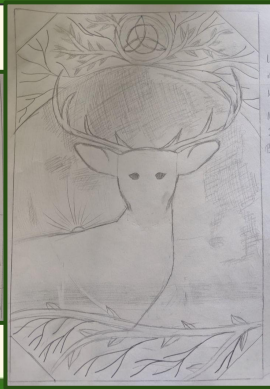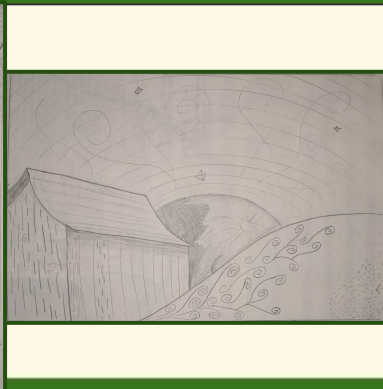# PROCESS PORTFOLIO

By: Brooklynn Hansen

Inspiration

Ansel Adams: Adams, (1902-1984), was an American landscape photographer. He is known for his black and white photography, and was one of the founding members of the Group f/64. The Group f/64 was started with himself and Edward Weston, a photographer and friend of Adams. The Group focused on what was called "pure photography", it was really focused, clear and sharp photos. The black and white of Adams work immediately made me think of the black and white of block printing. I love the shape of the tree in the first image below, and gnarled branches and the contrast in the smooth background.

Claude Monet: Monet, (1840-1926), was one of the founding members of the impressionist movement, and is probably one of the most known artists from that movement. The attention to detail in Monet's work, especially in Bordighera (1884), the twisting of the trees and the brightness of the leaves. I love the whole landscapes Monet paints and how true it is to the actual places he was.

Monet, Claude. 1884. Bordighera

Adams, Ansel. Jeffrey Pine, Sentinel Dome.

Experimentation and Planning

The sketches were heavily inspired by the gnarled tree photograph from Ansel Adams. I really liked the swirling of the trees in his image. I knew I wanted to have the moon in my final piece. The first sketch was very blank and I wasn't sure how I wanted to fill in the empty spaces. On all of my sketches I made note of what elements I liked and disliked, I tried to incorporate all the elements I liked from my previous sketches into my final sketch. My final sketch incorporated my favorite elements of my previous drafts and accentuated the stage and the moon. I like how present both are and I'm happy I had the branches around them to fill in the other spaces. I left the corners blank because I thought there was a lot going on in the piece already and thought the corners would look better empty.

Cernunnos -

Process

Once I had carved my piece out it was time to start the inking process. The first thing I did was I started with a lighter layer of ink, when I stamped on it, on the paper it was very thin and patchy where I wanted it much thicker. On my second try I put more ink on and when I flipped it over and printed it I was happy with the opacity of the ink and was happy with how it turned out. I did carved away some parts around the moon and branches to try and make the lines around the moon thicker so there was a definite line separating the area in the branches and the moon. Even with carving some more away I couldn't get a thick enough line without tampering with different parts of the piece. I printed it one more time after that with about the same amount of ink as the second trial, I flipped it over and printed it and I was very happy with how it turned out right away

"Cernunnos" was inspired by Ansel Adams black and white nature photography and spirituality. I based most of this piece off of the Horned God, which in some beliefs goes by "Cernunnos". The God is here in the form of a Stag, he represents the source of life and is generally seen as the sun or any horned animal.

Reflection

I'm pretty happy with how the print turned out. I wish the stag looked a bit let like a drawing, but I would have had to spent a while practicing how to properly draw one. I also wish the moon was more prominent, along with the symbol above. I really like her the branches frame the piece and I almost wish I made them more prominent. I think it would have been nice to use another color of ink to either add color to the leaves or the stag, I think the color would make it come together more and just add to it overall. I like how I connected the piece to nature and spirituality, I think it connects the piece to me more and I like how personal it is.

Hecate's Tree

Inspiration

Once again one of my main artists of inspiration is Ansel Adams. I have been in awe of his photography for years, his work is beautiful and so powerful. Anything with nature I automatically connect with, but his black and white photography is so much more powerful and has much more depth to it. Another artist is Roman Loranc, a polish photographer who has a similar style to Adams. I want the detailed image of nature and to have the same impact that their photography has.

Experimentation and Planning

All four of my sketches are different variations of the original photo. Some of the sketches are more complicated than the others, and some are just redone.. My first sketch is extremely complicated and I was spending way too much time on it. It was turning out really nice and would have been nice to do, but I knew it would have been way too much work with the time I had. My second sketch was way simpler and still the entire tree. I really liked this sketch, but comparing the sketch and the actual tree, it was way too smooth and round. With my third sketch I fixed this and made it much more angular, but it was still the whole tree. I had gotten the important parts onto this sketch, I looked at it and realized one, I spent way too much time again on this sketch, and it was far too complicated for my deadline. My fourth and final sketch was zoomed in and focused on the specific part of the tree I wanted to be emphasized. I made the knot in the lower part of the trunk of the tree the main focus of the piece. In the sketch I outlined the trunk, knots and the basic outline of the branches. This last sketch was my favorite and worked out the best for this project.
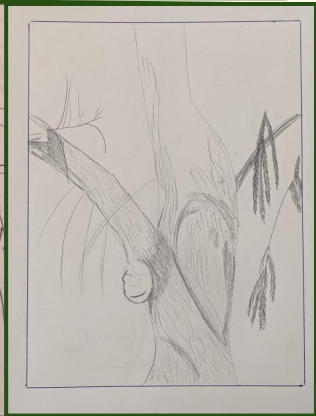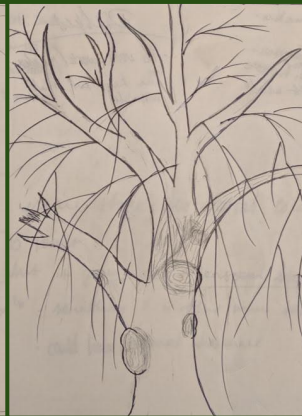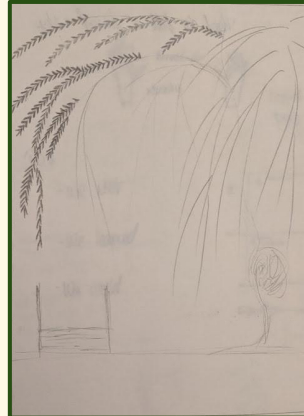

Loranc, Roman. Two-Hearted Oak
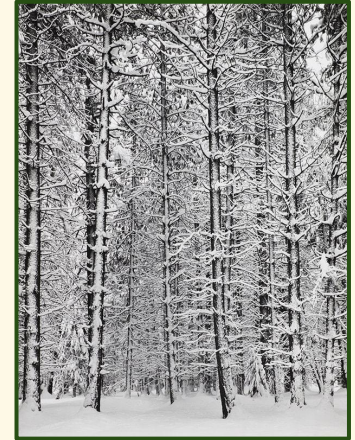
Adams, Ansel. Tree and Snow.

Hecate's Tree

Process

Once I had my final sketch, I started to carve into my plastic plate. To carve into the plate I used a sharp three-sided knife. I started carving the base of the tree, or the trunk, and worked my way up. Then I worked on the leaves. I first made a long drooping line, then I made similar ones at the same point. Once I had the branches I made the leaves. To make the leaves I just made little Vs pointing downwards throughout the long branch.Once I had the leaves I worked on the bark. I started with the knot first. Once I made all the lines and detail of the bark, I was done carving. I then started inking. First I soaked my watercolor paper for 8 minutes to allow the ink to soak in. With that soaking I prepped my area and got the ink ready. I took my plate and scooped some ink on and worked it where I carved. I then Wiped the extra off completely and got ready to print. To print I layed the wet paper on a towel, layed my plate on that, ink side down and rolled over it with a brayer with a lot of force. Once I worked the ink onto the paper I lifted it and let it dry. I did this a couple times until I was happy.

"Hecate's Tree" was inspired by the work of Ansel Adams and Roman Loranc and spirituality. This piece is based on a specific tree from my childhood and the meaning behind the tree. A Willow tree represents protection and is the tree of the Goddess Hecate. She is the Goddess of magick, the moon and the night.


Reflection

I think my work reflected my pieces of inspiration. Both pieces are in different places and seasons, and both artists thought it was important to get the images when they did because of the story behind them. Whether it was a personal story like mine or if they saw a specific special moment that needed to be captured. I think the fact that I added color is the biggest contrast between all of the works. I liked how it looked in black and white, but I felt like I needed the color to show how vibrant the tree is in summer.I think the inking process was a little rough, I'm not sure if I let the paper soak long enough or if I put enough ink on, but I did like how it turned out. I feel that the carving part of the process was the best part of the whole deal. I think if I would have relaxed and took more time on it it would have worked out a little better.

Maiden, Mother, Crone

Inspiration

My inspiration for these paintings were Art Nouveau and Tarot, specifically Giorgio de Chirico. Art Nouveau is very busy yet delicate at the same time. Paintings in that style hold a lot of story and information, like the images on a tarot card. Tarot ties into my theme as well, spirituality. I've been wanting to make a piece inspired by tarot for a while now, the meanings and beauty of each card has always drawn me to them. Both Art Nouveau and tarot connected best to my idea of Maiden, Mother, and Crone, three aspects of the Goddess. I thought that this would be the perfect project to use those two inspirations and put them together.

Experimentation and Planning

I was trying to think of what could be three separate stories that could be put together into one and make sense. I remembered Maiden, Mother, Crone, or Triple Goddess. These are the three aspects of the Goddess. This is represented by the Waxing, Full, and Waning Moon, like in the second photo below. The Triple Goddess represents the terms of a woman's life, in relation to having a child. Before is the Maiden, during is the Mother, and after is the Crone.
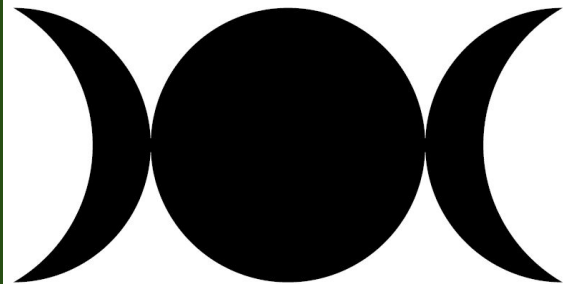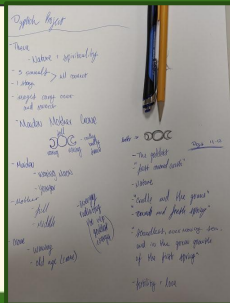
Langley, Edwina. "The Artist Who Created (and Rejected) Art Nouveau." AnOther, AnOther Magazine, 16 Mar. 2017, https://www.anothermag.com/art-photography/9609/the-artist-who-created-and-rejected-art-nouveau

Occultaspects. "SEARCH." Occult Aspects, 18 Dec. 2018, https://occultaspects.home_blog/2018/12/16/jakattax-allthequeenstarot-you-guyssssss-i/.

- The Maiden:
  - Waxing Moon, Younger Self. Represents Growth, Beauty, Independance, Potential, Dawn, Sunrise, and Spring
  - Greek: Artemis and Persephone, Celtic: **Rhiannon**
- The Mother
  - Full Moon, Mature Self, Nurturing, Responsible, Adulthood, Midday, and Summer
  - Greek: Selene and Demeter, Celtic: Danu and Badb, Welsh: **Arianrhod**
- The Crone
  - Waning Moon, Wise Elder, End of Growth, Winding Down, Death, Fall and Winter, Sunsets and Night
  - Greek: Hecate, Celtic: **Morrigan**

"Maiden, Mother, and Crone: The Wiccan Triple Goddess." Wicca Living, https://wiccaliving.com/wiccan-triple-goddess/

Maiden, Mother, Crone

Process

The first thing I did for this project was stretching and gessoing my canvases. During my study hall I stretched all three canvases, I put together three wooden frames and stapled the canvas tightly. Once I had all the canvas on I put a layer of gesso on each canvas, front, sides and over the back by the staples. Then I let that dry for a day or so. Once the canvases were dry I took them home and started planning. On the three I took a pencil, ruler and some bowls and laid out the large moon in the center, the four circles in the corner, and the framing lines on each. I painted white in all the circles and the base colors on each canvas. the first was the lighter and darker pink. The second was the periwinkle blue and the dark blue, and the last was red and a maroon red. I started to paint the moons. On the first I kept the white, I did a second layer of that, then I used a light grey to create the darker areas of the moon. On the second I used the light grey as the background of the moon and grey for the dark spots, and the last I used black as the background and white as the darker/lighter areas. Once I had the moons painted I put another layer of the base/background colors on each canvas and made the lines clean.I was ready to paint the faces, I mixed a skin tone, I used a similar one for each face since my mom, grandma and I have a similar skin tone. Once I had the color I painted it on each face. Now that I had skin painted I focused on the details of each face and the hair.


"Maiden, Mother, Crone" is based off of the Wiccan symbol with the same name. The symbol represents the three aspects of the Goddess. The images in my piece all are apart of each aspect. The herbs, holidays, sun position and symbol of each.

Reflection

My project directly reflects my theme and inspiration. I used Art Nouveau with the basic layout of the canvases and the similar colors used. On each canvas I had the large framing bars going around the canvas, four smaller circles in each corner to hold a symbol, and a large circle in the center with the portrait. My project is entirely Maiden, Mother, Crone, Every detail, the color, symbols and who is in the center is entirely the Triple Goddess. I picked specific goddesses for each canvas and I used their colors and symbols to adorn the piece. With the quality of my work, I think the first two canvases got the best of it, then the last one it kind of ran out. If I could I would touch up some spots overall and clean up the lines.
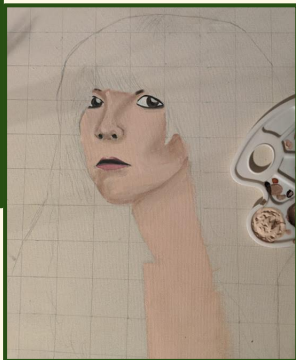
Girl with a Band

Inspiration

My inspiration for this piece was one of my most favorite singers, who is also a witch, Stevie Nicks. Nicks is the front-woman for the very popular 70's band Fleetwood Mac. One of their most popular songs is Rhiannon, which happens to be the name of a Welsh goddess. Rhiannon is one of the Goddesses who I feel the most connected to. She is the goddess of fertility, magick, rebirth, poetry, art, and wisdom. She rules over the Pagan holiday Beltane, which celebrates summer. Stevie has made her pagan roots known in her music, and I thought she would be a good subject for this piece. My reference photo for this painting was an image of Stevie, in a similar pose as to the famous, *The Girl with a Pearl Earring* painting by Johannes Vermeer.
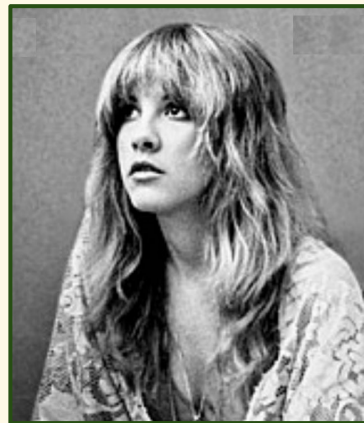
Photofest. *Stevie Nicks.* Harpers Bazaar.

Experimentation and Planning

My reference photo for this painting was a black and white image of Stevie, in a similar pose as to the famous, *The Girl with a Pearl Earring* painting by Johannes Vermeer. My biggest challenge was taking the monochromatic image of Stevie and making a colored image, in the same style and pallet as *The Girl with a Pearl Earring*. I had started this process by finding some images of Stevie that I liked, that were also clear. The images were her in similar poses to *The Girl with a Pearl Earring*. I ultimately chose the image above, then I sketched it out into my notebook, just to get a general feel of what I was going to do, and to change some small things, like where she was looking.

Once I had Stevie sketched onto the canvas I mixed a skin tone. Since I was working from a black and white image I had to somewhat guess. I used a couple other images of her, but most images of her are with colored lighting, which made this difficult.While adding the shadows I added the blush to her face and used the same color for her lips. Once I had her skin at a good point, I worked on her hair. I mixed The skin tone, a bunch of white and some yellow to get the neutral blonde she had. I then went over that with the hair color mixed with a bit more dark brown. I used that to make the texture and lines in her hair. I made those lines a bit too dark, so I went over them with a light coat of the normal hair color, then I added a few more lines again over that.I moved onto the clothing. I made her shirt blue and her sweater a tan/gold to match the headscarf the girl is wearing in *The Girl with a Pearl Earring*. I painted the background black and then added details to her clothing, as well as changing the color of her sweater a bit.

"Girl with a Band" was inspired by Johannes Vermeer's *The Girl with a Pearl Earring*, and Stevie Nicks, front-woman of the band Fleetwood Mac. Stevie Nicks is a well-known witch, and someone who inspires me and I look up to in my studies of witchcraft and the arts.

Reflection

I think this project showed my evolving skills and connected very well to the inspiration piece. This painting was challenging, but was really rewarding. I got to do something I want to do, and I got to work on my painting. I am not the greatest painter, given that i normally use pencil and charcoal, but this helped me expand what I can do. I think I connected my painting very well to Johannes Vermeer's *The Girl with a Pearl Earring*. I worked from a black and white image of Stevie Nicks and tried to match the color palette of my inspiration. I tried to match Stevie's skin tone as much as possible, and I incorporated my inspiration into her clothing. I really like this painting, if I were to do it again I would work more on her face and the shadows, which is something I knew I needed to work on when starting this.

Inspiration

My inspiration for this project was (Photographer) and Dr.Seuss. For this project I wanted to incorporate my childhood, the main image is the waterfall my mom would take me to all the time as a kid. We would spend hours walking around the park and we would sit by the waterfall as long as we could. The waterfall is in Whitnall Park, here in Milwaukee, the same park that the willow tree from my Dry Point from semester one. I also used Dr.Seuss as inspiration because I had, and still have, most of his children's books. I loved his style and how weird his animals were. His art style is very warm and friendly, it help inspire children's imagination and I love that about it.

Experimentation and Planning

The first thing I did for this project was thinking of what I wanted to do. At first I wasn't sure what I exactly had to do for this project but once it was explained I knew I wanted to use the waterfall as my background image. Initially I wanted to make the image of the waterfall black and white, and only have the trees and greens in color, since those are my favorite things there. I love how the plants and trees create a frame for the image and help focus the image. When I tried to execute that plan, it proved to be really challenging and time consuming. I liked the Idea, but I thought there could be an easier way of doing that, or just a better idea. That is when I thought of Dr.Seuss. I was listening to music I used to listen to when I was younger, and with a lot of changes happening in my life at this current moment, I was reflecting on my childhood and this house I'm sitting in as I write this. I thought about when we first moved here I was very scared and didn't like this place at all. To calm me down my mom would read Dr.Seuss's books to me every night, and she wrote one of my now favorite quotes on my white board, and it has been there ever since.

When the drops stop dropping, then the storm starts stopping
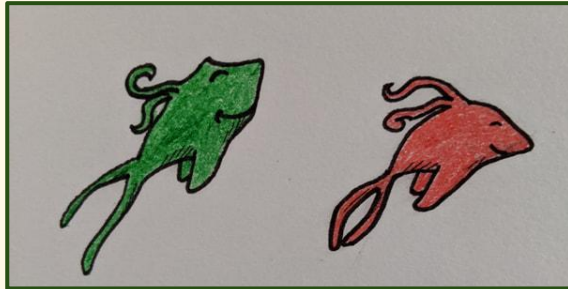
Lens Based
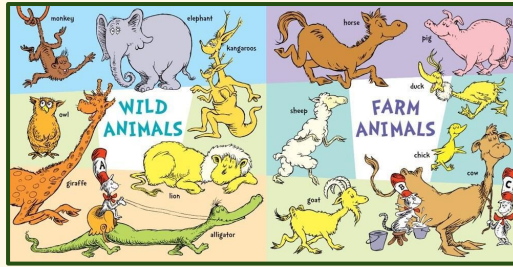
Seuss, and Jan Gerardi. *Dr. Seuss's 100 First Words*. Random House Children's Books, a Division of Penguin Random House, LLC, 2018.
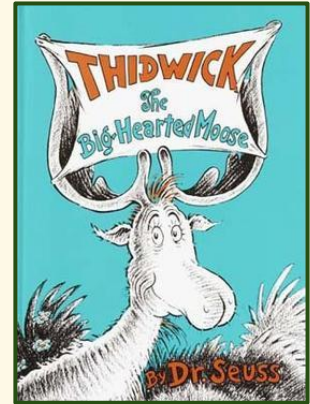
Process

Once I had my final idea I had to draw the animals I wanted edited into the picture. I drew fish, and a purple deer, and then I started to edit them into the picture of the waterfall. I only drew half of the deer since I wanted him to be peaking through the trees and didn't want his whole body. I also drew the fish and the flowers, this was easy since he is known for those illustrations. I drew them and snapped those photos of them to add them into the final image. I used photopea to finish this project. I erased the backgrounds of the deer, fish, and flowers and added them into the piece. I placed them where I thought the real versions of the animals would be. If you were to take a picture of you would most likely see the fish in the water, maybe jumping in and out of the water, if it is sunny that day. You would most likely see a deer peeking its head into the frame of the picture, curious as to what you were doing. So, I put the animals in those areas, and I placed the flowers in random areas throughout the image. I also had to adjust the brightness of everything. In short I adjusted the shades and colors of the drawings and the original image to make everything connect a little more.

# When the drops stop dropping, then the storm starts stopping

"When the drops stop dropping, then the storm starts stopping" reflects on my childhood and how it has shaped me into the person I am and how I see the real world. It blends reality and fiction, using one of my favorite places and inspiration from one of the most influential children's authors.

Reflection

I started this project at a crazy time. Everyone had just went into lockdown, school was essentially over for that year and I had a lot going on in my personal life. Work-wise, this was one of my first times digitally manipulating an image and I had no idea what to do. I was playing around with the background image which I had taken earlier and eventually got it to look how it does here. Then I was trying to think about what I wanted to do to it more or add to it. I then remembered the quote that my mom always says to me when I'm in a tough situation, which I used as the title. I added my Dr. Seuss-esque animals and flowers and played around with it until I liked it. I'm not too sure how close it is to anything I could have used as inspiration, but I'm pretty happy with how it turned out for this being one of the first times of me working with this.

Broken Record

Inspiration

For this project I knew I didn't want to just paint on paper it canvas, also because at this current moment I do not have any extra unused canvases. I was having a hard time deciding whether I wanted to use one of my records that I don't listen to, or a slice of wood, I obviously chose the wood, since I couldn't bare to part with any of my records. My father had gotten me roses for a holiday, and I had them on my desk for a while, and never really wanted to throw them out. I eventually did, but I took some pictures of them before I threw them out. I really loved one of the pictures and thought that would work well for this project. I also decided on *Broken Record* for the title since the piece of wood had some large splits in it. I also really wanted to use the record idea since wood has the age rings, which could be the ridges on records.
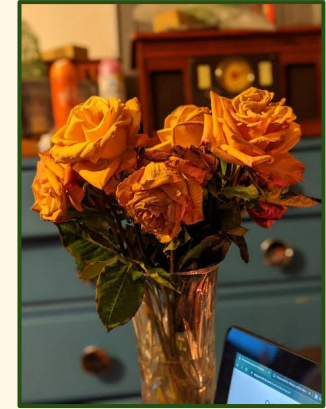
Experimentation and Planning

I chose to paint roses on the wood because I wanted to make something representing Aphrodite, the goddess of love and peace. I wanted to honor her because I think that's exactly what we need more of in the world right now, and I haven't really made anything for her in awhile. Roses are her main flowers, and I think the dying aspect of the roses I painted show that we need to take more care of ourselves and others, show some love and compassion, and hopefully we'll be back to blooming, and healthier than ever. The very first part of this was figuring out what I wanted on the piece of wood.When I was sketching, I just tried to get the basic shapes and lines. I messed up a couple times and had to redo some flowers, but I eventually got a sketch that I liked. I tried to get the creases and lines of each petal to make it easier for myself when I was putting the color on.

Broken Record

Process

What I did next was apply a base layer of just white paint over the area that the flowers were going. I did this so when I applied the yellow and the orange paint they would have a background that would help the colors pop out better. I started by painting the main colors and blending them all together. I laid out the basic colors and large shading parts. all the yellows, oranges and reds were on there. Then from there I took red and a thin paintbrush and made all the lines and differentiate the petals. Once I had the overall colors and lines I started to add some details and shadows. I mainly used reds and browns to do this. The mix of the colors made the natural and matching deep points. I focused on one flower at a time and tried to get all the darker parts down before I did the highlights. Once I had all the flowers done I started to work on the leaves. I put a base of dark green, made by mixing a lot a green, and a little black and brown. I applied this to all the areas where leaves were to go. Once I had the background I worked on each leaf individually.
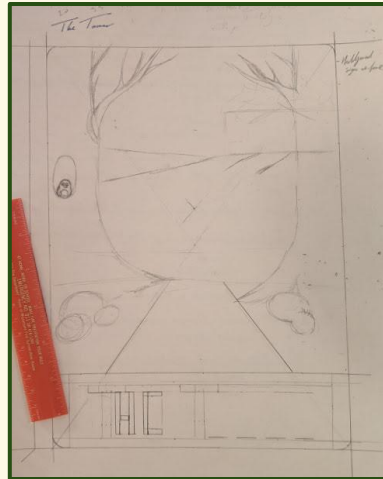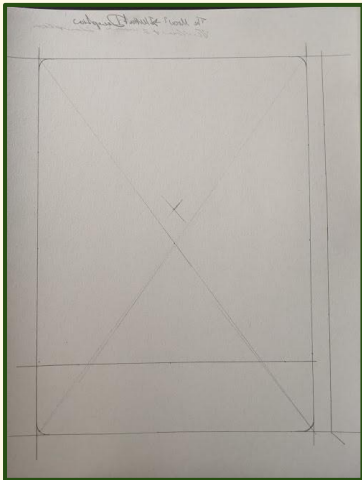

Broken Record represents the ongoing cycle of life, and the beauty of that life. Life moves on, around and around like a record. We live and we love and accomplish so many things during that life.

Reflection

This project is very different from what I normally do, although many of the projects in this portfolio were out of my comfort zone. This project was one of my favorites though! I really liked using the wood as my canvas rather than a piece of paper or a regular canvas. The main thing I wish I would have done before I started painting was that I wish I sanded the surface of thr wood. It was fine painting on how it was, but if I would have sanded it, it would have been so much easier. Though I do like the look that the waves and ridges of the wood give the overall piece.

Inspiration

This project was very obviously inspired by tarot and the state of the current world. Today, with elections less than a month away, COVID-19 getting worse, and all of the other problems we are facing, this world is in chaos. In tarot, The Tower represents destruction, chaos, liberation and sudden change. I thought The Tower was the perfect card to represent this year, and also because on New Years I pulled The Tower in a reading I did of this year, and many others did as well.The art style is reflective of one of my new favorite shows Over the Garden Wall. When I watched the show I immediately fell in love with the animation and the art style in the show. I loved how simplistic yet detailed everything was. This is slightly more detailed because I started adding some shading with my pencil before I decided to add color to it, but I really like how that all turned out.

https://en.wikipedia.org/wiki/Over_the_Garden_Wa ll

https://www.biddytarot.com/tarot-card-meanings/major-arcana/tower/

Experimentation and Planning

Once I had my idea, the first thing was to draw out the guidelines. These helped give me straight lines to work off of and get everything even. I started by making the outline of the card. I made the card 20 cm x 28 cm, so then there would be a border around the card. The whole paper was 27.9 cm x 35.6 cm. I made the outlines of the card and then I separated a section where the words *The Tower* were going. I then found the center of the whole card, and the center of the illustrated part of the card. I did this by measuring from one corner, across the card to the other, (Top left corner to bottom right), and where the two lines met, that was the center. I used these points to help figure where to place things within the card.

The Tower

Process

Once I had the lines and centers down, I started sketching. This copy was originally only supposed to be the planning sketch or rough draft, but I ended up really loving how it was turning out so I went with this instead of making another. The first things I did was the trees, I drew the outlines of the trees in the foreground. In my reference image from Over the Garden Wall, the trees are right in front there, almost framing the entire image, which is what I wanted them to do. I wanted the trees to draw the viewer back into the piece. The tree on the left has a little bird in the little hole in the tree, that bird is Beatrice from Over the Garden Wall. Beatrice was a human that was turned into a bird for not helping someone. After she meets the two brothers she tags along with them and guides them throughout their journey.
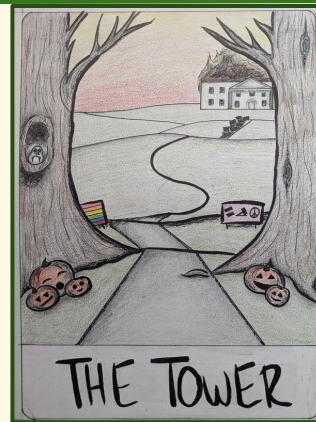
The Tower is heavily influenced by the artwork and style of the miniseries Over the Garden Wall. It also reflects the current social and political issues we are all going though in the chaos that is 2020. This piece shows the journey that we have started again.

Reflection

I ended up really liking this project. I really love the style and liked trying it out. I normally don't draw like this, but it worked out very well in my opinion. I think it is clear that is was influenced by the artwork from Over the Garden Wall, especially with the pumpkins. I really wanted to include the pumpkins somewhere within this piece since it's October and the pumpkin people were some of my favorite characters design-wise. Though I did really love this piece, I wish I could have more effectively illustrated my point. I made the White House the tower because of all the chaos happening within our US government, with COVID and the upcoming election. I think my point was clear, but I wish the White House would have been a more central and present idea within the piece, although originally I was trying to show more of the journey we have started and will continue to go down. I think this piece is one of my favorites and has opened a door to a new pathway of art for me.

Insecurities

Inspiration
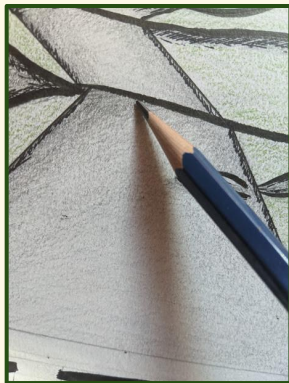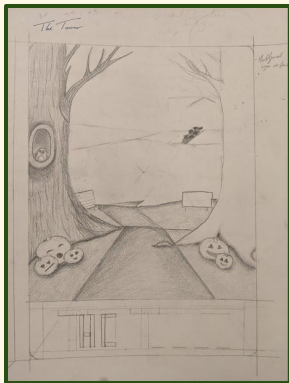
This project popped into my head one day when I was getting ready for work and noticed all of the little things of my face that I wasn't happy with. Most people have something, or many things about themselves that they would love to change and think they would be happier of they looked different. I have these feelings a lot, but I know I would never be happy with myself and I just need to embrace my flaws, which is something I really encourage everyone to do. On social media, body positivity is being pushed more and more and many companies and advertisements are trying to be more inclusive, which is amazing for the mental health of our generation and everyone. I wanted to add to this campaign by showing all of the things that bug me. I think the only way for our efforts to work is for hopefully everyone to begin to love themselves for who they are and not be ashamed of any uniqueness, cause that's what makes everyone interesting and what draws us together.

"Nancy" Chuck Close. 1968 https://urbanmilwaukeedial.com/wp-content/uploads/2012/08/nancychuckclose.jpg
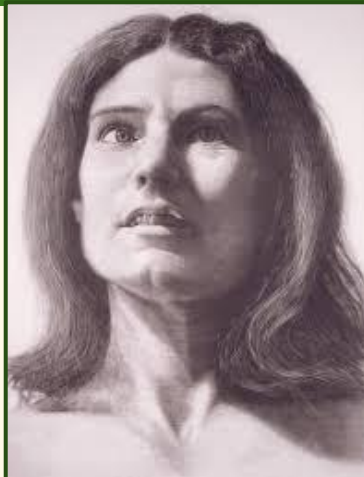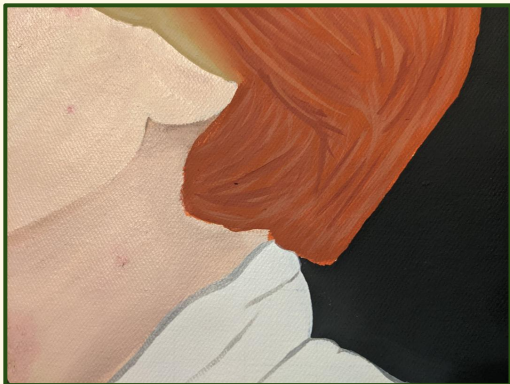

Experimentation and Planning

Last year my art class took a trip to the Milwaukee Art Museum, which was my first time going. I really loved the experience, and remember when I saw Chuck Close's *Nancy* portrait. I truly loved how natural and real it was and was so inspired by his work. I wanted to show the true nature of us humans and how we really are, imperfections and all. I thought this portrait was so important for a lot of people since it shows everything, every detail.I started this project by thinking about what I wanted to show. I knew I wanted a side profile but I wasn't sure how I wanted to frame it. I ended up taking a bunch of pictures and choosing one as my reference. I also decided to use one of my 1 foot by 1 foot canvases, or 30.48 cm by 30.48 cm.

Insecurities

Process
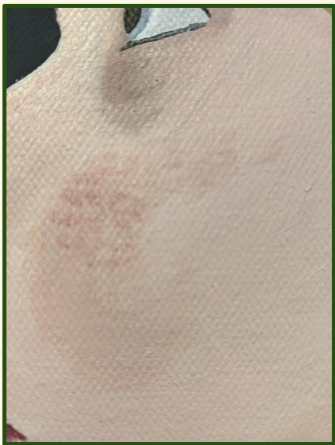
I sketched the image onto the canvas. Since I wanted it to be as accurate as possible I used the grid method to sketch it onto my canvas. I made 144 1 inch squares across the canvas and used an app that I have on my phone to put a matching grid onto my reference image. Then I just sketched the image onto the canvas. Once I had the image on the canvas I started painting. The very first thing I did was mix the skin tones which were a lot of white, a little red, brown and a touch of yellow. I matched the color to my actual face by painting dots of color onto my cheek and matching it that way. The hair was a blonde color that was already in a tube that matched the front of my hair pretty well, and then for the back I mixed a bunch of orange with a little bit of red. I then began actually painting, starting with my skin, then my hair, and then I went to do the details.

Insecurities is a self portrait that shows my very true self. When I paint myself I tend to cover all of the features that I do not like about myself and edit all of my imperfections. This painting is everything that scares me and was a huge challenge for myself to make.

Reflection

This project was honestly a but hard for me to do. Like many people, I'm very insecure and I try and not point it out to myself as much as possible. This project made me look at what I didn't want to, and I think that's something we all have to do sometimes. We have too face the ugly truth to find the good. This project, like my self portrait, forced me to do something I necessarily didn't want to do. Im very happy I did this project and think it will add to my portfolio. Now, comparing it to Chuck Close, there are many, many differences. The only main similarity I'd say would be the idea, which is very important and influential to the painting obviously. I would have loved to do this project in a more similar style to Close's, but with what I was trying to show, I needed the color. Overall, I'm very happy with this piece and glad I chose to do this,

Inspiration

For my project 4, I decided to finish my self portrait that I started at the end of Junior year. For this painting I decided to use the baroque Era Style. I chose this style because I really love how dark and moody most paintings are from that time period. When I paint I generally use a impressionism-like style within my paintings, for this one I wanted to change it up. I feel like the baroque period reflected the past couple years in my life, dark and unpredictable. By unpredictable I mean I didn't know anything that happened was going to happen, I was always in the dark for the past couple years of my life. I wanted to follow and reference Johannes Vermeer's and Caravaggio's work because their work seemed in my skill level, by that I mean my ability would be better with his style of baroque, and what my goal was, even though there was no way that I was going to reach it. I really liked the tone and mood within all of their paintings focusing on the main figure and blurring or making the background so dark that you focus on that one central figure.

"Boy with a Basket of Fruit" Caravaggio
Vermeer, Johannes. Girl with a Pearl Earring. Mauritshuis.
https://www.mauritshuis.nl/en/explore/the-collection/artworks
/girl-with-a-pearl-earring-670/

Experimentation and Planning

For the process of this painting, as always, I stretched my three foot by three foot canvas and gessoed it with a couple layers so I would get a smoother painting surface, which did not exactly happen. I stretched and gessoed to the canvas at school then once it was dry brought it home and started working on it. Once it was home and dry, I took reference photos to sketch onto the canvas. I took many photos of myself in different poses to see which I would like better. The photo I settled on was of me very close to the camera, and when I started sketching I noticed my dog was perfectly posed in the background and I wanted to incorporate her in the painting since she is very important to me. Once I had my reference photo it was time to start sketching. I used the grid method to transfer my photo from my phone onto the canvas, I made many, many one inch by one inch squares over the entire canvas in a brown colored pencil so it would blend better with the paint.

Self Portrait

Process

I began to paint. I started by painting the main contours and highlights of my face laying whites and lightish browns over those areas to blend over later. I then went and focused on the eyes of the painting. By that I mixed paint to match my skin tone then painted my eyelids matching it as closely as I could to the painting. Then I moved on to my eyeballs, painting the irises and cornea then filling with a light gray to white around that . With everything I started with basic colors and layered over that later blending with that base color. I repeated the process for the eyes, and eyelids, over the rest of my face. I moved from my eyes to my nose, which was the most difficult part, then to my mouth, cheeks and forehead. Once I had a base layer for my face done it was time to start blending and adding detail. I started by filling out the darker areas of my face and the shadows then taking lighter skin tone shades and whites and blending that together to match the shade and contour of my face as best as I could. the face took many, many tries and I eventually got it to a point where I was okay with it. Once I was done with the face I moved to my hair which at the time I had brown hair with natural blondish highlights. After that I did the same processes for painting my clothing and my dog.
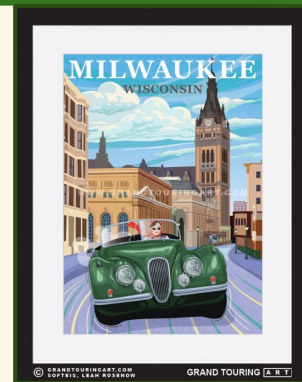

This self portrait shows my current ability and how much I have grown and learned. Painting in the Baroque-esque style was a welcomed challenge and provided a new experience. This self portrait was especially challenging for me, making me face things I didn't want to see in close detail. It was a much needed experience that has added greatly to my portfolio.

Reflection

This painting was a challenge, to say the least. This painting challenged me in ways that I needed to be and honestly helped with my mental image of myself. When you're forced to stare at your own face for hours everyday you move past seeing all of your imperfections. This painting forced me to work on blending and technique greatly, which is something that I needed to and wanted to work on. Painting in a Baroque-esque style opened my eyes to the attention to detail and how much work went into those paintings, which wasn't questioned in the first place. My painting differs greatly to my references, but takes a lot of inspiration from them. My painting is a good try and impression of the Baroque period, but I still have a lot of work to do.Overall I'm happy with how this painting turned out and am glad I can eventually practice more in this style.

Inspiration

For this project I was inspired by vintage travel posters, and some of the places where I have grown up. I liked the style and simplicity of the posters and the ideas they convey. I wanted to take the happy idealized perspective that you see in the posters and implement that into my designs. I wanted my second illustration, the wooded forest, to be more of the travel poster-like. I wanted it to show the wonder and beauty that draws people in to visit. Which is what I wanted to show happening with the tired, weary couple. My first image is the opposite, a dreary little town that is broken and falling apart, somewhere they just wanted to leave. I wanted to have that same inspiration that you get from seeing the posters reflect in my work. I wanted that feeling many people get, especially teen, that feeling of just wanting to leave their hometown and explore the world. I wanted that shown in my work, especially in the second, "growth" image. I really looked at posters from Wisconsin and the midwest. My first is based on my hometown Fox Lake, WI, a little small bar town at the top of Dodge County. I've spent about half of my life there and it's one of my biggest inspirations.


Experimentation and Planning

I really didn't do much inspiration on my own, I really had a specific idea for this project. The main thing I debated was whether to use a small town like Fox Lake, or a bigger city like Milwaukee. I ultimately used a small town because it demonstrated decay much better than an ever-changing and expanding city would. The first thing I did was make the sketches. I layed out the basic idea of what I wanted and made a couple notes of what I specifically wanted. Next I measured out the dimensions of what I needed, 10x15, and I layed out my lines for perspective. For the decay image I continued to make lines for the sidewalks, windows, doors, and tops of the buildings. For my growth image I didn't have to make any other straight guidelines, so I started to make the basic outlines of the trees with a brown colored pencil to make sure I had enough space and to figure out how many trees would be seen. The next thing I did was to sketch the basic shaped of the couple lightly so I had an idea of where I wanted them to be exactly.

Process
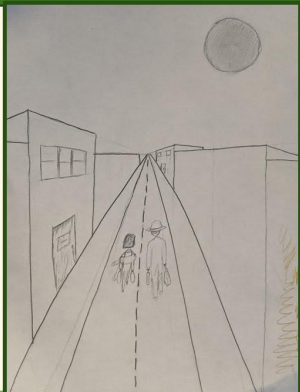
After I had all of my basic shapes and lines I started to color my pieces. I worked on my decay image first. I started by coloring in the buildings with neutral tna and yellow tones to get the basic color of the buildings. I did make one building a deep red brick color to have a bit of other contrast. I added darker lines to create a brick look to most of the buildings. After that I worked on the windows and doors. Once I had that I worked on the areas I left open for the old signs on the buildings. I tried to make them look old and worn as they would on a real building, the paint coming off, smudging, etc. For their clothing, I tried to do 1920's style clothing, the woman in a simple, purple, shapeless flapper-like dress with a teal scarf. The man is in a simple black suit and hat. Both are seen with their bags walking away. Finally, for the first image, I colored in the road with black and grey, the sidewalk with tan and grey. I made the sun peaking out of the clouds as a sign of hope, I covered the rest of the sky with shades of greys and blues, and a bit of purple. Now for the growth image, I simply started by making my trees, and covering the sky. I made the bark of the trees with browns and a bit of black. I then made the sun by shading in an area of the sky with yellow then orange and red radiating from the yellow. I then covered the rest of the sky with green to have the overhang of the trees. I then added depth to the trees by mixing in darker tones or green and a bit of brown. I then worked on the grass by covering it in a lighter green and adding darker areas in the farther areas of the landscape. I worked on the couple and then colored in the dirt path with a lighter brown and added uneven darker patches throughout the path. For the people I started with the faces and showing skin. I colored in with a peach color and added pink patches to the cheeks. I drew their facial features like their eyes, brows, nose, and mouth, and the woman's hair. I then worked on the clothes. The woman was mostly covered with the green scarf, so I colored that, added darker folded areas and colored in the dress accordingly. For the man I colored in his shirt with white, grey and teal to add color to his wardrobe. His hat was added, their shoes were drawn and both pieces were complete.
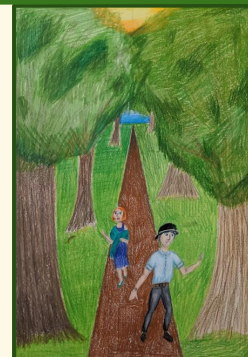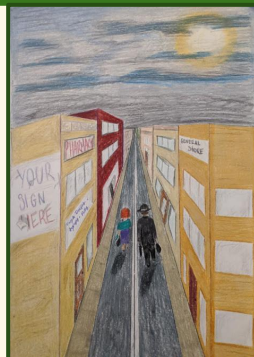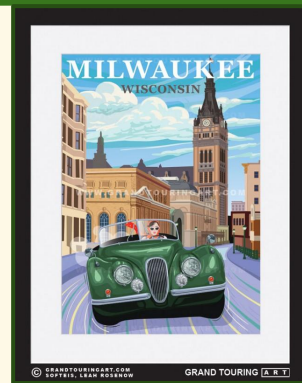

"Growth and Decay" was inspired by vintage travel posters and places from my childhood. The decay of my hometown and the growth of the beautiful forests I've spent a lot of time in. There's beauty in both the age and the destruction of the old towns, and the new life in the lavish forests. Both inspire wonder and discovery, like the travel posters.

Reflection

I think it mainly the 'growth' image is most similar, the bright wondrous image that makes you want to get out and do something and go somewhere new. The first possibly shows what we are all unknowingly trapped in, a dark boring life that is aging and falling apart without us realizing. I think I could have potentially done better with the quality of the work. To do that I would have to practice a lot more with using colored pencils, I normally uses regular led pencils for my personal work, which is closer in style to this project. The main thing is that my ideas shine through and is able to be seen by the viewer.

For this project I was inspired by vintage travel posters, and some of the places where I have grown up. I liked the style and simplicity of the posters and the ideas they convey. I wanted to take the happy idealized perspective that you see in the posters and implement that into my designs. I wanted my second illustration, the wooded forest, to be more of the travel poster-like. I wanted it to show the wonder and beauty that draws people in to visit. Which is what I wanted to show happening with the tired, weary couple. My first image is the opposite, a dreary little town that is broken and falling apart, somewhere they just wanted to leave. I wanted to have that same inspiration that you get from seeing the posters reflect in my work. I wanted that feeling many people get, especially teen, that feeling of just wanting to leave their hometown and explore the world. I wanted that shown in my work, especially in the second, "growth" image. I really looked at posters from Wisconsin and the midwest. My first is based on my hometown Fox Lake, WI, a little small bar town at the top of Dodge County. I've spent about half of my life there and it's one of my biggest inspirations.

Experimentation and Planning

For this project I wasn't sure what I wanted to do initially, I wasn't sure what I wanted to focus on. I knew I wanted to have a 1920's couple somewhere in the piece but I didn't know what to do. Once I looked at the travel posters I knew exactly what I wanted, now the problem was putting that on paper. My sketch for my first piece, the old town, I modeled after my home town. The main street is lined with old buildings connected to each other creating a almost trapped feel. I wanted the couple to be walking away from the viewer, slumped over leaving the old town with their things. The second image, the lush forest, I wanted the couple to be full of joy and wonder, seeing a beautiful lively forest. I wanted the people to be walking off the path and discovering the newness and beauty. I really didn't do much inspiration on my own, I really had a specific idea for this project. The main thing I debated was whether to use a small town like Fox Lake, or a bigger city like Milwaukee. I ultimately used a small town because it demonstrated decay much better than an ever-changing and expanding city would.

Growth and Decay

Process
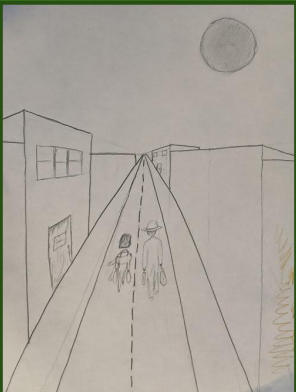
For painting these pictures, with gouache, I had to experiment with the paint, since I had never used it before. I don't know if I would use gouache again if I could choose, but I'd be comfortable using it more. Next I drew out the basis of the images. I drew the horizon lines, the paths, the couple and the other buildings and trees.I decided to start with the second image, I painted the beginning of the path with a light brown shade. (A mix of Yellow Ochre and Burnt Sienna). Then I moved on and painted the sky, I used a light blue all over, (Coeruleum and white). In the center of the sky I painted the sun, which was just a gradient of white to yellow to orange, (White, Lemon Yellow, Vermillion, and Crimson). After the sky was done I moved on and worked on the trees. I used the light brown of the path to lay out lines for the trees. I then took different shades of green to make the shapes and layers of the trees, (Sap Green, and Viridian). I then used my dark brown to make the bark of the trees, (Burnt Umber). With the trees, sky and most of the path done, I decided to paint the couple. I used a lot of different colors and shades. I mostly used grey and purple for the couple, mainly in their clothes. Now I painted the grass, which I just took green and painted over all of the white areas, (Sap Green). I did the same process for both images
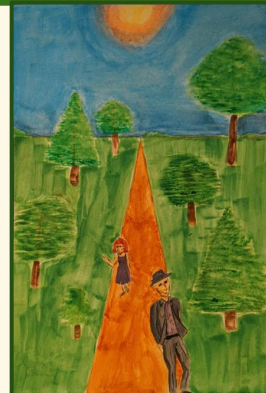
"Growth and Decay" was inspired by vintage travel posters and places from my childhood. The decay of my hometown and the growth of the beautiful forests I've spent a lot of time in. There's beauty in both the age and the destruction of the old towns, and the new life in the lavish forests. Both inspire wonder and discovery, like the travel posters.

Reflection

I think my paintings were similar to travel posters, but still different. Mine were not as clean as the posters, which I normally dom't make things as clean as they could be, which for some circumstances I like that better. I think I could have added more detail to the paintings and could have done better in certain aspects, like the lines and details, and the skies especially. I am happy with how they turned out nonetheless, and think this project was very fun.
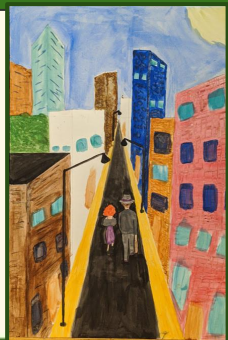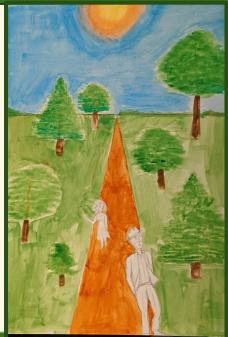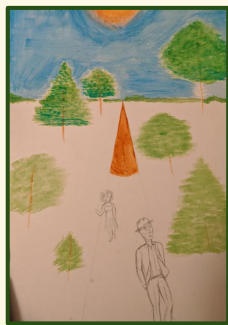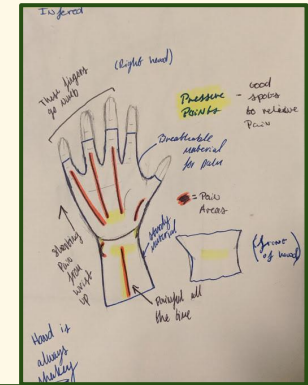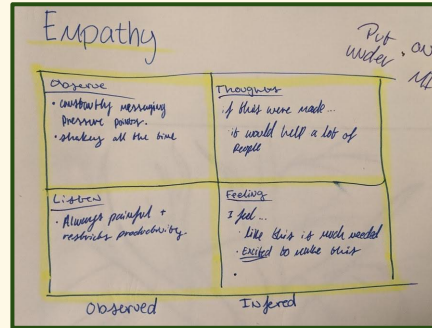
Inspiration

I was inspired to design this new brace because of my personal struggle with carpal tunnel, and all the people I know who have it. I, a junior in high school, do a lot with my hand and wrist, writing notes, making my art projects, stage crew, etc. My mom who works in a produce department, uses her hands all day doing various things. We all have a lot of stuff to do throughout the day, and mist of it is with our hands, so for people who have carpal tunnel, or wrist problems in general, there has to be something better that can help relieve the pain, while still being able to get our stuff done. I wanted to work on a brace specifically for carpal tunnel because there aren't many good braces that specifically aim to relieve the wrist and hand pain.
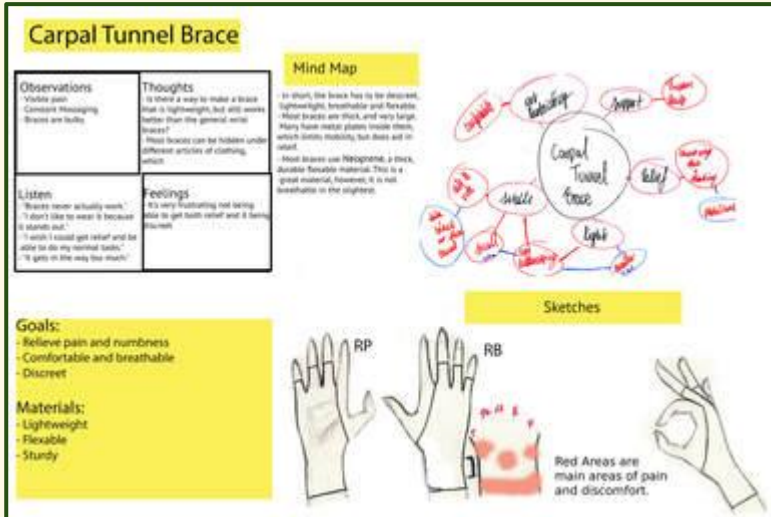

Experimentation and Planning

The pictures to the left are the first stage of the project, the empathy map and initial sketch. In the empathy map I used the information I gathered from meeting with the people who have carpal tunnel, and what I know from it. It's broken up into four sections, Observations, Thoughts, Listening, and Feelings. While I did change my wording for my answers my initial ones were;
   - Observations: Constant massaging, shaking all the time.
   - Thoughts: If this were made... it would help a lot of people.
   - Listening: Always painful, restricts productivity.
   - Feelings: I feel... like this is much needed, and I al excited to make this.
As you can see I needed to reword this, which I did as you will see later. My sketch for this part were very rough as well. I highlighted the pain areas and the pressure points are for relieving pain.

Industrial Design - Carpal Tunnel Brace

Process

This semester I began working on the physical model of my brace. Since I sew I always have extra fabric on hand, so I looked through my stash of material and found a couple colors that I could use. I ultimately went with an off white for the model since I figured it would be best for drafting and working with the design of the brace.

I started again with the design you see on the left, but while I was making the model I changed some elements of it. I decided I wanted to have 2 flexible plates on the back of the hand and on the inner part of the wrist. I didn't want the entire brace to be made out of the stiff plate, if it was the wearer would have very limited mobility. I also wanted the sides to be just the poly cotton material so that the wearer could flex their wrists side to side. I wanted the plate on the back of the hand to come to a rounded point at the middle finger to add support and so there was no need for a full glove. The stiffer material would allow for the hand and palm to be free while supporting the wrist. The stiffened material at the inner wrist is to add the same support without being too bulky. The square, with rounded edges to prevent any discomfort, works with the plate on the back of the hand to keep the wrist straight and relieve some pressure.
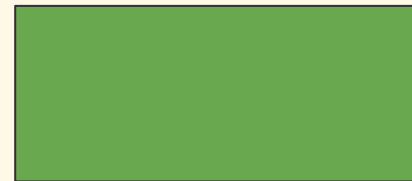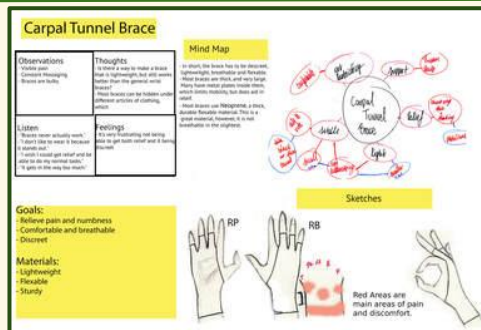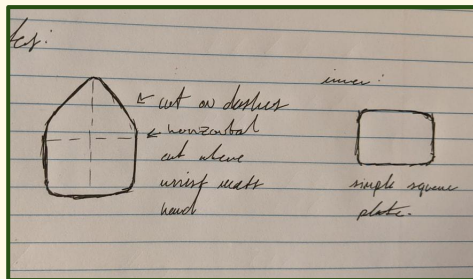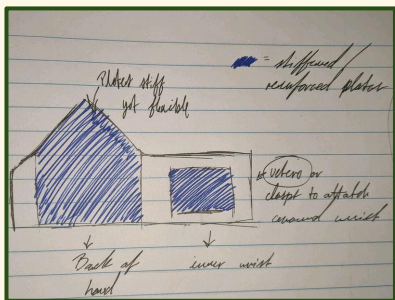
Reflection

I think my product will really help user with carpal tunnel. Most braces are just general cheap ineffective braces, and you could spend the money to buy a very fancy one, but if I can make or design something for little cost and be very effective, that would be great. My brace is focused on relieving carpal tunnel pain, it's not a general brace, it wouldn't have any metal in it and it would hopefully be discreet for the wearer. The material wouldn't let your palms get sweaty like the normal braces do. The wearer would have all mobility, unlike some braces that just stiffen the wrist, which could possibly cause more pain. My brace would hopefully clear all the worries of anyone who has carpal tunnel, and can't or doesn't want to get surgery.

Summer Project

Inspiration and Experimentation

 I draw these portraits very often, of different celebrities, primarily musicians that I grew up listening to with my family. This time, I was stuck deciding between multiple different musicians, they were Johnny Cash, Janis Joplin, Jim Morrison, David Bowie and a couple others. I really couldn't decide so I decided to put up a poll on my social media to have my friends help me decide, Those mentioned above were the top four, but I ultimately decided to draw Cash and Joplin. I've drawn Morrison once before, and I've drawn Bowie so many times. Bowie and Morrison are my most favorite musical artists, especially Bowie, both for many different reasons, but Joplin and Cash have always inspired me. I used to play the drums when I was a in middle school, and my goal was to be able to play one of Cash's songs, but I never got to that point. Joplin was a huge female inspiration to me because of how powerful her voice was and how influential she is. Both are the defining people in their time periods and genres, and I grew up loving both of them and listening to my family belting their songs during every occasion.

Process

My process for drawing these portraits is something that I have somewhat refined over the past couple years of me drawing. I normally start by making 1 inch by 1 inch squares all throughout the paper and then take my reference image and put matching squares on that with an app on my phone. From there I sketch the main figure and features of who im drawing and their main features. Once I have that I erase the squares that are still inside where the figure is, then I begin to shade. I generally start with a pencil and work on the main facial features then the rest of the body then hair. After using the pencil I blend that out with either paper or a brush and then use a brush to darken the shadows with charcoal and then marker.

Reflection

Once I decide who I want to draw, I have to find the image(s) that I want to use as my reference. i typically look for an image that has a lot of shadows and is something that I think I could execute successfully. In this case I did a lot of scrolling and searching for the right images, especially for Joplin. This is my typical way of drawing portraits. With every new one I do I can see where I have improved and what I need to work on. Reflecting on these after doing a couple more I can already see the massive difference in how I draw, plan, blend and finish the portraits. I have a lot more work to do, no one is ever done improving and getting better, and i especially am not done. Overall I'm very proud of these portraits and am excited to see how else i improve.

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