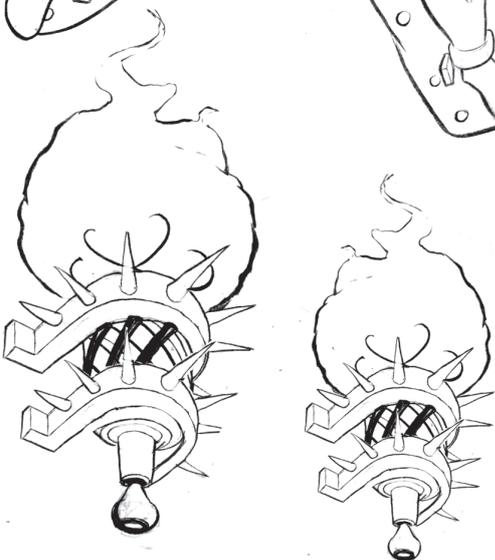
Anna's script: 3. jill is strapped to an x-frame and gagged. the view is looking over the frame so that we see the queen raising her crop in rage. though i'm not sure how possible that perspective is. jill should probably be topless in this scene, but no boobies visible (which shouldn't be hard because of the cross and/or the cropping of the image).

Again, I had no idea what an x-frame was! Anna had to fill me in. (It's also known as a St. Andrew's Cross.)

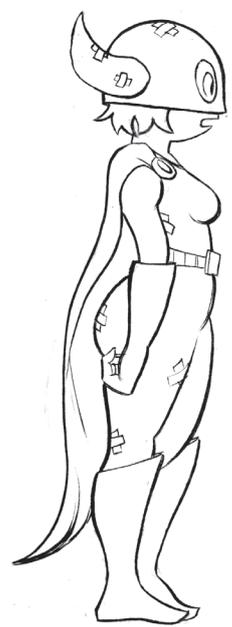




YOU'RE GETTING  
**ONE FOR  
EVERY MINUTE  
YOU TOOK!**



--QUEEN.



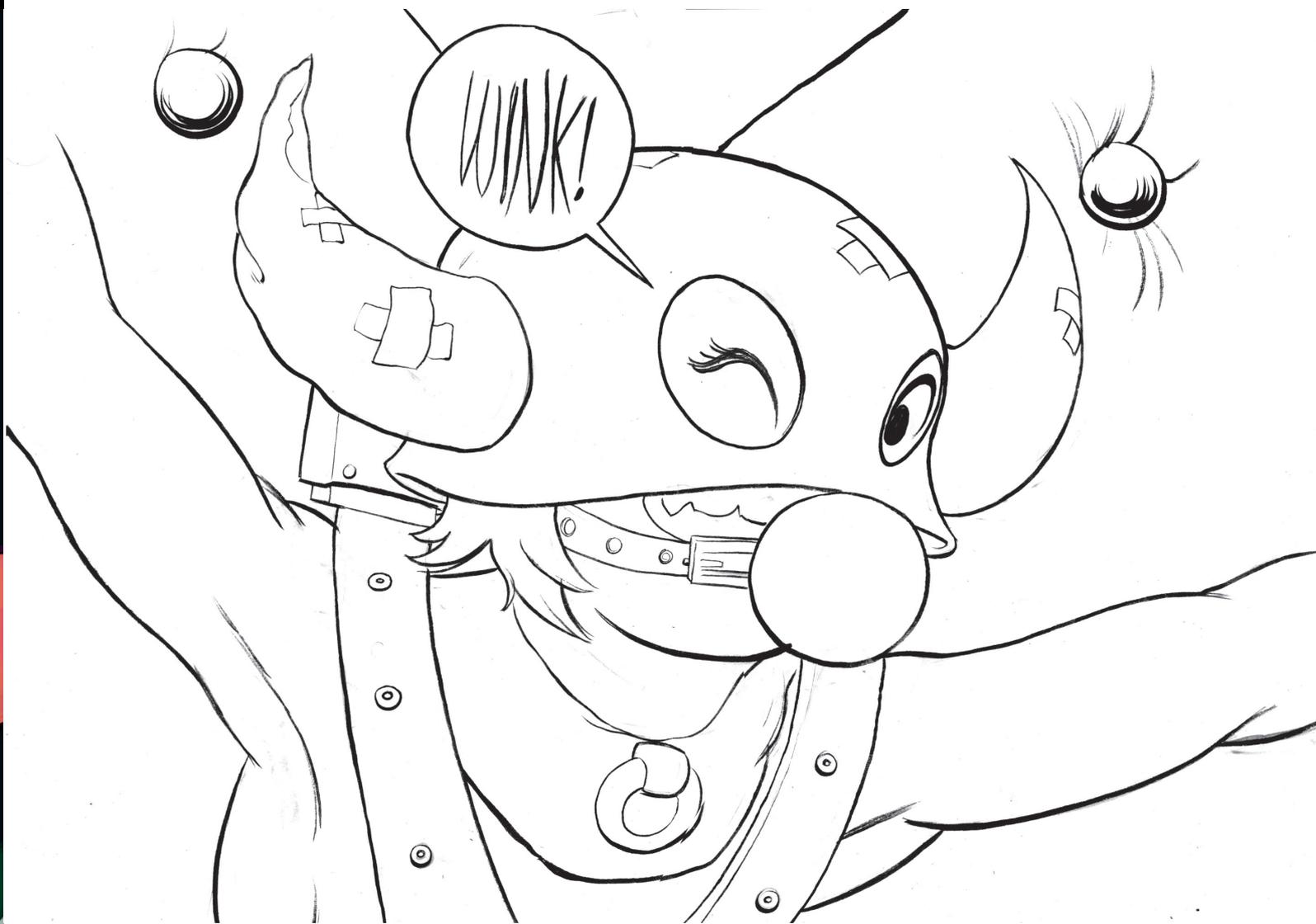


Anna's script: 4. close up of jill winking, modified from the original.

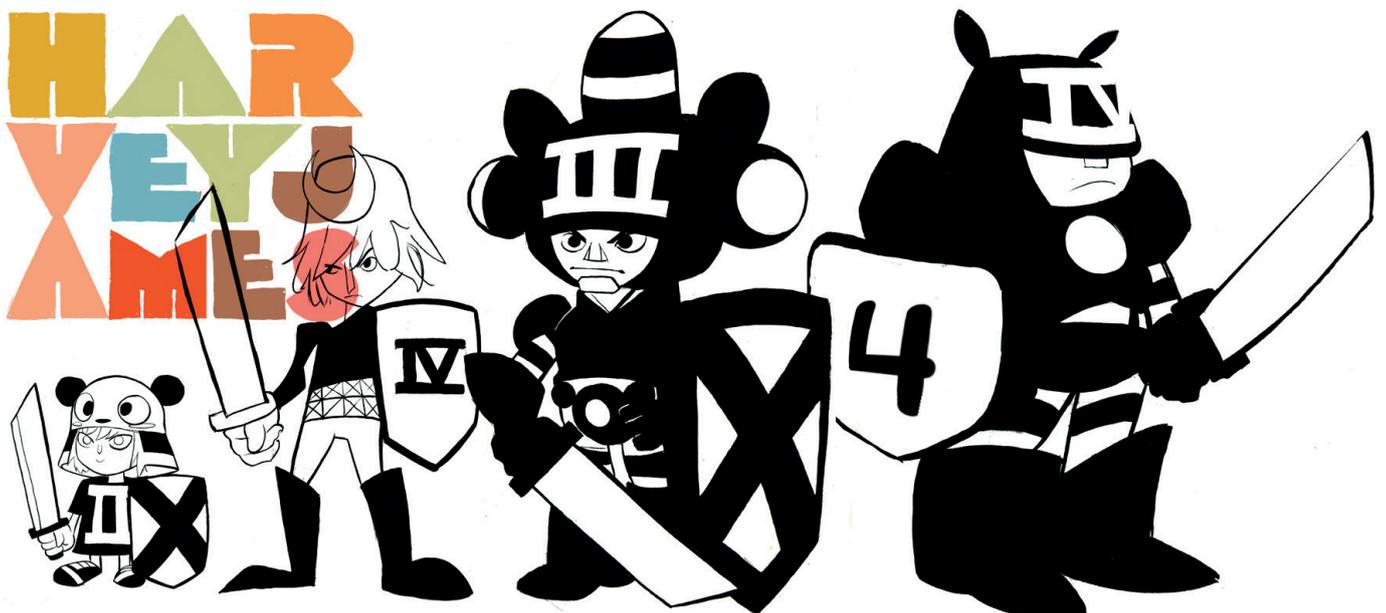
So that was that. I was happy people liked Jill Off and they thought that my art meshed so well with Anna's game design, since I was a fan of hers for a good while before we became friends. I figured that we made a good team, and maybe this was the start of something? But Anna went with a different artist for her next project, so I moved along too.

I'm looking at my emails from August 2008, when we were wrapping up Jill Off Harder. Anna was talking about me flying out to California to attend the Independent Games Festival, where MJO was in competition. It probably would have been a good idea and an extremely useful networking event, but I was non-committal, since I had a lot going on at that point... like, teaching English in South Korea, where I lived. I have absolutely no idea how I managed to do all that art AND work my teaching job that required me to wake up at 4AM and get home at 7PM, but I did it.

Jill was just one of several videogames, comics, and other projects I was working on at the time. On the right is concept art for something I was developing for videogame reviewer/male model/CIA spy Tim Rogers, who I'd met in Japan that year. As I recall, it was a sort of top-down competitive Gauntlet-like with a focus on player vs. player combat. A few sketches was about as far as it went.



Mighty Jill Off came at a time in my life when I was collaborating with as many people as possible and making as much work as possible, and was just one of many things I did in an incredibly busy year. So much of what I did back then was done for free and went absolutely nowhere, so I feel blessed that this one thing is still being talked about and it still means something to people. Which brings us to our next chapter:



# PART FIVE: EVERYBODY JILL OFF

In November of 2008, we decided to do a fanart competition, which got a whopping 22 entries and was considered a roaring success by all. I forget what the winner got- a felt Jill hat, or something like that? Daphny says there was also a "bad fanart" competition where game art superstars Paul Robertson and Mariel Kinuko Cartwright entered and won signed diapers. The things one forgets. But the runners-up of the main competition got customised Mighty Jill Off activity books, which I made by vandalising Hello Kitty notebooks I bought from WHSmiths after I got back to England. I apparently made five such books, some of which I scanned in and am presenting here. If you want to have a go at these activities and share them online, be my guest!



**MIGHTY JILLOFF®**



To  
**ARTTU**

runner-up  
in the "EVERY  
BODY JILL  
OFF" competition  
#3 of 5

#3

OH!

GOOD!



# "PICASSO She Ain't!"

the Queen is making Jill  
paint an abstract portrait of her  
for her boudoir! help the poor  
girl out! (you can use real paint  
if you want.)





# POMP and Ceremony

help Jill get dressed  
for the Queen's parade  
this evening! make her  
look snazzy!

(you might want  
to use construction  
paper and glue.)





# TO MITZ

CONGRATULATIONS!

RUNNER-UP IN THE "EVERYBODY JILL  
OFF" COMPETITION, 2008

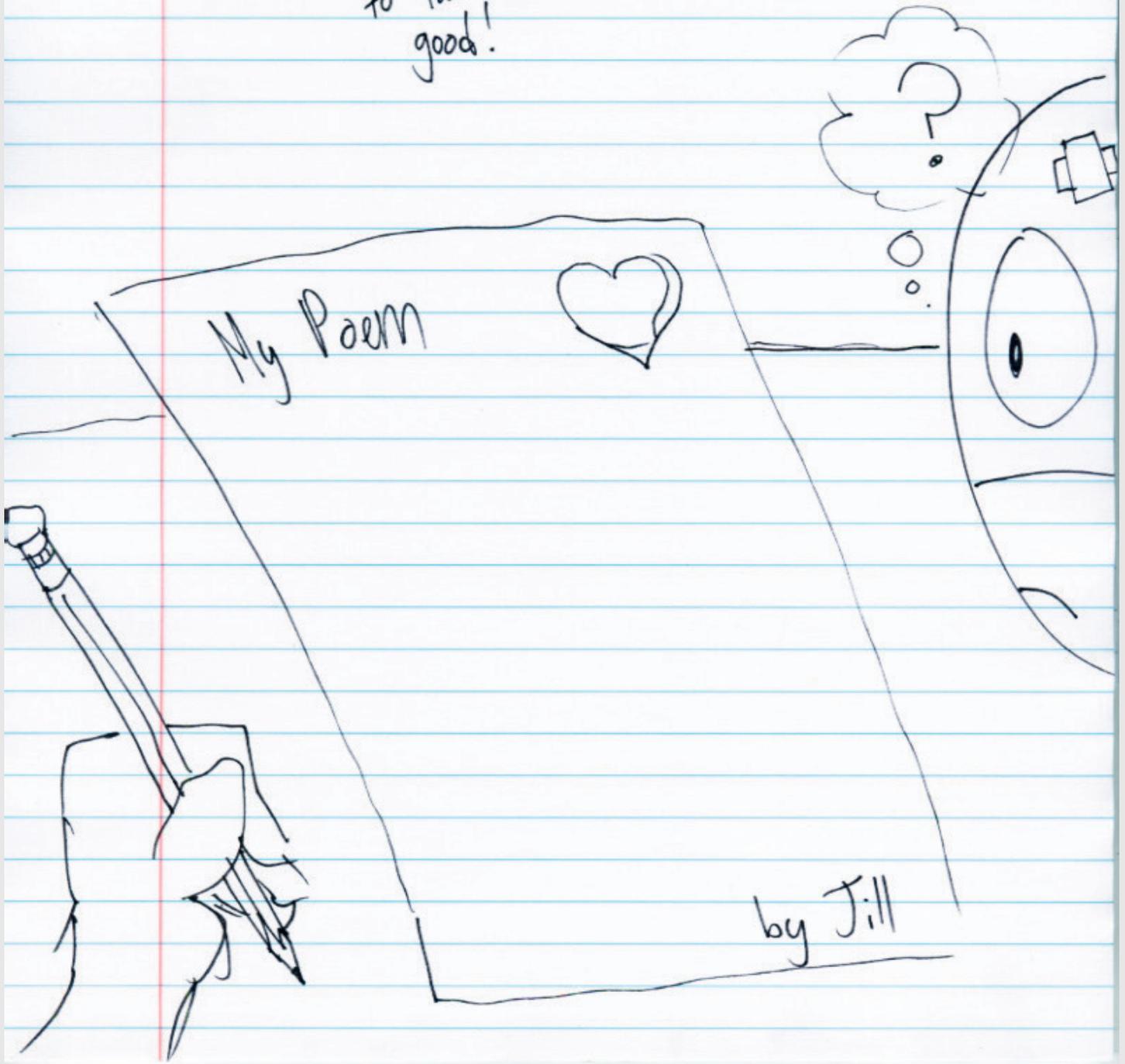
this is notebook #5 of 5

**BURP!**



# Poetry Corner

help Jill write a love poem  
to the Queen. It had better be  
good!



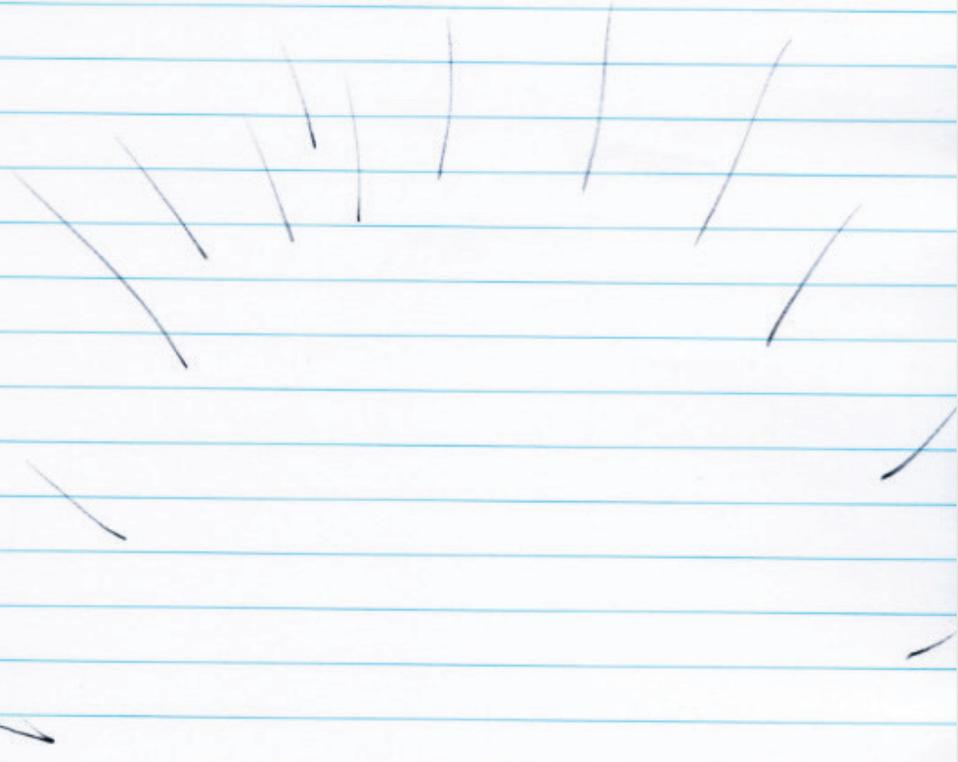
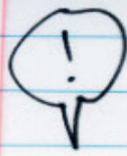
# POMP AND CIRCUMSTANCE

help Jill get dressed for the Queen's Parade today! Make her the belle of the ball! (you might want to use construction paper and glue.)

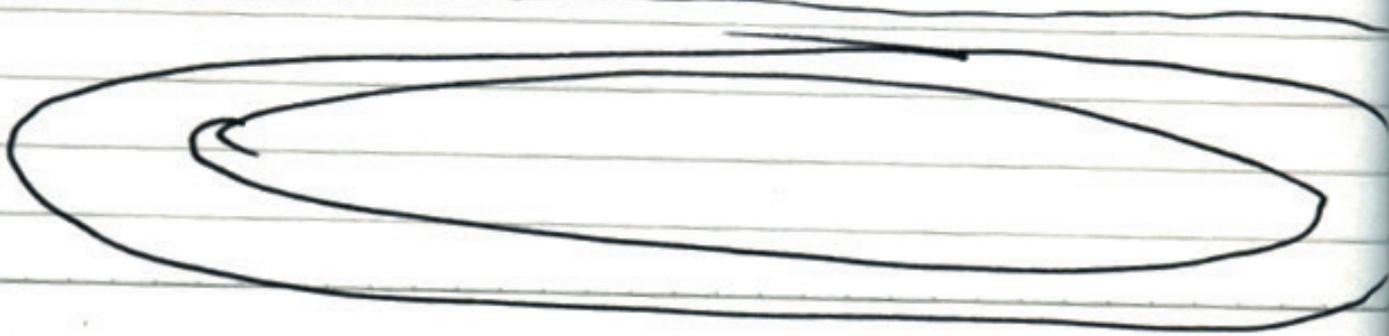


# FOR FUCK'S SAKE

Oh man! What's Jill done to make the Queen so angry?

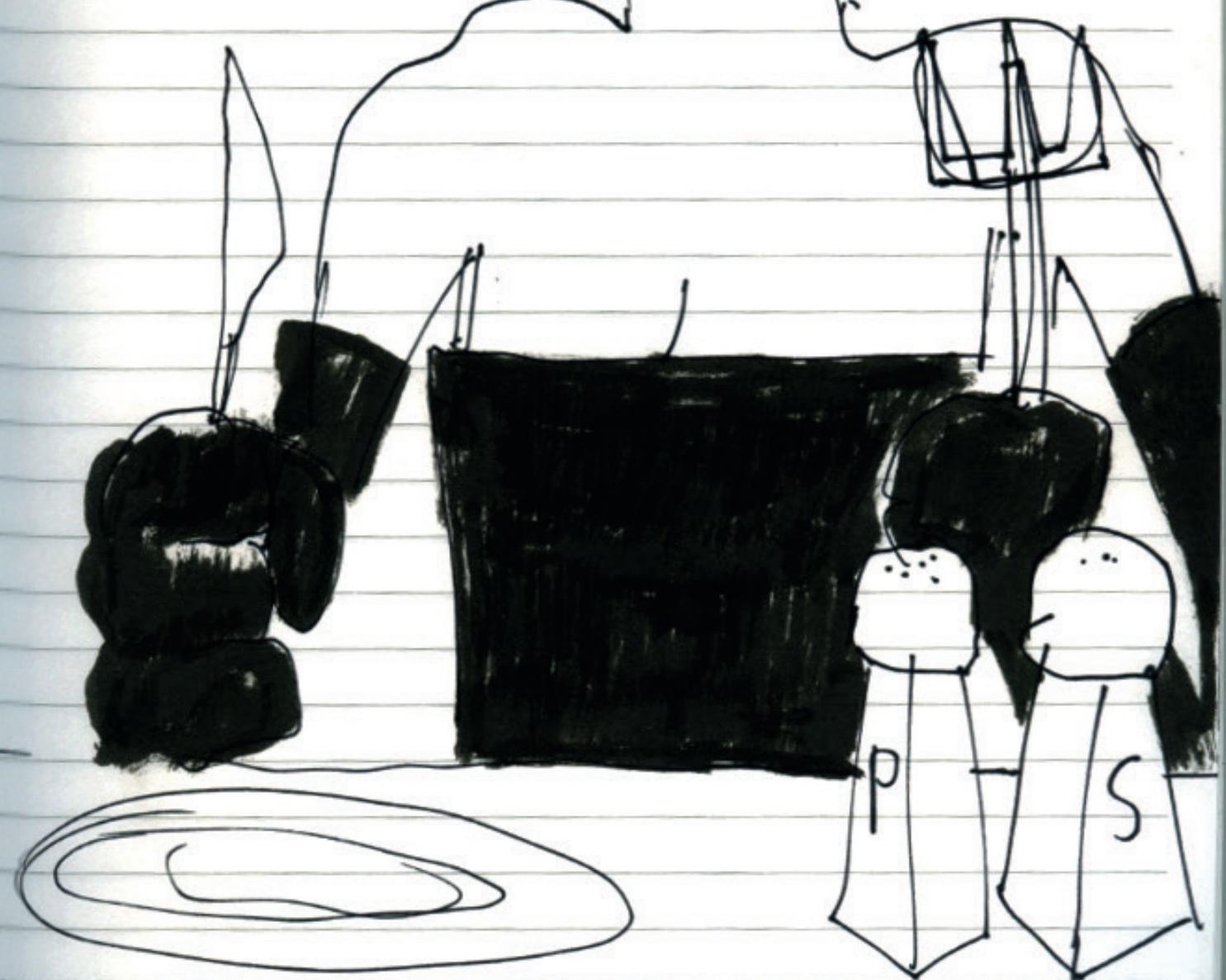


the Queen ordered Jill to  
make her her dinner!  
what's on the menu?





The Queen's most  
famous  
and  
Michael



# PiTa

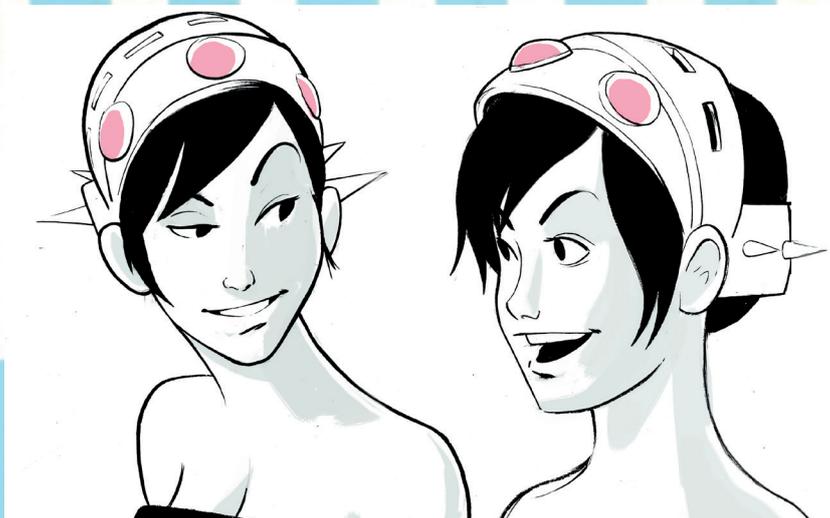
runner-up  
in the "EVERYBODY  
JILL OFF" competition  
this is notebook

#4 of 5

OH!



GOOD



That's it! I usually preserve absolutely everything, so I'm surprised that I can only find scans of a couple of the notebooks. Assuming they're still out there, then these things should be holy grails for MJO completionists, if there is such a thing. Got one? Get in touch.



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# Poetry Corner

help Jill write a love poem  
to the Queen. It had better be  
good!

My Poem

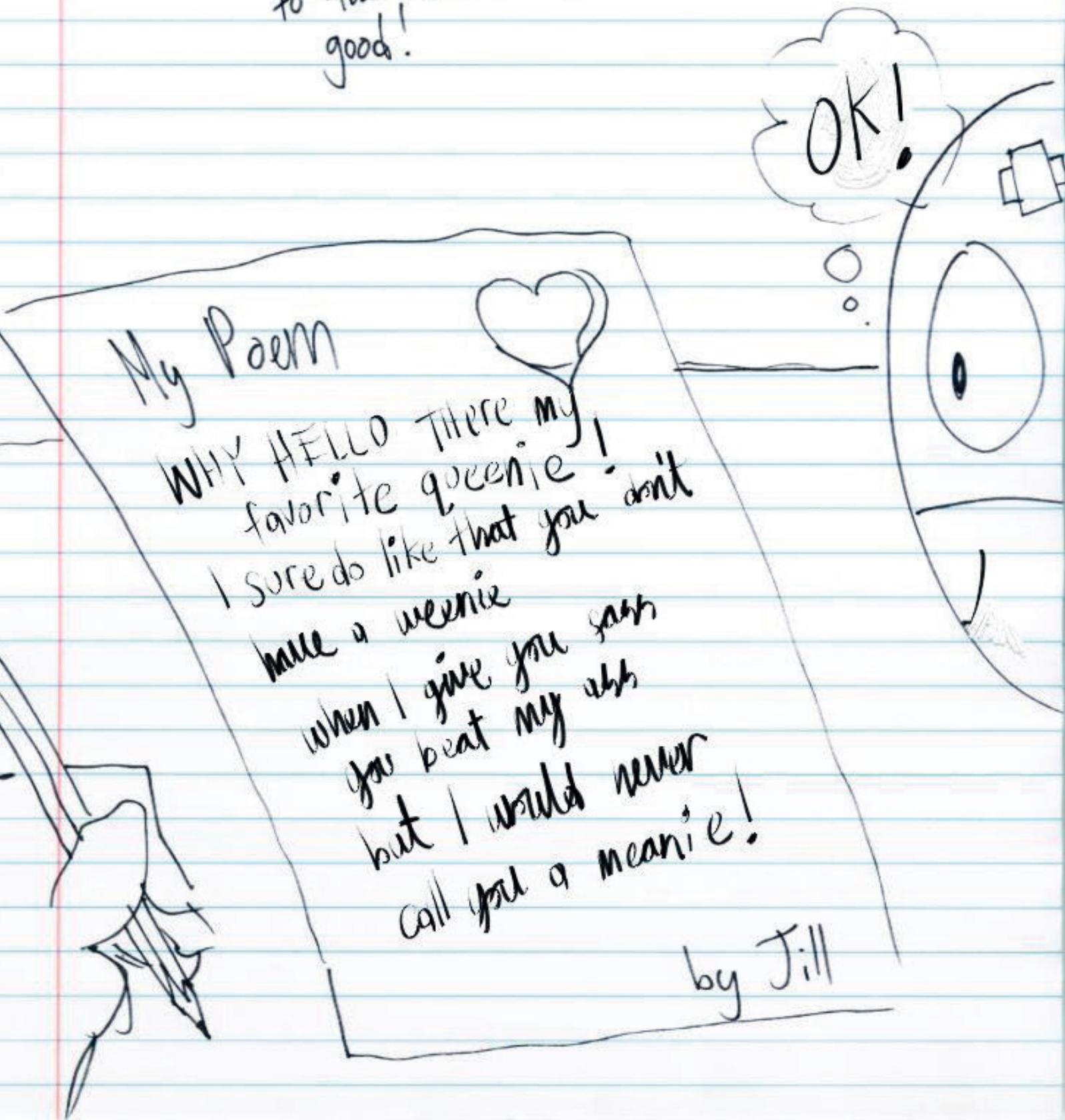
WHY HELLO There my  
favorite queenie!  
I sure do like that you don't  
have a weenie

when I give you sass  
you beat my ass

but I would never  
call you a meanie!

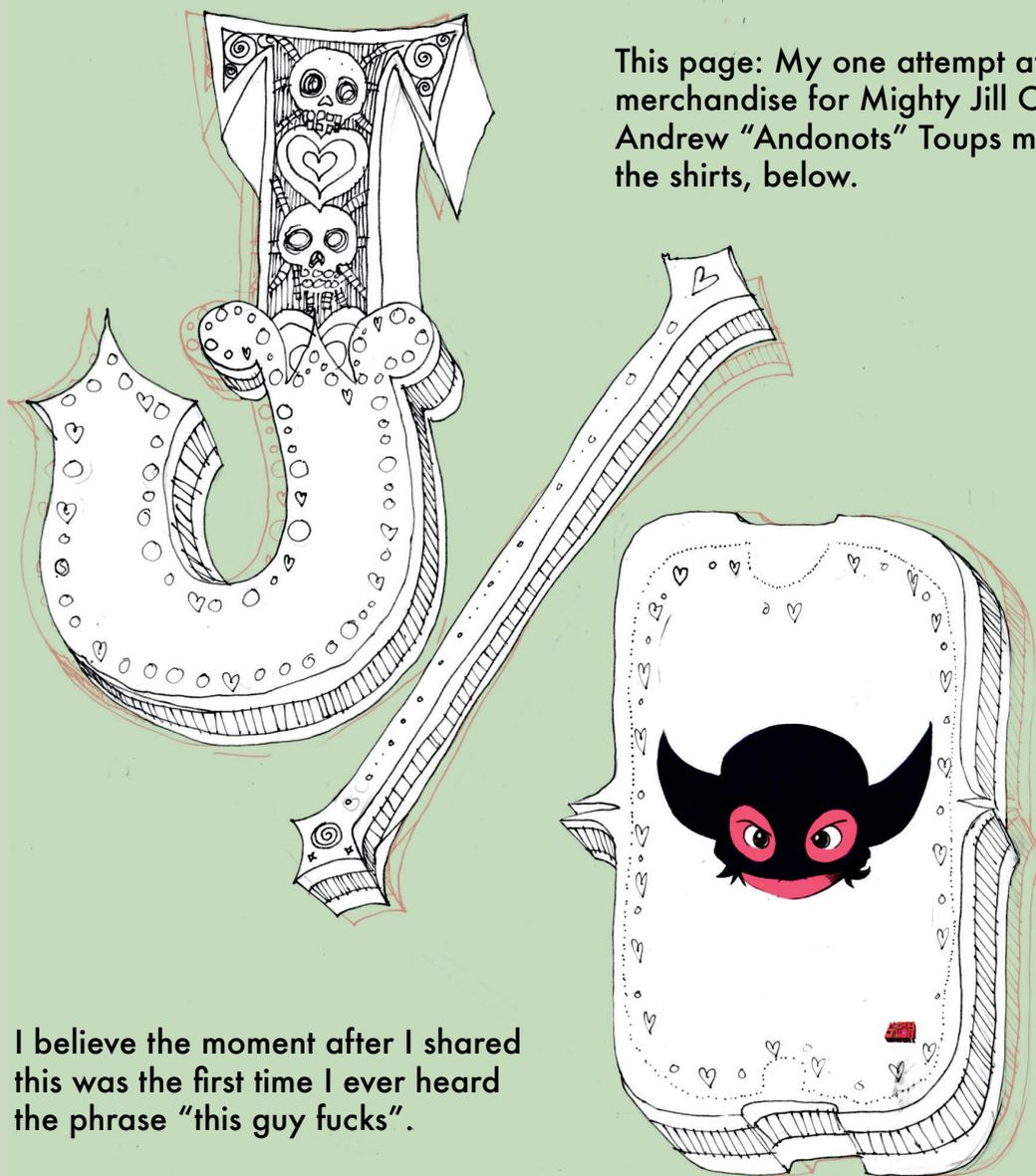
by Jill

OK!



Left: Daphny and I actually had a go at filling in the Poetry activity. Daphny wrote the poem, and I lettered it.

Daphny: "if Anna didn't get mad at me for that limerick I doubt the queen being trans was an idea from the start. admittedly I headcanon the queen as trans"



This page: My one attempt at making merchandise for Mighty Jill Off. That's Andrew "Andonots" Toups modelling the shirts, below.

I believe the moment after I shared this was the first time I ever heard the phrase "this guy fucks".





# AFTERWORDS

DAPHNY:

collaborating with you has been consistently fun.

I was a huge asshole back in 2008 and I'm glad we're still friends in 2026 so I can actually express my appreciation for the stuff we've done together.

and it's vain but it's nice that like, something that is inseparable from me is a character that resonates with people.

haha made you like me, gotcha

ID WRITE MORE BUT I'M ON MY DAMN PHONE AND ITS COLD

Daphny David,  
Seattle, February 2026

JAMES:

This book exists because of the fans. You guys discovered this game many years after it came out, fell in love with the gameplay, the characters, and then a couple of you reached out to me on my instagram. It's like a kid from a long-dead relationship finding you after 18 years and wanting to be a part of your life again. A surprise, but a totally delightful one. (Now clean your rooms, you hippies.)

Like Daphny said in the intro, the history of these characters is complicated, but we're glad they're not going away. It's heartwarming to hear that people are still doing things with them and giving them a life beyond the one Anna and I imagined for them.

I think of making art as like being a big mama crustacean, laying thousands of eggs in the hope that one of your babies will cross the beach in one piece. Jill and the Queen seem to have crossed the beach, and I'm extremely glad that they did. Thank you for reading, and thank you for bugging me to make this book.

James Harvey,  
Nottingham, February 2026