

Process Portfolio:

Inspiration



Frankenweenie - Tim Burton

Tim Burton is an American director and artist. His work normally contains fantasy with a mix of death elements. I love his use of huge eyes with small noses. His exaggerated features and sense of hollowness are what I want to create with my block print.

Tim Burton's *Frankenweenie* characters are where I took a good portion of my inspiration from. I definitely want to incorporate the striped shirts with the long necks because it creates **contrast** and **emphasis** on the head. Tim Burton's characters also have extreme **contrast** in colors.

I also took inspiration from Surrealism as it aims to represent the subconscious mind. Surrealism also seeks to answer existential questions such as "What is our purpose as humans".

Process



The first step I took was drawing my figure onto the linoleum. I did this twice, once on the front and the second time on the back. This gave me two options to carve out. I picked the second option then carved out image.



Some of the most significant changes from my first carving were the addition of more hair, and stars. Also while fine tuning I deepened some **lines** to make them show up on the print better.



My first attempt at block printing was challenging. I did not have the correct amount of ink or the correct amount of pressure. This issue persisted for about 10 trials before I started to get good results. Then I started to fine tune my design.

Planning



Planning Page 1

Planning Page 1: I knew I wanted to create a female figure to connect to my experience so I just got my ideas down on the paper. I also established themes, such as being stressed and lost.



Planning Page 2

Planning Page 2: Next I took my idea and drew it digitally to see how the print would turn out if carved. Also putting my planning into a digital platform allowed me to experiment more with the **shapes**.



Planning Page 3

Planning Page 3: To finish my planning I hand drew my figure one more time. I kept the elements in Tim Burton's art that I liked, the long necks, wide eyes and patterns. I also kept in mind Surrealistic aspects like the starry background to **emphasize** the width and vast nature of the universe..

Evaluation

One thing that is very successful in my block print *Lost in the Universe* is the use of **contrast**. One very important aspect of Tim Burton's art is extreme **contrast**, in which I was able to achieve. Another similarity is the embodiment of emotions that Surrealistic art depicts. The exaggeration of emotions is found in the sporadic and angular **lines**. One main difference between my art and Tim Burton's art is the **medium**. He created in the form of movies and my artwork is a block print. One challenge I had was the use of **space**. I was tentative with my carving. If I were to do a block print again I would try to test the boundaries with **balance** and **space**.



Lost in the Universe

UW- Stevens Point Workshops

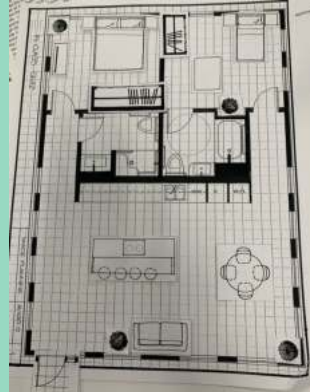


Logo of my name using typography

Our class got the opportunity in 2021 to do a graphic design workshop at University of Stevens Point.

We started by getting to know each other by creating logos with only type and **color**. My name is Leia so I wanted to play off of Star Wars. The rounded nature of the letters is meant to be organic and mimic the hair and face of Princess Leia I am pretty happy with the final product but I wish I would have not outlined it in black.

After each person made their logos we went through each one and guessed their favorite cereal. This was a lesson in how **line** and **color** can be used to evoke emotion. For example, a zig-zagged **line** is more expressive than a straight one.



Floor plan of a Students Apartment

Our class went again in 2022 this time I was sent to an interior architecture workshop. I had never thought about the way in which humans interact within an environment. How there are certain measurements for distances between pieces of furniture. With this new knowledge in mind we found standard measurements in a book then made a floor plan. Our criteria was that this was an apartment layout for two university students.



Poster of not being heard

In the graphic design "the old way" workshop (2021) after we made logos using only type and **color**. We got a table of supplies and were requested to make a poster that reflected an emotion. In conjunction with my block print *Lost in the Universe* I decided to do a poster based off of not being heard.

I picked out the beautiful purple paper to symbolize mystery and magic. I also knew that it was going to be dark and sharpie was not going to show very well on it. This plays into the figure in the middle not being seen.

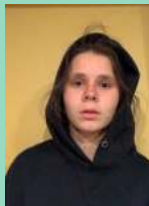
Then I used orange, the complementary **color** to purple, to **contrast** the background. The words in the orange are the first thing you see on the poster and they get smaller as they get away from the figure. This is to mimic the figure's voice fading into the distance. The orange figures are all looking away as if they hear the middle guy but do not want to do anything to help.

What a Night Life?

Inspiration

Henri de Toulouse-Lautrec frequented nightclubs and was an alcoholic. Lautrec had many illnesses growing up, stunting his growth. He was fascinated with "normal people", yet he left out the bottom half of some of his figures due to his own insecurity of his legs.

At *The Moulin Rouge* is my main inspiration. I love the dramatic lighting and dynamic **composition**. Although the lighting in *At The Moulin Rouge* is unsettling it creates **unity** and **contrast** within the painting. The triangular **movement** of *At The Moulin Rouge* should be mimicked in my artwork as the eye moves around..



I did a photoshoot of myself really late at night so I would look tired. I took over twenty photos then picked out the one that matched the emotions of being confused and shocked. Then I took a blanket and put it on my couch to look like a boy was laying on it to represent my quarantine days. The last photo I took was at a pasta party.

I had everyone "act normal" and I made the table look a mess to catch people in a natural state of interaction.

Evaluation

Some similarities between Toulouse Lautrec's art and my digital collage *What A Night Life?* is the use of a triangular **composition**, and the use of green **hues**.

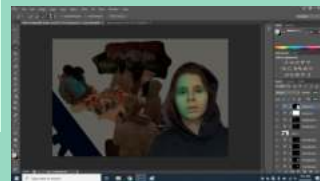
A difference is the **medium**. Lautrec mostly painted but I created my artwork on Photoshop. My artwork created digitally parallels the amount of digital interaction I had while in quarantine. Lautrec pulled from the Post-Impressionist movement which contained a lot of in the moment imagery, He would sit and paint his environment in envy of their joy. My digital collage slightly parallels that as it recaps my emotions of getting back to being social and happy.

Process



This project was my first time ever using Photoshop and it was a definite learning curve. I inserted all of my photos and started to lay them out. To get the coloring in my face I applied **color** filters

I finished the coloring of my face. I also blacked out the faces of my friends because I wanted them to come off as faceless. Another thing I did was darken the whole image.

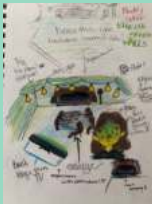


Planning

First step was creating a **composition** and figuring out how I was going to convey my strife. May Milton is the figure in *At The Moulin Rouge* and her green **hue** was something that stood out to me. I wondered what it would look like with my face in her place.

Next I laid out what I liked about Lautrec's advertisements and paintings. I liked the abundance of people, and the way each person was interacting.

Lastly I drew out the way in which the **composition** was going to be and the images I needed to acquire. Also I started to plan the **hues** needed and the mood.



At the Moulin Rouge -
Toulouse Lautrec

Advertisement for the
Moulin Rouge

What A Night Life?



Concordia Workshop



I got the opportunity to take photos in a dark room using a primitive camera. The process started by picking out various plant life. Then we went into a dark room with cameras. Once we set up the plant life in the way we wanted to we would click a button on a timer. While the timer was counting down it was shining light onto light sensitive paper. The paper was going to turn black where the light hit so I kept this in mind when creating my **compositions**. Then I took the paper and put it into a series of baths. The first one started the development of the image the second second stopped the development of the image then the last one was a fixative to make sure the light does not affect it over time. Lastly the chemicals were washed off in a water bath.



My first photograph I used a spiky flower, some wheat, and a bundle of flowers. I was excited to see how much light was going to pass through the flowers and I wanted to see the implied **texture** from the spiky flower. I placed them to be sprouting out of the corner and I wanted it to have the wheat growing out of the leaves.



My second photograph I picked out flowers that I thought were going to let more light through to create more tones on the paper. I wanted to have the one flower breaking about to create some ambiguity to the photo.

I like this photo better because of the nuances in the bottom left flower. There is a magical feel because of all of the **values** and the low **contrast**. My first photograph was very high in **contrast** and packs a punch while my second picture is more soft and inviting.

Life and Death

Inspiration

When Cezanne was younger he was very rough with his brush strokes but as he matured he became very focused with his paint placement. *Bouquet of Flowers* is very expressive while *Still Life and Water Jug* is very clean and realistic.

Cezanne's use of **shape** and **contrast** is masterful and something I want to achieve. The **unity** of the **hues** and both artworks is also an aspect I want to have



Still Life and Water Jug - Cezanne



Bouquet of Flowers - Cezanne

Process

I first did a mock up of my painting as a digital drawing to see how I was going to make my painting come to life. I liked the way the brown and cream interacted in *Still Life and Water Jug* by Cezanne so that was my inspiration for my **color** palette.



First I painted my background brown with a bit of a darker **hue** at the bottom to create a small vignette around the flower. I also sketched out my **composition**. Once that was completed I painted the glass bottle with a light hand to create the illusion of glass.

I painted for a long session then took a day off. When I came back I realized I needed to increase the **contrast** and **color** richness of the skull, add more expressive flowers and somehow connect the two paintings. The skull was floating so I grounded it by adding grass and then continued that grass into the flower side making it a darker green **hue** to show its dying.

Evaluation

The subject matter of my artwork and Cezanne's is similar. He did still lifes and while I pulled references from the internet I still was drawing from life for my glass jar. This contributes to a level of authenticity in my diptych. The overall themes of this artwork are that there is life with death and death of life. I found it challenging to create the flowers in the manner that Cezanne did because of the rough nature of my canvas. I also found it challenging to let go with my paint and not correct every life to be perfect. I think I was successful in creating narrative and vibrancy with my **colors**.



Life and Death

Planning

I planned out three different **compositions**.

The first one was a skeleton girl falling with flowers around her.

The second was a hand holding a skull and a foot crushing a skull.

The third one was a flower dying and a skull with flowers growing on it.



I chose the third **composition** that combined the dying flower and skull because I wanted to connect my diptych with my exhibitions existential themes. I practiced painting expressive flowers in the style of Cezanne. I also practiced painting skulls with rich **colors** that have interesting **shape**. Lastly I painted glass jars as a still life to connect my art to Cezanne's process.

Self Portrait

Planning



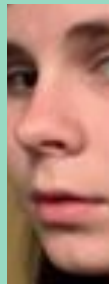
The Baroque time period was about creating emotions through dramatic imagery. I want to have this dramatic nature to my self portrait. There is also a sense of movement in Baroque period paintings. In *Girl With The Pearl Earring* it seems like the figure had just turned around. I want to have that same quality in my painting.

When starting my planning I did a mini *Girl With the Pearl Earring* to get the overall feeling of the painting. I did this whole planning page with borrowed paints so I knew none of these paints were going to be in my final project. Still I was able to get a feel for painting and start to get my main ideas down. For example:

- **Values, textures, and color** were going to be important to focus on
 - Grid method is going to be how I get my face on the canvas
- This is also where I tried mixing some sort of skin tone and it did not go that badly

I practiced my grid method with my pencil to try and get the shading correct on paper before I paint or draw it on the canvas. I was extremely worried about getting the **texture** of my hat so I spent a lot of time trying to achieve the correct implied **texture**.

For my nose I kept the shading to a minimum trying to prepare for how the **lines** were going to inform my mark making with my paint and **colors**.



Inspiration



Girl With the Pearl Earring -
Johannes Vermeer

Vermeer was a Dutch artist, most of his paintings are of women doing ordinary things. For as famous as Vermeer is in the present there is not much documentation of his life. His teacher remains unknown and yet he created some of the most well known masterpieces of our age. His painting *Girl With the Pearl Earring* is thought to be like a second Mona Lisa. The painting was not popular when it was first painted, it was missing, then after it resurfaced 200 years later. The mystery of the girl and her beauty captured the world's attention and this painting is seen everywhere. The blue and yellow pop of the the dark black background. I plan to have the same pop of **color** with my self portrait except I want to use red to make it extremely bold. The girl in the painting captures young beauty. I want to capture this same beauty with my self portrait. The girls expression is so mysterious and effortless and I want to capture that effortlessness.

In my first planning page I discovered that making the skin tones of my face was going to be challenging. So when I got my paints I started to mix them to see how they interacted. I started with my main red **color** and mixed it with various different **colors** to get different **hues** that could be used in my skin tone.

Before I started painting I got new brushes too so I testing out the thicknesses and got more familiar with how to blend.



Self Portrait

Evaluation

The **composition, texture** and **values** of the **colors** are all similar to *Girl With the Pearl Earring* by Vermeer. Some Differences between my artwork and Vermeers is the use of lighting, **color** and material. To improve my self portrait I would have taken a more high **contrast** photo. This would be to have more shadows in my face and the fabrics of my painting. One part of my painting that I think is successful s the rendering of my hat and the subtle definition in my face. The overall effect I was attempting to achieve was never quite knowing a person. I want people to wonder who I am when looking at this painting as they do with *The Girl With The Pearl Earring*.



I painted the whole entire background my Baroque style brown and my whole body a reddish pink. The reason for this was to avoid having white spots in the final product and to add a warm **hue**.

Process

I set up my tripod with my phone up. Then I set a 3 second timer on my phone so it takes a picture 3 seconds after I click the button to take the photo. This was to give me time to run and sit in place. It took me several attempts to get the face I wanted. The perfect mixture of mystery and beauty.

The Girl With the Pearl Earring has mysterious qualities in the **composition** that is an important quality I needed in my image. To inject myself into the portrait my I wore all red. Red has many meanings: Rage, anger, passion, strength, leadership. It is a bold **color** and I want my self portrait to be bold. The dark background will accentuate the vibrant **colors** similar to Vermeer's paintings



I decided that I wanted to start from the top down to avoid touching my arm in wet paint. I whipped up a light orange-pink **color** for the top of the hat and made the rest of the shade variants with either a little more white or brown.

To my surprise the red + brown = maroon with more purple **hues** than I was expecting. To achieve the implied **texture** I used many **values** to give off the knit look. Next I painted the bottom part of the hat which was a maroon **color**. Through my experimentation I was able to get the purple red.

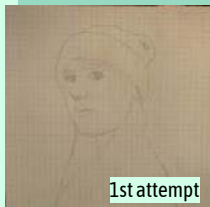
I got the implied **texture** I set down a layers of different tones and **values** in organic **lines**. I paid attention to shadows in the shirt because it is an essential part of Baroque style and *Girl With the Pearl Earring*.

I came to my first realization that my hair is a dark brown and the background was also dark brown. In the end it better connects to my inspiration by not making the hair a important component. I also did my first attempt at the skin. I had watched some videos on the perfect mixtures to get skin tones and they did work out with the **colors** I owned. My first attempt was red + yellow + blue + white. This **color** was not correct in the slightest. Mostly because my ratios were off, yet I went with it and added brown to darken and white to lighten as needed.

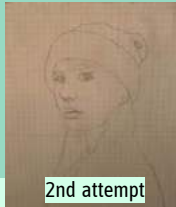
I continued to render the skin and create **contrast** through **value** manipulation. The final part was the eyes. I toned done the white with some blue and brown. I added orange undertones to my brown eyes. I ended up accidentally dipping my hand in blue paint and smudged it on my semi-dry skin. I lifted the initial blue with water and it discolored that section of my face pretty badly. I **color** matched it the best I could. Another challenge was my eyebrows because thin nature of them.



My first step in getting my image onto the canvas was putting a grid on my photo



1st attempt



2nd attempt

My first attempt at sketch my face onto the canvas was challenging because of the scale. This painting is three foot by three foot and I was having troubles lining up the outline of my face with the grid. Naturally my first attempt was too chubby in the face. I went back in before painting and slimed out my face.



Self Portrait

Smile

Planning

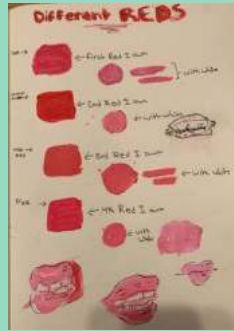
Inspiration



The Lovers II- Rene Magritte

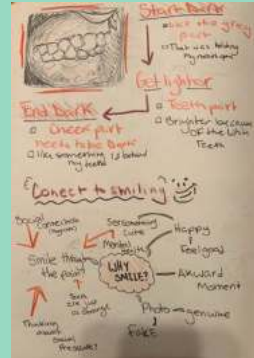
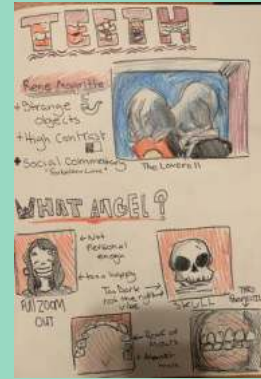
The use of normal objects in unusual contexts is a common theme among the paintings of Magritte. Teeth are normal and every human has a set yet people think they are weird. This fear or uncomfortable nature of the painting is something that I want to try for. There are also subtleties in the **color** choices of his paintings. Just looking at the skin of the figure on the left there is yellows, blues, and reds. This attention to detail will improve the depth of my painting. In addition to the detail, there is a sense of comedy in his artwork, and personally, I find teeth fairly comical.

Rene Magritte was a Belgian surrealist artist. He liked to make social commentary with his art. There is an elegance to his paintings. In *The Lovers II* the gradients used highlight the central figures. The shadows and light are high **contrast** and the **colors** intermingle in a pleasing way. The folds in the fabric are crisp and that is something that I want to have but with my gums. The movement of the painting is fairly static which is going to occur if place the teeth front and center. The themes of forbidden love and putting on an act for society are found in *The Lovers II*. While my painting of my teeth will not be a commentary on love it will be a reminder of social pressures to put on a facade that everything is okay. There is mystery to Magritte's art and that mystery is something that is important to incorporate when I start to think about my **composition**. The perspective of the outsider looking in on the intimate moment between two figures is an interesting viewpoint. The perspective in which I will be forcing the viewer to look at my teeth is an awkward one provoking uneasiness.



Next I looked into different reds that I owned to see how I can incorporate them into my painting. The first one that I looked at was fairly pink but it would work as a main **color** in my cheek portion. The 2nd red was more red but I did not have much of it so it may not get used at all. Next I got out my fluid red which was highly pigmented and I am worried it might be to overpowering.

Then the last red I had was more of a pink so it was very fluorescent. After I tested all of the red I mixed them with white to see how they reacted and the results. The first one was more burgundy the second was more orange, the third was more pink forward that I realized it was going to be. The last red was actually the most surprising because it was darker than I was expecting. Then I drew some teeth around with the various shades of red.



My first page was me figuring out the aspects of Rene Magritte I want to have in my painting.
- Strange object in it
- High **contrast** of shadows and lights
- Social Commentary (for *The Lovers II* "Forbidden Love")

I then had to figure out what angle I wanted to use I first tried out a full face zoom out: It was not as personal as I wanted it to be
Then I drew a skull to see how that would work out. But it was too dark of a concept for me and not the commentary I wanted to produce
Next I started to move into the mouth to make it more "gross"
The side perspective of the mouth was most interesting to me

Once I figured out the angle I started to figure out how I wanted to connect it to social commentary.

I found that if I made the painting read like a book it could be dark get light then back to dark. This will have an **emphasis** on the shadows and light. Like *The Lovers II* by Rene Magritte

Next I want to connect the painting to smiling because it is crucial to the human condition.
I did a visual graph for myself to see why I had the want to connect the painting to smiling
My main conclusion was "Smile through the pain" is a way to connect to social commentary and relate to social pressure.

Smile

Evaluation


Process



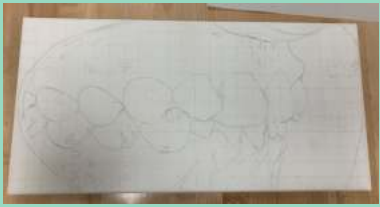
First I had to get pictures of teeth. Luckily I had a dentist appointment where they were taking pictures of my teeth anyway. This gave me many different **compositions** to choose from.




I chose this photo because I liked the **values** and **contrast** of the lights and shadows



Next I stretched out the reference image to give it an even more disturbing look and added a grid over the top.



I drew a grid on the canvas and transferred the image with a rough sketch. This step was to increase the accuracy of my **color** placement.



This gave me an idea of where to place highlights, or medium to warm or cool **colors**. The next step was to go over the gums with a more opaque layer of the base **color**. Once that was complete I accentuated the dark and light **values** on the gums to create **shape**.

The final step in the process was to mix white, yellow and a tiny bit of black to paint the teeth. Once their base coat was done I mixed a pale yellow with medium and did a thin coat where there was yellow in the reference. The last thing I did was add a maroon **color** in the gaps of my teeth.



Next I used a very watered down mixture of a light pink **hue** to cover the canvas. This will insure that there will not be white peaking through and it was a way to get the edges painted. This also helps to keep the sketch in place while I place for when I am painting. This step was also important to keeping a cohesive **color** palette, because as I was painting I was seeing how the **colors** interacted via this base **color**.

My first step in getting the more rich vibrant **colors** down was starting with the right hand shadow.

By focusing on **color** and **value** I was able to create the illusion of depth. Usually my paintings feel flat but I really attempted to follow the picture to a tee. I was able to overcome my initial worry of not having the correct **colors** by taking time to sit back and analyze the **hues** that were being presented. My inspiration was Rene Magritte, more specifically *The Lovers II* and the unsettling nature of it. Although some people find teeth to be grotesque the audience should find a slight comedy in the way the teeth have been presented to them. The presentation of Magritte's works are what the audience keeps coming back for, the perspectives and stark **contrasts** are pleasing to the eye while still making a viewer question. My biggest challenge was the cheek. This portion of the painting is blurred, I started with this section and was heavy on blending to try and get the effect of it being in the background. I like the way the two darkest shadows creep into the center. This makes it seem like the teeth are hiding something connecting to my theme of mental health. In my Self Portrait pink/red was main part in the symbolism of the painting and going into this painting I knew that I was going to be using a similar **color** palette. When people look at my painting "Smile" they are at first grossed out but then can laugh from it and ponder for a while why someone would paint teeth.



Smile

Hybrid Hero

Inspiration



Almost - Ann Weber



Hallelujah - Ann Weber

Ann Weber creates beautiful rounded cardboard structures. Almost all of her works have a slight shine to them. She uses her art to depict deep human emotions. Even though her sculptures are blobs a lot of the times they still feel relatable. Such as the sculpture *Hallelujah* it feels like that moment when everything clicks and you are just so relieved. I love her sculpture *Hallelujah* because the **form** is so liquid like.

The sculpture *Almost* seems like that feeling when you are not quite there but close to figuring out a problem. (This is how I felt making the cardboard project.) I also appreciate the use of the natural cardboard **color**.

With my helmet I want to take thin strips of cardboard "paper" and mod podge them onto the base to add the shine and strip effect. This will also allow to cover up some of the hot glue cracks in the cardboard.



Oriental Poppies - Georgia O'Keeffe

My fathers favorite artist is Georgia O'Keeffe. Mostly because of her animal skull paintings but I love her for her flowers.

The abstract free flowing nature is exactly what I want to capture with my cardboard flowers. Georgia O'Keeffe loved to paint flowers for their beauty. She also believed that our fast past society needed to slow down and take a look at the flowers every so often. I love this sentiment of slowing down sometimes because I am normally a high energy person. The rhythmic flow of *Jimsonweed* is what I hope to accomplish. Along with the effortless beauty of *Oriental Poppies* into my flowers. This **contrast** of the flowers will pair nicely with the robotic feel of the Leia Boushh helmet and staff. I want to have a the swirl that both paintings have. I am also going to try and find vibrant **colored** cardboard for the flowers to **contrast** the natural **color** of the cardboard.



Leia Boushh

The Leia Boushh costume was created by Joe Johnston and visualized by Nilo Rodis-Jamero. Johnston was a visual effects artist and Nilo Rodis-Jamero was a art director of visual effects for Star Wars. My father as a little kid got a decent amount of the 1978-1985 Kenner Star Wars action figures. Thus when he had kids he got my mom to agree to naming us Leia and Luke. We started to try to get the complete set as of 2020. This father daughter time of talking about toys and obsessing over plastic is a big part of my life. I connect with the Princess Leia Character as a whole. Leia Boushh is Princess Leia dressed up as a bounty hunter to save her brother. She represents power and yet there is an elegance to the construction of her helmet. The Leia Boushh is rebellious. This rebellious nature is something I lack when I tend to stay within the rules.

Who Will I Be?

I knew right away I wanted to be a version of Princess Leia. I cosplay Leia a lot but I had never been able to turn into her bounty hunter form. The reason I had not ever dressed up as her was because the main part of Leia Boushh was her helmet.

I want to be a rebellious person sometimes but I can never bring myself to do rebellious things, I follow the rules. Sometimes I just want to break the rules and get out of my comfort zone and being Leia Boushh feels like it would give me that power. Also I collect star wars toys with my father so it would be like a nod to him.

What Will I Make?

The most iconic part of Leia Boushh is her helmet so that is going to be my main focus. Leia Boushh also has a super cool gun. I am a bit nervous to make a prop gun in school so I may make a staff instead. I can make flowers to represent my father's favorite artist Georgia O'Keeffe and her quote "Slow down and smell the flowers".

How Will I Make It?

I will be using cardboard but I want to unpack how to form the helmet. I want to have the general **shape** of the helmet by possibly using a cut up box as the base. My hope is to find yellowish-orange for the front part of the helmet. This will add a pop of **color**. I want to also add some shine to some of the parts to represent Ann Weber's beautiful **forms** and **values**.




I took down my Leia Boushh figure out of its case and I analyzed it. I drew each side of the helmet to get a good sense of what the curves and angles were. I kept Ann Weber in mind wonder how I could possibly get either a shine or cured look to my cardboard creation. Also on this page I thought about how to potentially go about creating this helmet. My initial thoughts were to create each part separately then glue it all together.

Planning




Hybrid Hero


Process



In my initial plan I was going to make each part separate then glue it together. Once I started to work with the cardboard it became clear that this could not happen in this manner. I took a break and cut off all of the flaps.



After adding in the supports I built out the front with a thick strip of cardboard to act as the visor. I bent the thick cardboard to get the round chunky look to the visor. I also added two strips of cardboard to be the glass that covers Leia's eyes. I was not sure if I should cut a strip out of the front for me to see, but then I did just in case.



I was extremely interested in the **textures** that the other parts of the the cardboard was making naturally that I wanted to do a handmade **texture** in the back. I took leftover strips from my cutting and weaved them in the back to make the **form** more inviting.




After adding on the front I made strips of cardboard to act as supports for the heavy top to come. I also added in the supports to make sure I had enough room for my head.

Next I cut a curve on the bottom of the structure to fit my shoulder for a more tight fit to my body. I cut out triangles in the **shape** of my pattern that I had done on my planning page and started to glue them together onto the base. At this point in the process if the front was more geometric it was okay because I knew I was going to mod podge the yellow cardboard on it later.



For the top I wanted to follow a technique that Ann Weber used. I stripped off the top layer of cardboard and used the **textured lines**. Then I glued those to vertical solid cardboard into a organic dome **shape**.

Originally I had glued the dome under the top flaps but I wanted it to shine so I placed it on top.

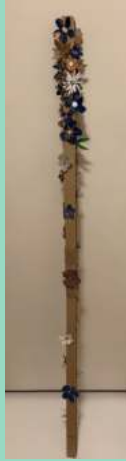


I needed the orange **color** of the helmet. I found some with the oregon and soaked it in water to separate the orange part from the base. Then I modged it to the front of the helmet.



Evaluation

I had to change my mind from 2D drawings to 3D models with **form** and function. I did a lot of experimenting with how to put things together. I wanted it give the helmet a realistic feel to the original Leia Boushh helmet but with the flowers make it my own. One of my largest challenge was using scissors for all of the cutting, this led to many jagged edges. Then when I got a box cutter it was extremely dull. Another hurdle was the use of hot glue. I tried super hard to keep the strings to a minimum and I was able to do so. The glossy finish of the yellow of my helmet and the top **form** are directly inspired by Ann Weber. Ann Weber uses her sculptures to explore complex emotions, and my wearable is a vessel for exploring the rebellious side of me plus strength and beauty. Along with strength and beauty comes Georgia O'Keeffe's interpretation of flowers and symbolism to slow down.



The last thing to do was make the staff and apply all of the cardboard flowers I had made. I took a long stick of cardboard and attached it and the long stick. Then I cut up a bunch of colorful boxes to make into flowers. The flowers get less bunched the lower on the stick the viewer goes.

Flowers cascade on the back and down the sides.



Hybrid Hero

ICCC Badge

Inspiration



Spiderman - Kevin B. Cleveland

Cleveland is a Cleveland Ohio based artist that works for Topps trading cards. He normally does hand drawn realistic drawings but I love his digital work. His use of **line**, the variation of thick and thin creates depth. The simple **color** palette creates flat surfaces broken by darker **valued colors**. Just like Watterson's art there is movement in his art.

Billy Watterson was the cartoonist for Calvin and Hobbes. Calvin and Hobbes is a comic book about a young boy named,



Calvin and Hobbes - Bill Watterson

Calvin, with his stuffed animal tiger, Hobbs, that comes alive with Calvin's imagination. Watterson's style has thick and thin expressive **lines** complemented with **color** and **shape**. **Color** plays a role in the dynamic **compositions** of his art. The **color** creates definition within his comic and subtle **hue** changes create depth and **balance**.



Originally when coloring Leia I had done her base **color** as blue but then the **value** was too distracting so I changed it to a light grey.

I broke down Luke and Darth Vader too. For Luke he is a smart, innocent, curious character that connects to my brother. Darth Vader is a parental figure that wants to protect his kids. I want to digital to match Cleveland. After that I wrote a short list of aspects to include from my inspiration.



After sketching I did the lineart. I used black for all of the lineart to mimic my inspirations. I also varied my thick and thin **lines** to add visual interest and keep the static poses dynamic.

Process



I compiled reference photos of the characters I wanted to draw. This was to get the main **shapes** of their



body positions and to focus on the light and shadows like Cleveland does in his drawings.



Next I sketched out the three characters separately defining what the main **shapes** where for their bodies. For example, Darth Vader it was a stretched out trapezoid. I also sketched each of the characters in a different **color** to keep organized while designing the layout.



When it came to coloring I did base **colors** for all of the characters. Then when back over with various **values** to act as shadows and highlights.



Once again I did everything on separate layers so when it came to putting together the **composition** the figures could move freely.

Evaluation

This design is going to be used on a badge in a Star Wars Convention called the ICCC (Imperial Commissary Collectors Convention). For the year of 2023 this is going to be the largest Star Wars convention in the US. Kevin B. Cleveland was an integral role in me landing this extreme commission. I have always admired Bill Watterson's art, from a young age by dad introduced me to Calvin and Hobbes. His characters are adorable but have so much expression and connection to the innocence of childhood. Changing his art style I was able to have the bean **shaped** eyes and exaggerated proportions. I was able to translate these emotions into this digital illustration. The use of these characters was important because My biggest success is the Leia. I love the way she is positioned and her symbolism of protection can resonate with anyone. Even if someone does not know Star Wars the imagery is able to move past the characters in a movie. When people view my badge I want them to feel the connection of family.



ICCC Badge

Room

Process

Inspiration

A quote from Matisse states:
"of **balance**, of purity and serenity devoid of troubling or depressing subject matter,"

This drawing is one of the most uplifting pieces of my portfolio and matches the psychology of Matisse.



Interior with Violin Case
By- Henri Matisse



I went over most of the sketch with an alcohol marker layer first to get the basic **colors** and start shading. I used my grey Copic set to get some idea of where less light hits on the walls. Some **color** matching was challenging but I will be going over it with gouache later.



First thing to do was look at my reference photos and sketch the desired area of my room. For my reference photos I stood in the far corner of my room and got as much of my stuff in the photo. Then I cropped the photo down.



I took a photo of my room from the farthest corner. I also took in mind the **composition** of the photo to mimic the perspective of *Interior With Violin Case* by Matisse.



I then cropped the image to the area of my room that I wanted to showcase

Matisse liked to experiment. His art style jumped around a ton as he devolved as an artist. As a growing artist, I resonate with that. I love to experiment and feel that my art is constantly changing. Matisse was an expressionist Expressionism is distorting reality to express the inner emotions of an artist. Although I want my room drawing to be representative of my room, the perspective and elements will not be perfect. These imperfect touches will reflect my personality.

Planning



I got a reference of my room and drew it without **color**.

Next I started doing my fine-lining.. This is because the fine liner does not layer well over colored pencils for shading.



My last step was to shade with colored pencils and **color** correct with gouache. I already had a base **colors** so the gouache just to fine tune.



I was hashing out **shapes** and perspective. After that I drew larger with the multiple **colors**. This drawing helped me to realize that there was way to much stuff. Then I took a red colored pencil and drew my favorite part of my room. This sketch just felt right. The drawing is of an intimate space that represents who I am and what is important to me.

I broke down the painting *Interior with a Violin Case* by Matisse. There are many **hues**, yellows, purple, blues, reds. There is a beautiful **balance** of **colors** both warm and cool. Then I found the elements to incorporate: a warped perspective, the vibrant **colors** and personal touches. Such as, my Disney backpack, my iPad and my dog.



Evaluation

After completing this project I look at interior spaces in a new light, and I wonder how they represent the people that inhabit those spaces. My inspiration was Henri Matisse. Although his art style does not completely match up to mine the principles and elements of his art were applicable. I used his **hues** to guide my **color** choices, and the perspectives/movement that he used in his art to influence mine. My biggest challenge was all of the small details in my room. My favorite part of Room is the implied velvety **texture** of my memory foam chair. I used all three mediums on that area to make sure that it was soft looking. Overall when people look at the drawing of my room I want them to get a sense of me. I am a quiet person at times but I am loud in my presence, I am a nerd when it comes to movies and I value learning. All that can be gained from an image of my room and I find that fascinating.



Room

Untitled

Inspiration



Triennial Madison Museum of Contemporary Art
Oct. 2019 - Feb. 2020 - Shane Walsh

Shane Walsh is a Milwaukee-based artist that has a huge connection to 90s graffiti and abstraction. More recently he looks at weather patterns and makes them into paintings.

What I find most interesting is that these paintings are photo-realistically painted. Walsh takes paper and does many brush strokes and **lines** with India ink or any type of writing material. Then cut them out in various **shapes** and sizes. Next Walsh arranges them on a sheet of paper till he has a **composition** that he likes. After that, he photocopies his collage and paints his **composition** on a large canvas. The use of photocopier he uses as a metaphor for the repetition of life and the distortion of time. His use of **line** guides the eye through his paintings in a sporadic way. The high **contrasting colors** set the tone. I want the process to guide me rather than my usual process. Something that I found interesting was that he is interested in time distortion and I somewhat want to play with that idea.

Planning

After that I drew out one of Walsh's paintings to make it feel a bit more approachable for me. Drawing is a medium I am very comfortable with and so it was a way for me to translate his art. I found that there was a lots of different **line** positioning, horizontal, vertical, and diagonal.



I made tons of marks on paper and cut them out in irregular **shapes**. I made sure to have thick, thin, small and large **lines**. I photocopied all of the **shapes** to have duplicates and different **values**. Connecting to Walsh's art.

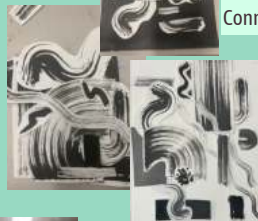


Evaluation

I was able to further explore the world of abstraction by following the process of Shane Walsh. I had never used masking before or a projector with my paintings. Now I will definitely use both of those techniques to improve my art. I found Walsh's process approachable. He also has a connection to my home tie connecting our cultural context. My biggest challenge was the latex. Every **shape** took a lot of paint and some of the **shapes** had to be recolored when I could not paint match. When I was peeling up the latex it was peeling my paint in some places to. This project was an extension of my journey into the abstract realm. I normally deal with very cartoony illustrative art that has tons of symbolism and abstraction really intrigues me. This project also continued my love for learning about new art styles and artists. My favorite part of my painting is the way the **shapes** look like they are floating. The feeling of being freed is the main theme of this painting.

Process

I decided I preferred the white background. I started to use the technique of seeing each layer as its own **composition**. For instance, I put down the black **shapes** as if they



I tested out over ten variations of **compositions** ranging from black backgrounds, white backgrounds or cutting out an irregular **shape** to be the **form** rather than a square. In all of these **compositions** there was not enough layering to connect to Walsh the best.

I used raw canvas so the painting could be large. I had to do two layers of gesso but then I drew out all of my **shapes** using a projector. Next I used latex to act as a barrier to make clean **lines**.

I then painted everything layer by layer. Once all of the **colors** were painted I added slight shadows.



Untitled

I wanted to know who Walsh was and why he makes art. I found: he loves collages, he uses hip-hop/graffiti as inspiration, celebrates abstraction and wants to preserve the history of abstract art. I also researched his art style: he uses oil and acrylic paint, either bright **colors** or black and white, he paints large scale, usually does series and usually has a theme. Lastly on this page I made myself a quick break down of how Shane creates art.



were their own collage then layered the brushstroke papers. I picked this **composition** because it had a good **balance** of **values**, movement, and **line** variation.



Milwaukee Art Museum Walk

When walking around the Milwaukee Art Museum I took analyzed art that I felt was "good" and "bad" as an exercise to expand taste.



Nightclub Scene -
Everett Shinn

I really liked *Nightclub Scene* by Everett Shinn because of the rich **colors**, native **composition**, and use of **values**. The cool nature of the painting **contrasted** with the small amount of yellow-orange in the left-hand corner is simply beautiful. Also the use of contrast in the lighting gives the painting a dynamic **composition**.



The Quai, Venice - Kees
Van Dongen

The green skin in *The Quai, Venice* by Kees Van Dongen is what made me obsessed with in this painting. I love seeing different **colors** being used for skin tones to convey mood and this painting does this masterfully. I also love the dark **values** that allow for the green and orange to have a luminous quality. Expressionism has deep emotions that are conveyed visually.



(corresponding fluctuations;
light and shadow; river) Position-
Katy Cowan

I did not love this mixed media artwork by Katy Cowan. The use of industrial wire muddles it to me and the **colors** do not seem to be cohesive. I do appreciate the abstraction of a river being the idea behind it but I do not like the execution. When thinking of "bad" art this is an art piece that I think would fall into that category. It is a matter of taste and others did feel different from me. The **colors** look like they want to break out of the **form** giving the mixed media painting a bad energy.



Untitled - Lesley Vance

I really enjoy subtle **colors** most of the time but *Untitled* by Lesley Vance was so bold I was instantly drawn in. When I draw digitally I use very solid **colors** to make **shapes** and this concept is applied in this painting. I was also super intrigued that this was a painting, getting flat **colors** in paintings is super hard and this artist was able to achieve that. The use of **value** to create depth in the **shapes** was also very elegant.



Schleir (Mist) -David Schnell

This painting's **composition** and use of **color** is what made me consider it "good" art. The way that the **colors shapes** bend to create an environment is something that I found to be inviting. The pops of warm **colors** amongst that blues and greys provide **space** for the eye to rest in the void. The dept of the 2D painting is exceptionally great. The spiraling movement of the image is intoxicating providing visual context and interest.



Across the Fields and into the
Distance (Uber Die Feilds in Die
Ferne) - Hans Hofmann

This painting looks like a younger child did it. I know it is supposed to be abstract and delve into **color** theory but it is extremely simplistic. The interaction between the **colors** could be displayed in a more complex manner. There is many interesting **textures** and subtle **hue** shifts in the painting. Although these parts bring me interest the fact that it is so large and messy makes it seem like this could have been better in a smaller scale.

Abstract River

Evaluation

This was my first time using medium and acrylic pigment. I found that in order to apply another layer of paint you had to let the other one completely dry otherwise it completely rubbed away. My inspiration Katy Cowan has an amazing body of art and the use of movement in most of her art is phenomenal. By taking one of the artworks that I did not find appealing and breaking it down I started to acquire my taste, and inform myself with my biases that I have when I look at art. While I consider *Position* by Katy Cowan to be "bad" her other works have so much intention that I was able to feed off of and create a wonderful artwork. The connection between the *Position* and my abstract river is at first not noticeable but rather there are small nods to *Position* in my abstract river. A challenge I had was waiting for materials to dry. I want to go go go but it wasn't possible when I had whole layers that had to dry. This was the first time I had created a to do list while I was waiting for paint to

by and it really helped to inform my next steps and analyze where I was going. I tend to work on the symbolism that goes into an art work, such as the use of blues and purples in rivers, and the flow of the **form**, and **shapes** that could be seen as rocks. My favorite part of the whole piece is the colors, and the **shapes** seen the **colors** form. Something about that makes me really happy and like I said before working using more **colors** with intention is something I would like to explore. In conclusion this project gave me insight into abstraction, and was a in depth look into my taste.

Inspiration

I found Katy Cowan's art because her art is in the Milwaukee Art Museum. She creates abstract landscapes using various mixed media materials.

Cowan's art embodies natural environments with **forms** as well as **shape**. The use of **color** is highly prevalent in her work. Repetition is also a key focus of hers. She believes in mistakes and the growth that can come with them. Which is something that I have been working on. When walking through the *Position* by Katy Cowan caught my eye, not in a good way though. *Position* is a oil and enamel paint, graphite on cast aluminum. This mixed media work is an abstract river yet to me I can not see a river anywhere in this artwork. I think Cowan has too many mediums in a small **space**. The intention of *Position* was to show light and shadow yet the **values** of the **colors** do not create the illusion of light and shadow. The high saturation of **colors** makes the artwork very bold.

Process

I had never used the type of paint that I bought for this project. So I tested it two ways. One way was with a clear medium (left) and the other way was with gesso (right). I preferred the glossy one.



Planning

The first step in my planning was to get a grasp on who Katy Cowan was. I drew out the original artwork, and stared

at it for a long time. I found that the rope looking aspect was what was blocking my mind for liking this painting. I also made a short list of what I could do to improve it. Such as, create depth, use acrylic paint instead of enamel, and get the **colors** to shine/glow.



I drew out my better version of this artwork. I want to open up the form and paint **shapes** that look 3D. I made sure to create a smooth movement through the artwork that could be cut out in wood. The jagged moments that Cowan creates were not my taste and restricted *Position*.



Next I cut out the **form** in plywood and applied a layer of gesso



I did not draw out where the **shapes** were going to go because I wanted it to be pretty free flowing. I did a base coat of all of my colors and realized that I was going to have to do many layers to build up the color.

Next I built up the vibrancy of the color in the **shapes** and created depth with darker **values**. I also darkened the organic **line** that is the main source of movement.



Lastly I gave the **shapes** depth. Then I darkened the organic **line**. I also added highlight to give a glowing effect to the painting. To get another medium in the painting I added some chalk pastel.



Abstract River

Tony Folliard Gallery Walk



- Jan Serr

Jan Serr:

Jan Serr is a Milwaukee based artist that tends to draw flowers with vibrant **colors** and whimsical **textures**. Her art is widely known throughout Wisconsin even finding a home in the Milwaukee Art Museum. Although she drew foliage for this gallery exhibition she is extremely inspired by figurative movement painters. She has also worked for many businesses helping to improve advertising and bring visual appeal to companies. All of her art has an extremely expressive quality that is sporadic and energetic.

This artwork stuck out to me at the Tony Folliard Gallery because it is a tree with feet. I love the way that ink is dispersed on the paper. The subtle greys **contrast** the solid blacks and bright white paper. The pops of red enhance the **movement** of the artwork. The tree is slightly **unbalanced** giving this artwork a peaceful tone.

The centralisation of the image places an **emphasis** on the intricacy of the **composition**. The feet are the most dense of the whole figure so the eye naturally moves up the tree from the base. I have never used ink before but this artwork reminds me of the art of block printing.



-Jan Serr

I particularly like the scratchy nature of the application of the ink. I also enjoy the use of **shape** of the flowers and the stiff feeling that an organic object is portraying. There is tons of implied **texture** that enhances the visual interest in my opinion.

This still life **contrasts** the other artwork that I was interested in by Jan Serr. This still life is much more impactful with its imagery solely because of the richness of the black. There is a much higher **contrast** and use of negative **space**. The central nature of the image forces a viewer to linger at the base of the vase.



Untitled - John Wilde

As opposed to the two works by Jan Serr, John Wilde was a surrealist artist. He either drew many figures in strange situations or he did still lifes. This is one of his still lifes of shells. John Wilde similar to Jan Serr also was a Milwaukee based artist.

I was compelled by the deep red **color** on this artwork. The **colors** are very soft but are **emphasized** because of the bold background **color**. The **lines** are organic and the shell that is the longest is what guides a viewer's eye through the piece.

The subtle **hue** shifts in the shells create **shape** and smooth implied **textures**. Although the artwork is asymmetrical there is a large amount of **balance**. The **composition** allows for the eye to do circles seeing deity shell for a short amount of time.

Squirrels

Process

During my walk in the woods I found many patterns that I found interesting so I incorporated them into



all of the trees and leaves. As I was painting I accidentally smudged brown paint where the light green was supposed to continue. Due to the semi-opaque nature of the gouache I had to pivot and turn that section into a large leaf. Then once I corrected by mistake the largest squirrel started to blend in to the

environment. Following the technique of my inspiration I wanted to stay away from solid thick black outlines. Instead I went for thin gray outlines. By keeping the squirrels simple like my inspiration the other vibrant colors can start to take the spotlight. In my final steps I relaxed some of the greens in the back with some blue to push it into the background.

I started by sketching out my **composition**.

In doing this I kept in mind where I wanted to set my **colors**

to create movement through the panting in the same way as Sarah Stone. I painted the largest squirrel first to get an idea of the perspective. It was then that I realized my grey **color** was applying extremely dark then drying light. For each **color** as in previous paintings that I had done I did a base **color** for every **shape**.

Evaluation

I focused on **color** and **composition** for Squirrels. Sarah Stone and Louis Wain inspired me. Sarah Stone was a watercolor artist and I used watercolor and gouache. I was able to connect my artwork to her with use of **color** and **value**. With Louis Wain his cat drawings have the same level of personality as my painting. Although I was able to apply some similarities there are some large differences. Sarah Stone paints photo realistically while mine was cartoony. Despite this difference both went out into nature and were inspired. My biggest challenge in this artwork was the medium. The illustration board can take on some water, but I pushed the mediums limits. At first I struggles with **color** agreement but then I was able to work around this and tone down my **colors**. This painting connects to my previous project Room, in Room I focused on **composition**. In my squirrels painting I really wanted to create an enticing **composition** that was drawing the eye in. Another connecting aspect of my painting to my other works is its observation of the outside world. In conclusion I hope people have fun finding all of the squirrels and get a whimsical feeling from this artwork.

Inspiration

Sarah Stone was a artist that painted from nature. Her art was rooted in science and during her career she documented many new species. She uses watercolors to get vibrant **colors**. In *Parrot* the greens **contrasts** the oranges. I want to be able to get the same, along with the use of shadows and highlights as Stone.



Parrot - Sarah Stone

Louis Wain for the most part painted cartoon cats. His cats usually have patterns and are personified. There is an **emphasis** on **texture** and **color**. For a man that suffered extreme depression Wain created fairly light-hearted paintings. In *The Smokers Match* the grey interacts with the yellow and brown. The pops blue draws your eye in. I want to have something in my painting that pops like the blue.



The Smokers Match - Louis Wain

I made a list of what I got excited about and what I saw. Firstly, the red cup flowers: they made me very happy because they were a pop of **color** against all of the browns of fall in Wisconsin. Secondly, the leaves that were facing downwards. Third, a tree with a vine: there was a picture perfect tree with a picture perfect vine crawling up it. Lastly, with my brother and dog there were no squirrels but without there were over 6 squirrels around me.



To get a good **composition** I drew 8 different ones then chose from there. I also colored them to get a **color** palette.



Planning

To start off I walked through a path near my house. I was walking and drawing then after a while I noticed myself standing and drawing specific parts more and more. There was no method to my madness but rather to gain insight on the nature around me.



Squirrels

Frog in a Jar - Still Life

Evaluation

Inspiration



As a way to improve my visual drawing skills i did a practice with a taxidermy frog.

The materials I found were vine charcoal and compressed charcoal. The vine charcoal is very light and is good for planning. On the other hand the compressed charcoal is very dark and for high **contrast** shading.

Process



After I had my initial **shapes** down I went in with compressed charcoal. I started to chisel in the features with **value**. At this stage, the drawing was still very stiff and had lots of **lines** still.



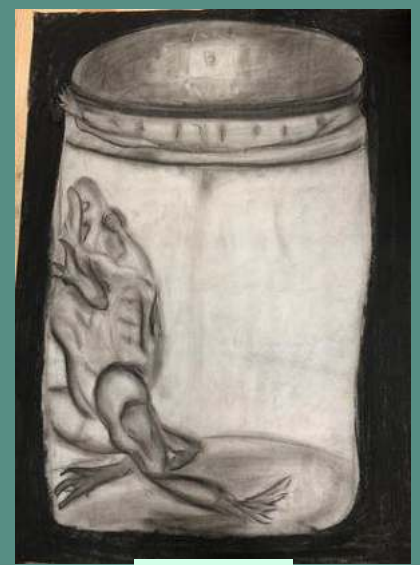
Once I got the compressed charcoal down I smoothed everything out and got rid of as many **lines** as possible. When I thought I was done I got advised to make the background as black as possible and shade the bottom of the jar.

I had difficulties with deciding how dark I wanted to make the Frog. The Frog was very pale and looks fragile but the point of Life Drawing was to create a rich smooth figure. In the end, I am happy with the product but I could have made him slightly more pronounced. I also had a hard time with the eyeball because it

looked glazed over and I was afraid with the materials given I wasn't going to be able to create that effect. This was an irrational fear because the charcoal actually helped to create the glazed-over effect. On the second studio day, we got the choice to add **color**. I decided to stick with the black compressed charcoal and vine charcoal because there wasn't much **color** to add to the pale frog and I felt that the black made it richer. One limitation though was how powerful the compressed charcoal was. A little went a long way with the compressed charcoal and I had to be aware when using it. I did like however how well the charcoal blended. My favorite part of the whole piece is the right leg. That leg blended the best and I love how muscular it turned out, it makes the frog look majestic. I do not like the top of the jar though, it was very hard to use the charcoal to create a tape effect so it just looks sloppy to me. Overall the process of creating Life Drawing was super fun. I learned how to quickly look at the **form** of an object and just get down **shapes** on paper. I also learned how to create **shapes** without an outline and to build up **value** till you have the desired effect. Thanks to the introduction to compressed and vine charcoal I may use it in the future.



The process of Life Drawing started with getting a Taxidermy animal or object placed in front of you. I got a frog in a jar of liquid. Then I got four minutes to analyze my frog; look at it from all angles, decide which angle I liked the best, and place it in that direction. Once I had my position for the frog I got vine charcoal to sketch out the initial **shapes** and make the whole paper a light grey.



Frog in a Jar

MIAD Walk

What is MIAD?

MIAD is The Milwaukee Institute Of Art And Design. I did a Fine Arts summer camp at this college and while being there I roamed the halls looking at all of the art, gaining inspiration. These two artworks stuck out amongst the hundreds of artworks I saw in the hallways.



Untitled - Maz H.

When I was walking around this painting struck a chord in me because of how large it was. I also was intrigued by the perspective. It is as if the viewer is on the bike looking down. The **colors** in the painting are also noteworthy. The unity between the brown, blue and purple create a triangular **movement** throughout the painting. The lack of black in the artwork gives the **colors** a richness that ages the subject in the image. The asymmetrical **balance** increases the readability of the painting and adds to the vintage dynamic.

I am inspired by the graphic nature of the bike. The implied shiny, smooth **textures** are something that I have never achieved while painting yet. The organic **shapes** and wobbly **lines** give the painting movement as if the bike is on shaking from the motor. Painting a reflection is also something I have never done and this painting does it beautifully.



Untitled - Unknown Artist

The **composition** is quite interesting because like in cubism the city is being seen from all angles. There is a bus coming out from the ground and the San Francisco bridge can be seen through the largest buildings holes. Overall the **colors** are bold and the **values** are quite dark but the white unifies them.

This painting was also quite large. I was drawn to it because it reminds me of *The Quai, Venice* by Kees Van Dongen.



The Quai, Venice -
Kees Van Dongen

When I paint I tend to blend everything out and not keep the brushstrokes but this artwork does the opposite. Every brushstroke has intention and I love it. The geometric **line** and **shapes** of the building **contrast** the soft, organic **shapes** in the background. I also find the face that is starting at the viewer to be a bit unsettling which connects my themes of my exhibition.

Everything Collar

Inspiration



Whistle Collars

Ben Jacobs is the CEO of Whistle. When Jacobs wanted to get into the pet technology market he continually heard that people feared losing their pets. He took his inspiration from the other GPS companies. Not only does the Whistle track your pet, but it keeps track of the dogs activity to ensure proper exercise for your dog.

Mind Map:



This was the second step in the process. First we heard, saw, thought, and felt what others were to gain insight on an issue amongst owning a pet. Next we narrowed down this issue using a mind map. The mind map was to see what was the largest issue.



Planning

SEE:

Puppy pulling
The tracker is chunky and big
Zoomies
Treats

HEAR:

Barking/grunting
"I don't want to take the dog out"
Training sounds "Sit, paw, good girl"

Empathy Map:

THINK:

My puppy looks uncomfortable with her tracker on
"Is my puppy going to run away?"
My puppy is going to destroy this toy.
Two collars on looks uncomfortable

FEEL:

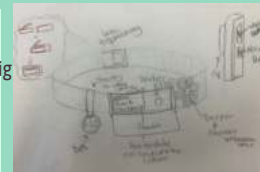
Cuddles
Soft dogo
My puppy feels board, when we leave
I feel bad for my puppy when she has two collars on when we want to track her and have her shock collar on

Personal Statement:

I met a family with a puppy that wanted to track their dog and also have a shock collar on to correct the puppy. I was surprised to find that when they wanted to do both track and correct at the same time the dog had to wear two collars. It would change things if there could be one collar that both tracked and shocked that was not bulky.



To get creative Murf had us stand up and do a quick sketch on a white board as big as we could while allowing **space** for the person next to us. This is where I started to get the idea of a collar that does it all but is not a problem for dog.



I lastly did a technical drawing breaking down all of the functions of the collar before building it. One of the important parts that I highlighted in orange is the function I want the clip to have if it was to be produced.



Lawrence Murphy

Lawrence Murphy came into our classroom and took us through the whole process of Industrial design. We started with empathy then moved into Murf currently works with Milwaukee Institute of design even though retirement because his passion for design is strong. Murf designed for GE healthcare. He has redesigned MRI machines and x-ray machines. Not only better suite it for the doctors needs but to make the patients feel more safe entering. Murf has impacted the world and is truly an inspiration to create.

Everything Collar

Evaluation

I had never done industrial design before. I did opening exercises, for example drawing "pets in space". This helped to get my creative juices flowing. I had originally thought to create something that cut down on the amount of mud that comes into the house after you come home from a walk. After all of the

empathy maps, mind maps, and concept drawings I realized that we not the main problem at hand was; my dog was super uncomfortable with 2 different collars and her harness. This changed the course of my whole project and it just goes to show that not taking the steps to plan can make you end up in strange places. I also had planned to make the collar part tracking and part shock collar but then when I was doing my mind map lots of people were offended by

the idea of a shock collar. I quickly pivoted to a "correction" collar because then it does not shock a dog but actually sends a vibration through the metal. I used what I like about the whistle, which is tracker portion. I got rid of the parts I did not like, which was the plastic box look. Murf led us through his whole process and it was super helpful. He makes it very clear that you can do this type of work as a job. I like the sound of that but I don't know if I am creative enough to be creating the next line of products on today's market. When actually creating the prototype, from the start I knew I wanted to use fabric. It was very important to me to use a softer material for the actual collar part because collars are not that big of an object. Another interesting thing was trying to figure out what type of material I wanted to use for my remote. In the end I went with clay because I could mold. It was way better than trying to use cardboard. It even led to my remote being better to hold in someone's hand. I had noticed that my dog has fat rolls that hang over the side of her tracker and it only got worse with her shock collar on as well. Getting rid of the boxy tracker was my main goal. Turning it into a tiny sphere may seem like a stretch but the felt that I used represents where the wires would go. I am most proud of the ribbon flower. I am least proud of my paint job. I need to practice more with paint because I have not got the hang of it yet.

Process



First I did a paper mock up of my idea to hash out the **forms**. Then I gathered my objects. I got a blue burlap for the main part of the collar.

Then I got some other ribbons to potentially use but was not quite sure. I also got some gold wire to add some **color contrast** for the tracker part.



Next I made the flower out of the burlap ribbon and curled the floral wire into a spiral with jewelry making tools.

My first thought when making the flower was to wrap the fabric around and around to get a spiral.

I measured out the correct length of ribbon then folded it in half to be the correct width.



This did not work because it was too clunky and used so much fabric. That is when I cut a strip of ribbon into four parts. Next I pinched the bottom of each part and hot glued it. This allowed for a more organic petal **shape** look that cupped.

Overall I think my everything collar could save people money, give pet owners piece of mind and make pets more comfortable with a tracking/correction collar on.

I found a grey piece of felt to **contrast** the blue and show where the locating technology would be. Also to represent the flexibility.

I sculpted the remote that would provide a vibration to a dog if a correction is needed. I also made the clip out of clay.



For the **form** of the remote I made it so it could be easily held in a hand for comfort. I then painted the remote the same grey as the felt to show the connection.



Everything Collar

Star Wars Propaganda

Inspiration

Kim Simmons was a photographer for Kenner from 1881-1990's. He did all of the advertisement photos for the Star Wars Kenner toy line.

His signature was a using a bright background and creating a story with the figures. I got the opportunity to meet him at a Star Wars Convention called ICC in Nashville. He gave me a whole lesson in photography but I know nothing about photography so most of the words he was saying did not make sense to me. One thing that he made clear was to always shoot in Manual and not automatic. The only issue for me is I do not have a real camera I only have my phone. So inspired by him I am going to use a extremely vibrant background.



Kim Simmons photograph

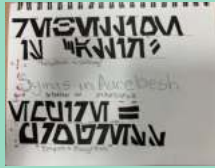


Kim Simmons photograph



"The Motherland Is Calling," military recruitment poster by Irakli Toidze Photo - Laski Diffusion

The first propaganda poster I chose is Mother Russia with the red army Oath pointing to "The Motherland Is Calling". Although the Red Army was not a beacon of hope I want to connect this to a Rebellion (Good guys of Star Wars) poster rather than a Empire (Evil people of Star Wars) poster. Instead of the guns in the background I want to have blue lightsabers glowing off of a red background. Princess Leia will go in place of Mother Russia. This will allow for me to inverse the bright colors to the background and have a focus on Leia's white dress. Also better connecting it to Kim Simmons photography. The saying is going to change to "Rebellion is Calling".



I translate the two sayings that are going on two of the three posters into Aurebesh, a Star Wars language. I did them in bold black to have a contrast to the red and to be easily transferred onto my posters via Photoshop.



"Under the banner of Lenin, the leadership of Stalin -- Forward to the victory of Communism!" 1949

of Lenin I am going to put the emperor. The saying is going to be replaced with "The Empire = Progress". Although this saying is not exactly what the poster was going for the imagery allows for interpretation.

The second poster I chose was "Under the banner of Lenin, the leadership of Stalin -- Forward to the victory of Communism!" 1949. This one I am going to go full on Empire (evil people of Star Wars). Darth Vader is going in place of Stalin and the other people are going to be characters from all over the Star Wars universe. In place



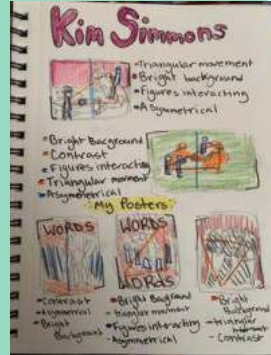
Communist leaders: Mao, Stalin, Lenin

Planning

I started by doing a quick sketch of each of the propaganda posters. I kept in mind the basic composition of each poster and where the words went. Then I drew out which characters would go in the places of the original figures mimicking the Russian posters. With the third poster I had the largest trouble figuring out which characters I wanted to use. I originally wanted to do the Emperor, Darth Vader, then Kylo Ren but I ran into the issue later on of not having Kylo Ren figure. I played around with the idea of doing different Storm Troopers but it did not feel as powerful. That is when I remembered Darth Maul. Then that is what I stuck with for the actual photo. Also on this planning sheet I wrote how I wanted the shot to work with the background and what angle to do it at.

I drew out Kim Simmons photographs and analyzed their formal qualities that I could include in my posters. I found that his photos often had a triangular configuration, contrasting colors, and a dynamic between the figures. After I unpacked his style I incorporated it into my poster layouts. For the first one I found that I want the same large amount of contrast, the asymmetrical nature and the bright background. For the second poster I found that I wanted to have the bright background, dynamic figure interactions, the triangular movement, and the asymmetrical nature. Lastly I wanted to have the bright background, triangular movement and contrast for the last poster.

Lastly I chose the propaganda with Communist Leaders to connect it to the evil of Star Wars: The Empire. I will use three of the head leaders of the Empire and line them up in the same order and composition. Instead of the red outline I want to have a red background and the figures looking like they were stamped onto the paper with Photoshop.



Star Wars Propaganda

Process

I started out by setting up my background. I had two red shirts: one was lighter in **color** and was a lighter weight cotton and the other one was a heavy weight cotton shirt with a darker **hue**. I chose to do red with all of the three photos to make them cohesive and to better match Kim Simmons photography style. He uses bright **colors** that are often gradients but I do not have that luxury so I will attempt to create gradation with lighting and potentially Photoshop. I taped the shirts to the wall in order to not have creases in the photo. The two shirts were slightly wrinkled but I believe it adds character to the shot.

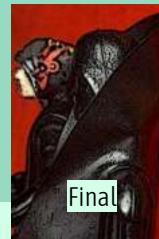
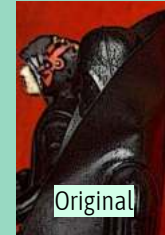
I started with the Princess Leia shot. I tried both backgrounds and the right side t-shirt was best for the shot (heavy cotton/darker **hue**). I then started to play with my lighting to better accommodate the figure. Also to get those gradations. I tried to use the regular lighting of the room first then I got my ring light out to get a more controlled light source. After taking all of the photos I decided to use the same background for each of the photos.

After I had all of the photos taken I started to manipulate them in Photoshop. I started with the Princess Leia photo by auto-selecting each of black letters on my planning sheet and placing them on the Leia photo. The letters were super light in **colored** so I put a clipping mask over the letters layer and turned the brightness and **contrast** completely down. Next I auto selected the light-saber and played around with arrangement of them. I originally wanted to have the hilt part of the spread but it looked out of place so I decided to cut it.

Next I took the "group" photo. This shot took a long time to set up. The amount of figures interacting took time to position correctly because they are all at different heights and have different ranges of motion. I also had a hard time centering the shot because the hammer head all the way on the left kept being out of the red zone with the angle I was shooting at.

Lastly was my photo of empire successors. This picture proved the hardest to do because of the **form** of the figures. Darth Maul's arm was made to hold a lightsaber so it was in a forever bent position; this made it very difficult to line him up close enough to Darth Vader. Darth Vader is also all black so compared to Darth Maul he kinda blended in

I put the photo into Photoshop then found where the filters were. Then I clicked on the poster filter and messed around with the settings till I got the wanted effect. Even after running the photo through Photoshop Darth Vader still was pretty lost in the back of Darth Maul's head. To remedy this I put the processed photo into Procreate and drew on the slightest gray line to differentiate the two heads.



Star Wars Propaganda

Evaluation

All three photographs connect to Kim Simmons photography in subject matter, **color**, and **composition**. Kim Simmons took photographs of Star Wars figures in narrative **compositions**. All three of my posters tell a story. The vibrant red background matches the many colorful backgrounds that Kim Simmons used.



Kim Simmons photograph



Rebellion is Calling!



"The Motherland Is Calling," military recruitment poster by Irakli Toidze Photo-Laski Diffusion



Empire = Progress



"Under the banner of Lenin, the leadership of Stalin -- Forward to the victory of Communism!" 1949



Evil Progression



Communist leaders: Mao, Stalin, Lenin

When I was taking the Princess Leia photo I ran into the issue of when I was too close to her face she seemed to nice. I had to remember that they are figures with painted faces for children to play with so it was better to create emotions through the angle of the shot. This is my favorite photo I took out of the three because even without the words it is a powerful shot. I got the lighting just right to mimic Kim Simmons. Also the positioning of Leia's arms and body are exact to the Russian Propaganda. Although I wanted to show Leia's "Pants" because it gave the character more attitude so the positioning of her as a whole is off to the original.

My favorite part of this photo is the Tusken Raider having his had on the R5 (the characters all the way on the right). I think it captures the commentary depicted in Russian Propaganda. Another similarity is the Emperor standing behind Darth Vader like Stalin and Lenin. The only problem was the height issues

The angle of the figures is a bit off from the original and the figures are not looking forward as much. Although they are in a progressive order and look important. The next step is to put the photo into Photoshop to get the grainy poster effect

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