

# Development of Ideas



I believe with photography, I have shown my greatest work through a medium. Both in my expression of a theme as well as my usage of a medium overall. I had initially selected this medium because I had struggle coming up with an idea to experiment with physical artwork, and I felt that working with photography would give me both ideas on what to write, but how I could experiment with creating or altering this work to fit with my thematic work. Working with photography also allowed me to develop my ability to use photoshop, as this was actually my first recorded use of the tools to edit any photos I had taken.

## Artist Inspiration

For this project, I had taken inspiration from American photographer Ansel Adams, who showcased strong usage of **saturation**, and occasionally **hue** in his work. He often worked with landscapes, or rarely focused on smaller scale pictures.

His works, such as *Graduation Dress (1948)* shows his work prior to the development of the camera that allowed for color to take form. He had done smaller scale pictures like this one that focused on the development of emotion as well as a valuable memory. The viewer can imagine that scene for themselves, and this kind of feeling is exactly what I wanted to replicate with my work on photography. This is why I wanted to experiment with **saturation** in order to replicate what Ansel Adams was capable of doing using an old fashioned camera.

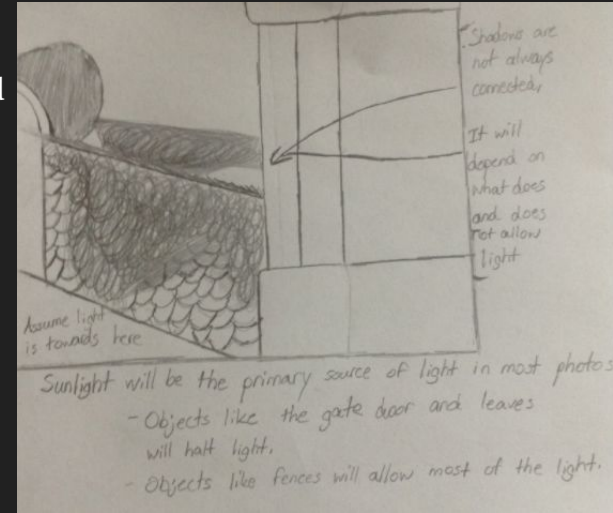


# Planning

I also believe that my work in photography was also one of my most well developed plans among my artworks. This is due to the fact that this planning process focused on the multiple aspects that I believed I would run into during the experimentation. I had focused on concepts such as **shadow**, **shape**, and **angle** of a photo when taking it; things that would ultimately determine the result of this project. This artwork also featured a lot of standard photography in order to understand the medium as well as experiment with each of the listed concepts individually. These photos also attempted to show these concepts together.

## Experimentation

This photography project was also by far my greatest example of experimentation throughout my artistic processes. It showed me experimenting with photoshop in different ways, such as the **saturation**, **hue**, and the amount of **light** present in the photograph. It showed me experimenting with these tools in several photographs, as well as explained what each tool did to a viewer with no previous experience or context on the tools of photoshop. This experimentation was advocating both my process as well as thoroughly describing the content I was working with throughout the project.



## Reflection on Developed Skills

This photography project had developed me in multiple ways. It was with this project that I figured out that I mostly wanted to experiment by using landscapes, similar to what Ansel Adams did. Using landscapes would allow me to develop my ideas by using real life references in order to develop my vision. This vision would vary with reality in accordance to what themes I wanted to implement into my artwork, and would be an idea that I carried throughout both my junior and senior year of art. I believe this project also helped me develop my planning skills, as it encouraged me to focus more on the specific aspects I believed I would encounter throughout my work on the project. Implementing ideas such as **shadows** and **angles** would be an important topic to cover when considering how the result would pan out.

This project had also made me develop in terms of expressing my work to viewers. This project had specifically catered to the reader, presenting my entire process of experimenting with photos as well as their core aspects such as hue. The experimentation had also been fully explained, describing each aspect that I had worked with and what tampering with said aspect did. This process would likely be well understood by a viewer even if they had no previous experience using photoshop, which is why I believe this was my strongest experimentation as well as one of my strongest developments.





## Development of Ideas



My painting based on the lens photography project was another relatively strong project that focused on working with a new medium altogether. This had been my first usage of paint in a considerable amount of time, so I feel this was relatively important when considering my development as an artist. I wanted to focus on implementing concepts such as **movement** as well as **blending** into the artwork, with a minor focus on the actual **texture** of the objects present in the artwork. This project would also be an example of my development on physical artwork compared to experimented artwork such as the photography project. I felt as though this project would help me develop in numerous skills that I had little experience in.

## Artist Inspiration

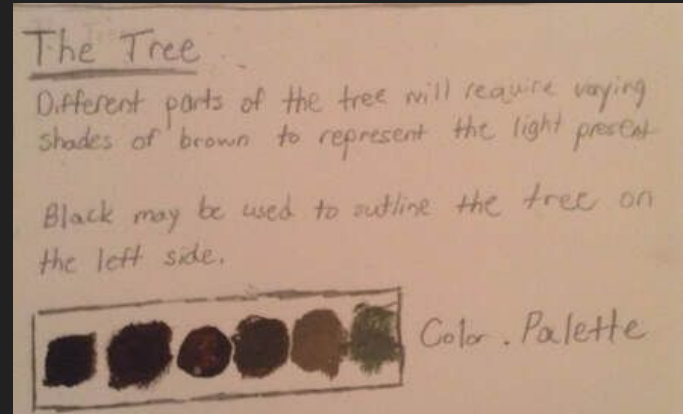
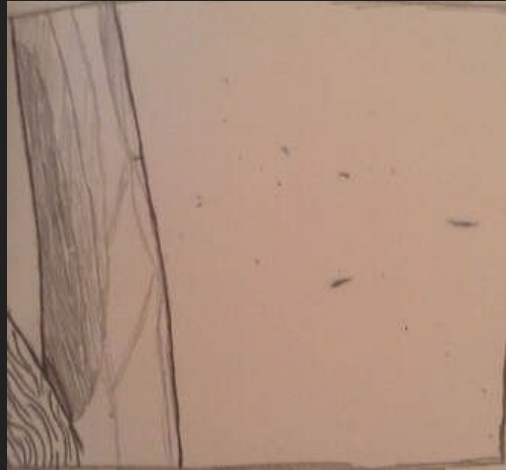
In this project, I had considered taking inspiration from Claude Monet. Specifically, I had taken inspiration from his use of **blending** and **movement** in his artworks, and how they were able to form unique **impressionism** works.



This is prominent in many of his works, such as *Weeping Willow* (1918). His use of **color** allowed for smooth transitions between parts of the project, and his use of **movement** allowed the viewer's eyes to seemingly flow through his work. This color and movement also developed a consistency similar to **texture** that was spread throughout the entirety of the artwork. Everything looked smooth to the touch, as though it were made of many colored feathers. I wanted to replicate an idea like this throughout my painting as well, which occurred to some extent.

## Planning

I believe that this project was very heavy on the planning of the process as a whole. I had frequently focused on multiple aspects of the project here. Since we focusing on painting a portion of our photography project, I had often considered what part of the photo I would be using (see first photo). I wanted to draw a part of the photo that would be easily distinguishable between different parts of the photo, which led me to choose that spot. That spot had significant portions of the tree as well as a strong connection to the leaves, and a small connection to the sky in the very background of the photo. Then, after selecting what I wanted to use, I had focused on what aspects would be included with the painting (see second photo). This sketch had focused on the overall **shape** of the tree, as well as give an extremely minimal impression of the holes that would be present between the leaves. This had also focused on the **texture** of the tree itself, and give an impression of how I intended the **color** to change across the tree. This was described in the third photo, but the third photo had also presented an idea of what colors I wanted to use for the presentation of the tree. This even included a bit of black to imply my idea of **shading** and potentially using a bit of black to implement **texture** to the tree. This planning process likely represents one of my stronger plans, as it physically recreates what I was considering adding to the final product of this project.



## Experimentation

This project was rather difficult throughout its experimentation and creation process, though I feel this is why it is one of my stronger representations of my experimentation, because I am aware of what felt like what was wrong, and learned from it. One of my biggest difficulties was creating proper **color** for the leaves that I was making for the project. I had outlined the shape I wanted them to be, but the dark portion of the painting stood out heavily, and showed little signs of using **texture** or providing the small holes to the sky background. It can be seen that I learned from this mistake with the lighter tone of green, using a new method of application in order to generate the texture and **shape** of the leaves I wanted. It did however, prove difficult to work with a green that was so much darker and different in comparison to the leaf texture I had wanted to create. It had also shown to be considerably difficult to make the hints of branches holding the leaves together without overlapping leaves.



This project also struggled to implement **texture** on the tree as well, causing it to end up in a very smooth manner. While it definitely did struggle in terms of texture, I do believe the smoothness of the colors also helped me develop my skill in **blending** relatively well. I was able to experiment using the **colors** I had included in my planning process, as well as experiment with the shading that was present in the photo. I believe I did this to a good extent, and was likely the highlight in this portion of the project. I had also significantly struggled with the sky background, especially behind the tree portion of the project, making it appear nearly blank. I found it difficult to implement any additional color without accidentally influencing another portion of the project, particularly the tree. I had intended to use lighter colors, like the light green I used for the leaves, though it was likely that at this point it would overlap the shading that was present on the tree. This made my painting based on photography one of the more difficult projects to work on, but it was also the most insightful of my projects, and would serve as a lesson to bring to my other works.



## Reflection on Developed Skills

This project had mostly developed my ability to plan my projects. It was with this project that I began to focus more on including details in my sketches, rather than vague outlines that I was using for my previous projects. I feel as though this has also helped me consider exactly what colors I wanted to use for my project, as I had considered **colors** for both the tree and the grass, as well as intended to include **texture** based on my planning sketches. I had also considered using some of the hypothetical photographs taken during my photography project as practice, This served as a form of practice prior to the practice sketches themselves and the general sketch I would use for this project. This served relatively decently, as it helped me keep relatively good proportions across the artwork, rather than oversizing the tree or its branches.



In terms of my actual process, I feel as though this project was one of my more enlightening experiences. I had encountered many more challenges than I had initially expected, even with the development of my planning phases. I did not expect such a strong contrast between the **colors** I had been using for my leaves, nor did I expect **texture** to be so difficult to apply with standard paintbrushes. I had found that I often overlapped colors or made the blackish color I was using stand out too much to be able to apply practically. These strong black lines often had to be overlapped with another layer of brown in order to avoid any errors. The experimentation has developed my ability to **blend** and remedy previous errors using color, while still making me aware of the flaws that I find during my actual process.

## Development of Ideas



My senior year would mark the beginning of my favoritism towards painting. This was not necessarily because it was my favorite medium, though I do believe that working with painting seemed to have the greatest results in terms of my growth and development as an artist. As seen with my painting based on my lens photography, I believed that I still had a lot of room to improve with the medium, and that this would hopefully influence my overall processes as well as my development. For this project in particular, I wanted to focus on improving my **blending** ability and my usage of **color**. Working on a tiny landscape in varying scenarios would help me experiment with different colors and representations of weather, as well as my ability to work with smaller strokes.



## Artist Inspiration

For this project, my inspiration was Salvador Dalí, and his work, *The Persistence of Memory*. I focused on this artwork because of its strong use of **blending** in an abstract scenario. The change in **angles** on the clocks are reflected with its lighting, and he is able to connect the landscape and the background together to look relatively real. The melting clocks also shared a strong resemblance with my **theme** of time that I have been implementing to my works throughout my senior year. I had hoped to especially develop my blending skills with this project, while also hoping to improve my work on backgrounds by working with the times of day and the weather.



## Planning Phase

My planning phase for this project primarily revolved around the development of my illustration skills as well. I had heavily focused on including detail to the outline, to present the scene I wanted to create exactly. The only real detail that was left out of the planning sketches were the leaves, because they would be done second to last. I would focus on painting everything around the tree, then the leaves, then the remaining background surrounding the tree. This would help me to prevent the situation that happened in my previous work, where I had to constantly overlap layers of paint in order to reach my intended result.



## Experimentation

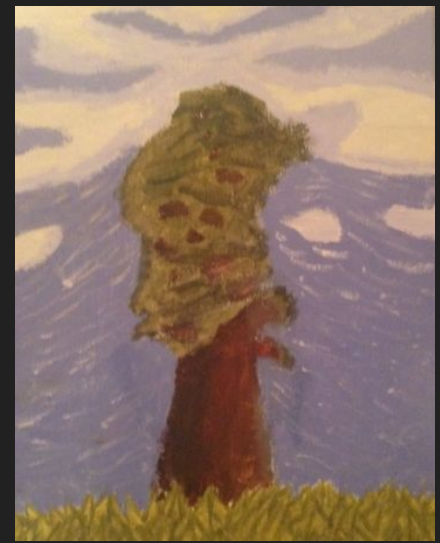
For this project, my process and experimentation heavily focused on my usage of color. It was a challenge to get an appropriate **color** for the grass in the storm, which led me to later overlap the initial green paint I was using with a mixture of that color and purple. This led the grass to look like it was in a stormy scenario, and I was happy with the result. The sky however is when it became relatively difficult. For the color of the sky I had intended to use a very deep purple with some blue for the sky. This would have made it look realistic, and the color would allow me to apply clouds to the background with relative ease. I had intended to implement the clouds soon after the sky to have it **blend** into the background more. Instead, I had used too much red which drowned out the blue I was using for the purple color. This resulted in a crimson sky, which while I liked the color, did not fit my intentions.

I had used **strokes** from **different angles** without overlapping with other strokes to generate a flow of **movement** throughout the piece. I wasn't entirely sure that this would work, but it actually worked to a great extent. The clouds actively look as though they are moving, and apart from the color, look as though they belong in the background. I would attempt to use this for the rain effects, which also worked to a decent degree. The lightning is where I faced another challenge. I had struggled to figure out what **color** I wanted to use that would accurately represent it, while also not standing out too much from the background. I had eventually chosen a slightly dark blue, but this still stood out relatively strong from the background, especially from the top, which looks entirely unnatural since it does not originate from the clouds. I would actually be able to implement some texture in these works, since I could use smaller strokes along the tree to give the wood texture, while also using smaller strokes to generate the leaves as well. I was content with how the strokes developed my core details of these works.



## Experimentation (Cont.)

For the other two variants, I had focused on something similar, but had also attempted to change some things in comparison to one another. The second variant focused on the development of the background, attempting to add effects resembling **movement** with wind. This variant did not replicate the methods of the previous artwork regarding the smaller strokes, which makes it vastly different in comparison. This part of the project also caused me to realize that I have a strong difficulty with **blending** using light colors. I will often overdo it, causing it to appear in layers which is noticeable on the work. This caused the clouds to not look naturally shaped, and the wind motion to look unnatural as well. I had attempted to remedy it with the usage of more white, but it would not completely blot out the blue that was already used in the artwork.



The third variant had focused on the development of the background, as well as being able to **shade** along the lines to create shadow. The tree in this painting has been burnt and withered with the passage of time, with nothing but the sunset left. This painting had most definitely struggled with the background, particularly the clouds. The clouds were extremely difficult to implement with stronger **colors** like red and orange, leading them to mostly be monocolored. The background is also visibly separated from one another, appearing in layers rather than transitioned **lighting**. I do feel that this part of the process had succeeded with the shading of the tree. The shape of the tree is also slightly believable in terms of looking similar, though the proportions of the branches are little bit off. Overall, I feel as though these projects helped me develop in some manners, while also making me aware of some of the flaws I still have present in my works that I can improve upon.



## Reflection on Developed Skills



This project has mostly influenced the way I apply my blending techniques. Unlike the painting from my junior year, this project focused on applying constant small **strokes** in order to apply **movement** throughout the picture. This seems to be more effective than my use of pointillism, where I found it extremely challenging to implement movement using only points. This project has also significantly developed my use of **color**, as I had intended for the entire pictures to have some sort of overarching color, like the purple tone of the storm, or the yellow tone of the sunset. I would continue to implement this technique throughout my other senior projects.



In regards to my process, I feel this project has also made me more aware of my flaws of **color** as well. I have improved in terms of applying a **tone** across an entire artwork, though I still find it difficult to implement accurate colors across an artwork as well. This is most apparent in the stormy picture, where there is practically a crimson sky, when I intended for it to be a deep purple to resemble storm clouds. I had attempted to remedy this using the same technique I used with the grass, attempting to overlap it with purple to develop the color that way. This seemed to be ineffective when applied to red, only making it deeper than before. I had attempted to replicate the sort of layered yet transitioned sky found in Dali's work, though this would result in a layered sky with no clear transition.

## Development of Ideas



It was at this point that I was absolutely certain that I wanted to focus on a **theme** pertaining to time. I also wanted to experiment with a project that would connect to one another on a physical level, instead of just being a variation of one another. I had developed this project in order to focus on the lighting I am able to apply to a picture, as well as the background coloring technique I had started to implement with my previous project. This project would also be a test to see how well I could create and manipulate a wide, bare surface. This artwork not only focused on developing what I had discovered, but this piece had also focused on challenging me on what I didn't know, and what I wanted to learn.



## Artist Inspiration

My artist inspiration for this project was Piet Mondrian and his artwork, *Landscape Near Arnhem*. His artwork focused on one of the primary techniques I was trying to develop: my usage of **color** across an entire artwork to form a **tone**. There is a clear layer of blue across his entire artwork, signifying a really early time in the morning, likely the very beginning of the sunrise. He also displays a very strong usage of **blending** across this landscape in order to separate the segments of land from one another. I wanted to replicate his ability to generate this tone, as well as further develop my ability of blending colors to not only keep the tone consistent, but to improve the overall colors I use within a project, and to keep them consistent.



## Planning Phase

My planning phase for this artwork was rather weak in retrospect, as it only really focused on the foundation of what I would be painting onto the canvas. It had little focus on detail or what sort of colors I would actually be using for the project. This became most apparent during my actual experimentation phase, where I found it difficult to decide what colors I would actually be using, because I had developed none prior. It would be after this project that it would hit me how important the planning phase is, and how I would be able to develop a project with more efficiency and proficiency with a developed plan.



## Experimentation



With this project, I had focused by developing the colors I was certain to use first, and had used the outline in order to avoid overlapping them later. I feel like developing the night portion of the project was most effective, as I was able to efficiently **blend** the change in **color** of the grass as it progresses towards the brighter daytime portion of the artwork. The river uses the technique of using small



brushstrokes to apply **movement** in the artwork. It's hard to distinguish what direction the flow is in, though I do feel like this was an effective application of movement in the art piece. I then focused on the trees, which would look withered in the night variant, and alive in the day variant. In terms of the night variant, I feel that it's biggest challenges were the transition between the grass and the sand of the picture, as well as the blending of the grass. While I would believe this was blended well, the **color** used too much black and appeared too dark for where it was used. This problem also occurred in the daylight portion as well, and to a much greater extent. The color of the grass appears in layers as the color of the grass was so much darker in comparison to the rest of the blending. The angle of the daylight portion was also considerably different than the night portion. I feel as though this would likely have been avoided should I have invested more time into the planning process. I feel I have especially improved in my ability to include a **tone** color across the entire artwork, though I have also realized that I should focus on my ability to develop color as well.

## Reflection on Developed Skills



Overall, I feel like I have developed considerably in what I had initially intended to focus on: that being the ability to apply **color** across an entire artwork as a background **tone**. This is most visible with the night picture, where most of the piece has this overarching tone of blue that makes it look like an accurate depiction of night. The daylight portion accomplishes this as well, though not to as great of an extent. I also feel that the night portion of this artwork displays my improvements with my use of applying light to an artwork. As it is supposed to progressively transition to the daylight portion, the grass progressively gets lighter the closer it gets to the other side. Lastly, I feel as though I have demonstrated a decent usage of **movement** across the river, at least indicating that the water is flowing somewhere.

This project had also made me aware of some critical flaws in my process. This was most apparent with my planning process, where I had included very little detail in my initial sketches as well as the development of my colors. This led to me struggling with my **colors** overall, with much of it being too dark for what I had intended to create. This was most apparent in the daylight portion of the project. I had also become critically aware of my ability to remedy such dark colors, as well as the challenge that came with developing a background color for the daylight picture. What I had used for that picture looks unrealistic and barren. I feel like at this point, I had focused more on developing a sufficient amount of colors prior to my artwork to avoid running out. I found that when I run out of colors and have to remake them, they tend to be relatively off **tone** from what they initially were.



## Development of Ideas

It was at this point that I realized I should put much more effort into my planning phases in order to develop my artworks. I feel as though this was a significant improvement given that I had developed what process I wanted to go over as well as what **colors** I would use. This project would further develop my ability to apply a **tone** across an artwork, as well as being able to improve my proportions and my ability to **blend** that into extremely dark colors as well. This artwork focused on my techniques in order to create 3 dimensional objects in the artwork as well; something I was not experienced in at all. This is most apparent when viewing the fences of the artwork. They're visible in the dark portion, and hardly visible in the daylight portion.

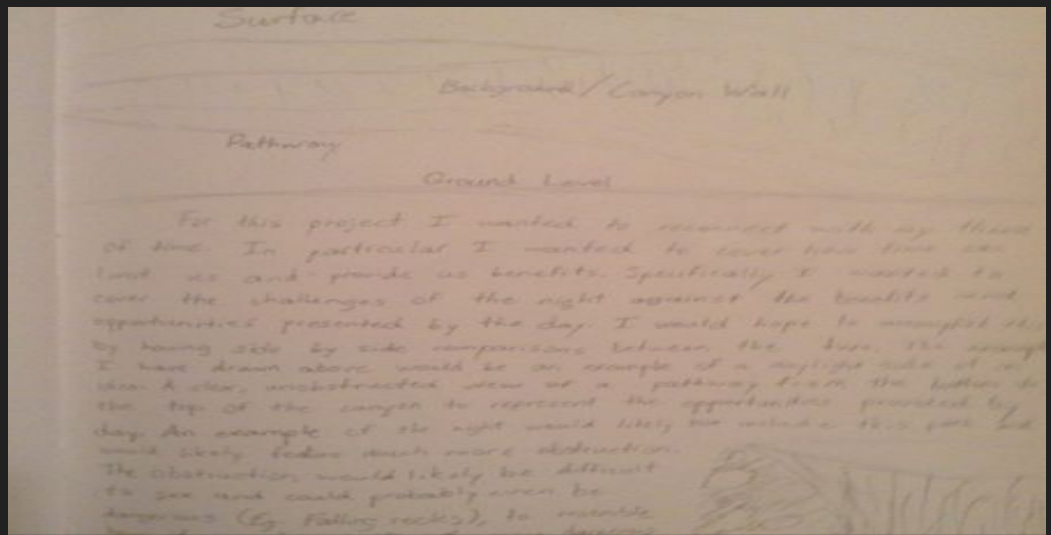
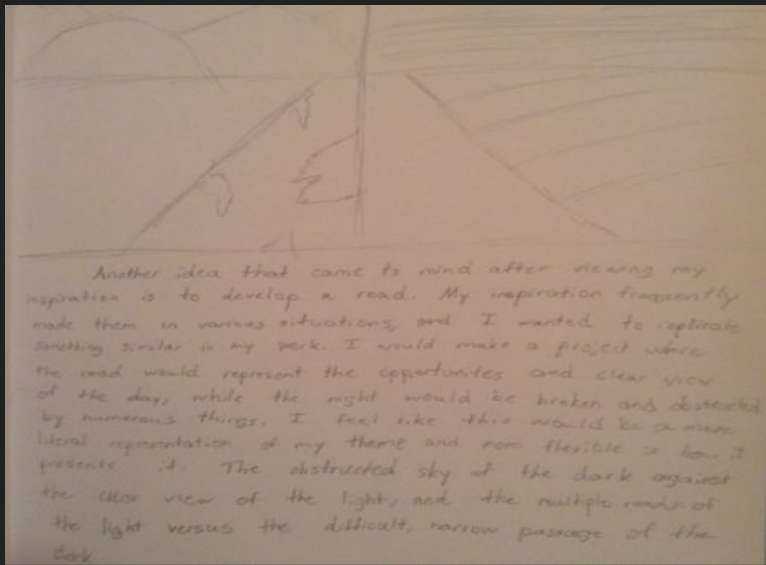


## Artist Inspiration

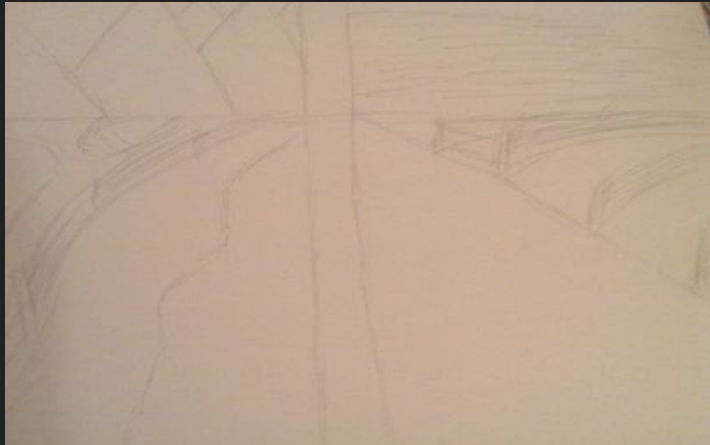
My inspiration for this artwork was Jeroslav Valecka, an artist from Czechoslovakia. I wanted to focus on his ability to use **color** to develop his skies, and his ability to include his background **tones** into the roads. His artwork features **tints** of yellow in the sky as well, while still being able to produce a dark scene, like moments before a sunrise. I wanted to be able to include these tints into my artwork as well. Instead of applying that color across the entire work, I wanted to apply it to various portions of the artwork to develop a scene transitioning between the two. Like how Valecka's work seems to shift between night and day, I wanted to do this in both a literal sense and a metaphorical sense, being able to use that color across a portion of the piece.







## Planning Phase



My planning phase for this project was likely one of my strongest plans yet. I had heavily focused on what **colors** I intended to use, what techniques I wanted to use, and explained why I chose what I wanted to use. The divisitory line between the two segments was also to display a representation of equinox: a form of balance between light and day. I had also decided that I wanted the dark portion to be incredibly difficult to see in, as well as misshapen to represent the difficulty of performing some actions during the night. I feel this process was vital to the artwork, and was the primary reasons I consider it to be so successful. The sketch was also much more in depth in comparison to the previous project, which allowed me to stay accurate to what I was attempting to develop throughout the artwork,

## Experimentation



I had begun this project by working on the dark side first. I had begun by creating the lake that would narrow down the road even further than the daylight portion. I had specifically worked on **texture** here by applying the **color** in **swirls**. This would make it look like its **moving** rather than just a standstill blue color. I would also focus on making the road purely black to make it visible, while every other part of the night side is extremely dark aside from the fences, which were probably too visible to my liking.



The daylight portion of the project was much more flexible in terms of the **color** I was using. Everything in this portion of the project would be considerably more visible than the rest. I had created a mostly white color with a very small tint of yellow to represent the background color I would be using across the piece. I would **blend** this into other colors I was using in order to keep the tone across this portion. This worked relatively well, though this is extremely visible on the road, where there are some parts that thinned out and look darker than the rest. This did work for the field and the skies however, and it did not blot out any of the color in the sky either. The biggest difficulty of this part of the project was most definitely the fences, which are hardly visible on this presentation, and are hardly visible in general. I had attempted to make the fence lining using the tone color I created, which worked in terms of making it visible, though it was still hard to see. With a smaller picture such as this, it looks like a smeared color rather than a fence lining.

## Reflection on Developed Skills

I believe that this project was a great representation of the development of my planning process, as well as how it influences my artwork. Through sufficient planning I was able to decide the details that I was going to implement into my artwork, and determine how much paint I would need to develop these details without running out. This prevented the amount of off-tone errors I would make by reducing the amount of times I would have to recreate the **color**. The outline allowed me to size my proportions prior to the application of paint, making them significantly better compared to my previous projects. I also feel that I have improved in my ability to form a landscape in general, at the very least being able to represent a horizon view in a manner that I am content with.



When compared to my artist inspiration, I do feel as though he had left a significant impact on my work. He had influenced how I had applied the background **color** throughout my work, with the exception of the night side of the artwork. I feel as though I have been able to develop my ability to work with night pictures, though I feel as though I should lighten up the color a bit for my next process. I also feel as though I need to work a bit more on my **texture**, due to the background of the night picture looking nearly as what I intended it to be: a blockade of mountains or hills that obstruct the vision. This project mostly seems like an incredibly off colored sky, as the hills were not distinguished enough to be seen from any significant distance. I feel that this has improved compared to the last project though, being able to contrast things depending on their intended distance.



## Development of Ideas

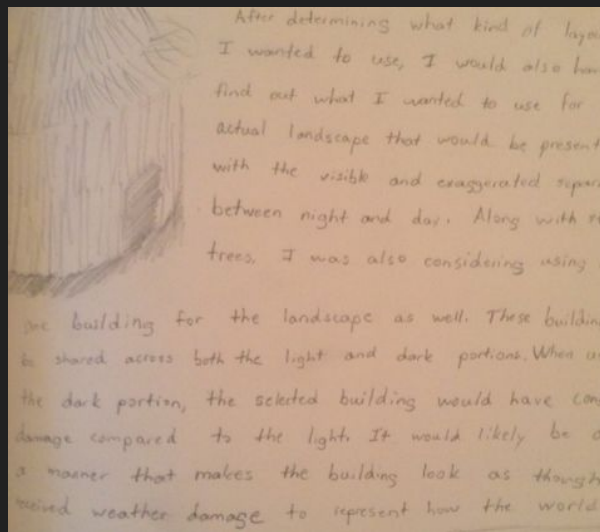
With this project, I wanted to focus on what I had learned throughout this semester of senior year, and how it would be applied throughout a **different medium**. I had focused on illustration for this project: my preferred medium. I was aware that I was expecting a lot considering I had not worked in this medium for the entirety of the semester, but I wanted to answer the question of whether or not I would be able to take what I learned using painting, and apply any of those lessons to my illustrations. I had dedicated this semester to one style that I have improved upon, and this would serve as a test to see if I would be able to replicate anything onto an illustration with colored pencil; a much more precise medium that would hopefully include opportunities to improve my use of texture.



The reason I had chose illustration as the medium, aside from personal preference, is due to how different in would be in planning and experimentation, while still attempting to apply a **theme** of time through a two dimensional artwork. Deciding what colors to use would no longer consider the idea of directly mixing colors together, but rather what **colors** would compliment each other. Transitioning would be less focused on standard paint **blending**, but rather blending that often requires **hard** and **precise strokes** across the board. I also wanted to experiment with things such as the background **tone** using colored pencil. This would require extremely light application of color: enough to visibly see daylight or moonlight, but not enough to overlap other colors that would be applied.

## Artist Inspiration

My inspiration for this project was *The View of the Thames* by Georges Lemmen. I was most interested in his use of **color** and **blending**. While it was not the same medium, he was still able to provide precise applications of paint to generate the **texture** and color of the lake and the sky. I wanted to do something similar, being able to transition colors effectively while using precise points. I was also interested in his inclusion of a building, specifically the thame, that was also able to showcase his use of tone across a piece. He was also able to make it look realistic using the **angle** to represent it as a three dimensional viewpoint rather than a two dimensional one. I wanted to focus on the varying colors, and the similarities between the lake and sky.



## Planning Phase

Similar to the previous project, I feel as though this was a strong representation of my planning phases. This process focused on the development of the shape of the hut I wanted to include, as well as a focus on the shading and the texture of the building, as well as included the transition between the daytime and the nighttime. This process also included the detail of how I wanted to include the broken hut on the night portion to reflect the process of breakdown with the passage of time. This phase also focused on whether or not I wanted to focus on a symmetrical landscape, being ultimately similar to one another, with some changes. The sketch reflected the proportions I would use in order to keep the landscape symmetrical regardless of what direction the artwork was being faced from.

## Experimentation

I had started the project by following along the outline using a mix of orange and yellow for the bright side, and purple and blue for the night side. This would serve as the midpoint as the sun and the moon of both portraits. I would then focus on the **color** of the sky by coloring in distinguished layers that are easy to differentiate from one another. The orange and purple are meant to be in strong contrast with one another. The varying layers of orange or purple respectively were **shaded** with varying degrees of **intensity** later in order to transition between their colors more smoothly. This resulted in a fairly well toned sky that gained more intense colors the closer it was to the midsection. I would use the opposite method for the sun and moon themselves, where it would become progressively less intense the closer the colors are to the center.



I would follow this up by focusing on the landscapes themselves in order to keep them as accurate to one another as possible. These landscapes would still be relatively bare, but would include things such as a few trees as well as the shack to serve a thematic purpose. The night side has withered trees as well as a broken hut in comparison to the day, resembling how things can break down over time. I had focused on more **intense colors** on the left side of the grass, progressively becoming lighter as it gets to the rightmost side of the hills. The night picture used a teal color for the grass, which I feel was a bit excessive of a transition due to the colors being used. Considering how the night was mostly purple, using blue for the grass stood out considerably more than I had expected it to. The transition of color between the hills though were good, and I feel as though the texture I was able to apply to the trees and the leaves were sufficiently similar to what I would use with a painting medium.





## Reflection on Developed Skills

I feel that this project had made me significantly aware of my growths through practice of a different medium, though also made me aware of my flaws with the new medium as well. I am aware to not consider the process of illustration and painting alike, though I do believe that the practice in painting has influenced me in more ways than just that medium. I have shown my application of **color**, my ability to transition between those colors, and being able to apply some methods such as the short strokes to other works to create a design similar to what was present within some of my paintings. I have also demonstrated an ability to improve the colors I was using in an artwork, as there are no extremely dark spots in the **blending** of the grass similar to some of the previous artworks.



In terms of my connection to my artist inspiration, I feel as though I have taken significant ideas from Lemmen, though not to the extent that I was expecting. I was expecting my work to focus more on using points to convey the transitions between color, though this was relatively minimal throughout the artwork. I also found that in comparison to Lemmen, my work is much more repetitive in its usage of color, appearing in blatant layers in comparison to the contrasting **colors** used in a natural, free manner. You can see his contrasts between points of blue, red, purple, yellow, and other colors that are not restricted to layers. I feel as though I could apply this to future works though, now that it is obvious. I also feel that my ability to develop **texture** is little in this work, as there is little movement aside from what was used for a **blending** technique. This project made me aware of the growths I used from my **painting** mediums, though aware of my flaws restricted to **illustration**.

## My Development as an Artist

I feel that over the course of my junior and senior years of art, I have been able to grow consistently throughout my projects, though with a few stumbles. I found that with a decrease in planning, my overall consistency in my work decreases considerably, and I often stray from what I intended to do, and learn less from the experience. Even if planning will not bring it to my liking, it will give me a way to reflect on why it didn't work as expected, and what I can do to apply to my next artworks. My junior year focused on the explanations of my work and the process as a whole, while my senior year focused on the developments of my artwork. I began by improving my **blending** and **texture**, then my usage of **color**, then my planning phases, all to what ultimately led to the conclusion of what I learned when I apply some of these lessons to an entirely new medium.



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