

HERE'S THE TEA

Felix Navarro



MENTORS:

Scott Raymond
Professor - Animation/Visual Effects
Fall Semester 2018

Billy Renkl
Professor - Illustration/Drawing
Fall Semester 2019

COURSE INSTRUCTORS:

Virginia Griswold
Senior Thesis: ART 4150-13
Fall 2018 Semester

McLean Fahnestock
Senior Thesis: ART 4160-13
Fall 2019 Semester

COMPILED PDF DOCUMENT:

This document details the relevant information and details to the progress and eventual completion of the thesis exhibition Here's the Tea, as well as the partial completion of the proposal, Subliminal Spaces.

Also included are documents relevant to coursework as well as general artist information and statements.

artist STATEMENT:

I like dragons. I think about them a lot. My interest in the mythological and wild stories of fantasy has driven me to the fiction section of many a library, and the same applies to my illustrations. While I am interested in pursuing a career in packaging and editorial illustration, I am not interesting in creating just any imagery – I want to bring the odd and intriguing qualities of a fantasy novel cover to places as mundane and typical as grocery store shelves. Many illustrators, though successful, can get stuck with a network of job offers from clients who expect different work from what the illustrator prefers to make because their portfolio is full of work for jobs they weren't really interested in.

I have three main goals for this exhibition, the first being able to create illustrations that allow a consumer to ponder the narrative of the figures, but not be disturbed by them. One of the challenges going into this was designing images that are unique, but that still fell somewhere between what you expect on a tea box and an image that you'd find on a fantasy novel.

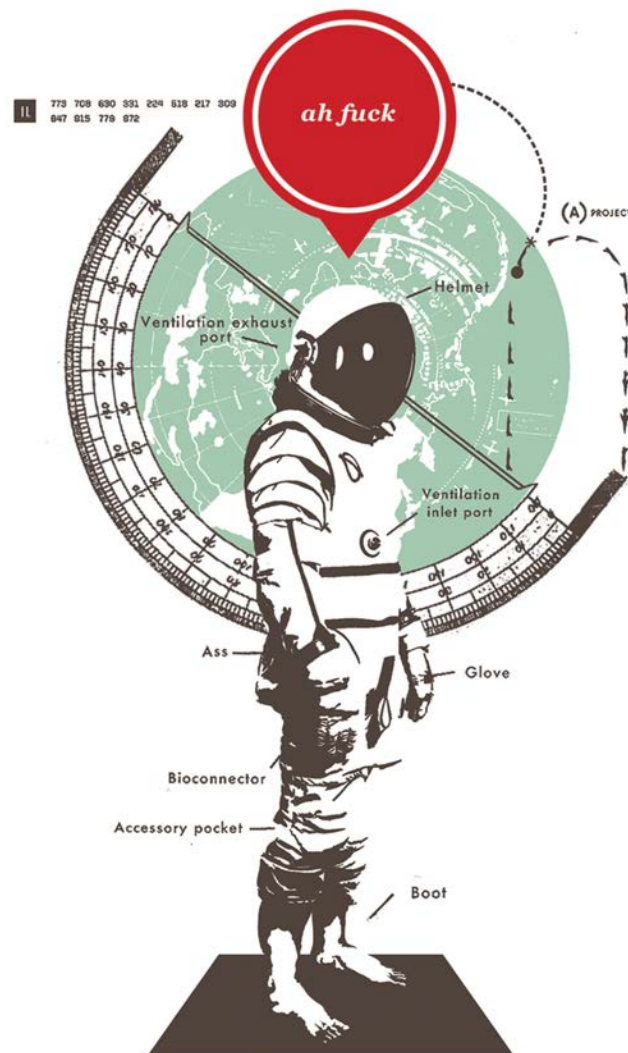
The second goal is to create a product that a company like Stash would like to see put on a shelf. Or, more realistically, to create a portfolio that allows clients to know what expect from my future work. This, again, means that the imagery needs to be suitable for the product.

The third and final goal for this exhibition is to have fun. That's a lie; sitting at a desk for hours is not always fun. However, I want to be able to sit back at the end of the day and like what I've done, and for that, I need a portfolio that will attract employers who share my enthusiasm with the mythological. And dragons of course.



artist BIOGRAPHY:

Felix Navarro is an artist based in Tennessee and has been attending Austin Peay State University since 2015 to earn his bachelor's degree in fine arts. His illustrations are almost always based in fantasy-themes because dragons are awesome and aren't seen enough toady. His professional interests include package and editorial illustration, specifically in craft beers and ales due to the unique and sometimes just plain weird labeling that they can have. When he's not drawing dragons, he's almost certainly drawing astronauts, because space is cool, too.



Felix Navarro, Junction, 2018.
digital collage converted to screen print

Felix Navarro

EMAIL knavarro1@my.apsu.edu

General Skills

2D and 3D Animation

- character animation
- object animation

3D Environment Modeling

- 2D concepts
- object creation and modeling
- texturing, lighting, and rendering

Illustration

- traditional graphite, charcoal and ink
- digital media
- mixed media

Software Skills

Adobe After Effects CC 2015
advanced



Adobe Photoshop CC 2015
advanced



Autodesk Maya 2018
advanced



Autodesk Mudbox 2018
advanced



Adobe Illustrator CC 2015
proficient



Adobe InDesign CC 2015
proficient



Windows XP - 10
advanced



Mac OS X and macOS
proficient



ToonBoom Harmony 14.0
proficient



Education

May 2015 - present

Austin Peay State University
Expected Graduation: Fall 2019

Clarksville, TN

Aug 2011 - May 2015

Montgomery Central High School

Montgomery, TN

Experience

May 2015 - present

Freelance Designer

Clarksville, TN

Nov 2017 - Jan 2018

Head of Panel Design

Clarksville, TN

Group Exhibitions

April 2018

50th Annual Student Juried Exhibition
Animation Submission Section

Clarksville, TN

April 2017

49th Annual Student Juried Exhibition
Illustration Submission Section

Clarksville, TN

a note about THESIS 4150 VS 4160:

Before we get into the finished product and its processes, it is important to note that this project proposal began as something that resembles the final product as much as a dragon does an astronaut. Both are cool, but the processes involved are vastly different.

This section of the PDF will be composed from the files provided for the panel during the Thesis 4150 course. This project as yet remains incomplete, but in-progress images are provided, as well as a brief explanation of each example shown.

The decision to alter the course the proposed exhibition was not a light one. In fact, it resulted in the need to attend an extra, un-planned semester to complete the project to a satisfactory degree.

The shift was ultimately fueled by a shift in my desired profession upon exiting the college. While I still love 3D modeling, I find that producing illustrations is a considerably more appealing notion. This meant that I'd need an exhibition that reflected this interest, and I spent a summer scrapping the assets and schedules I had already produced. Ultimately, the decision to alter the project was a good one, and I do not regret the additional work that is resulted in.

The world of illustration allows for various images and themes within one project, allowing me to make work for a portfolio while also enjoying pursuing whatever imagery I currently wanted to explore, including fantasy elements like dragons, but also common imagery like that of deer or fish, with a twist on them. Like this rough draft of a half-orc, which was a rough design for a beer label I was working on before I settled on tea boxes. Half-orcs don't really look good on tea boxes, unfortunately.



FELIX NAVARRO

SUBLIMINAL SPACES

SENIOR THESIS

EXHIBITION

COURSE INSTRUCTOR:

Virginia Griswold
Senior Thesis: ART 4150-13
Fall 2018 Semester

MENTOR:

Scott Raymond
Associate Professor of Animation

COMPILED PDF DOCUMENT

This document details the relevant information and details to the progress and eventually completion of the thesis exhibition Subliminal Spaces.

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Thesis Presentation

Felix Navarro

Interests and Goals

While not typically the focus in movies and games, the environment characters inhabit have a huge impact on the tone and success of a story.

My interests lie in the design of environments that serve to enhance the stories they inhabit – that tell stories about the characters even if they're not present in the scene - as well as the processes involved in their creation.

My goal is to create a piece that will show my ability to work in all processes of environment development, from technical skills to places that tell a story.



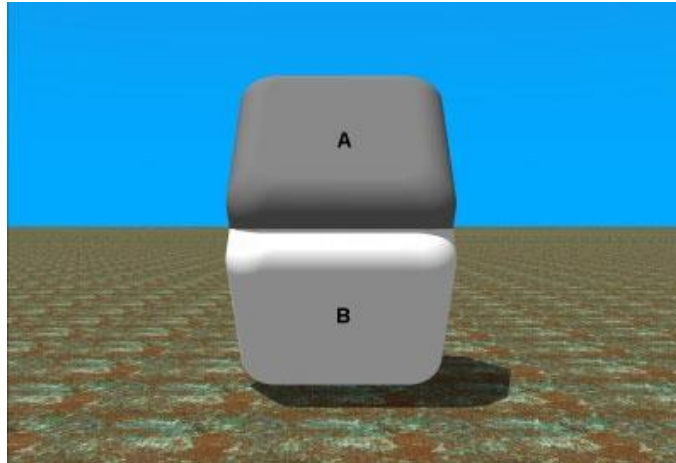
Philosophy

Relationalism:

Put simply, this philosophy focuses on the idea that every object exists and acts in relation to other objects (referred to as particulars).

My thesis acts on the basis of this idea: that the conglomeration of particular objects together create a system in and of itself – that you can catch a glimpse of someone through the things they carry.

This method of thought is also applied to colour theory, in that colours affect and interact with each other as seen in this somewhat popular image.



They are the same colour.

Research

- Concept art
 - Art books, referencing artists
- Philosophy
 - Researching how things will be interpreted and how objects interact with each other
- Industry Professionals
 - Finding online sources and guides
- Kahn Academy
 - Free lessons offered online
- Physical Resources
 - Finding online sources and guides, physical books, etc.



Processes Involved

- Concept
- 3D Modeling
- Placement
- UV Mapping
- Texturing
- Lighting
- Camera Placement/Animation
- Rendering (Multi-Pass)
- Video Composite
- Visual Effects

Concept:

- designing environment, mapping out dimensions of 3D objects, identifying style, etc.

3D Modeling:

- using Maya software to create objects made of polygons
- can have varying levels of detail

Placement:

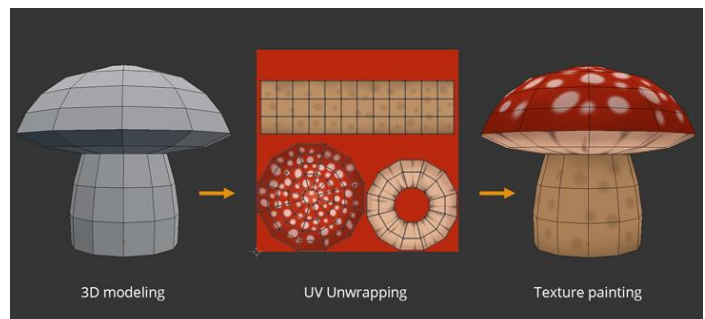
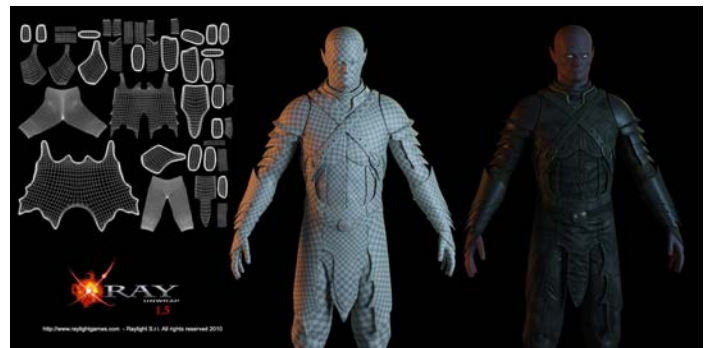
- if enough objects have been created, they can be brought together in one “scene” and placed accordingly to create the environment

UV Mapping:

- creating a flat map of all the polygons – or “faces” – that make up the object
- this serves as the surface for textures that will be applied to the object

Texturing:

- images of varying styles can be added to the UV map and will appear on the object



Lighting:

- programs such as Maya have various styles of lights that can be applied to a scene – the process is similar to stage lighting

Camera Placement/Animation:

- virtual cameras can be placed within a scene (again, very similar to stage set ups)
- the camera(s) can then be animated, or given a path to follow within the scene

Rendering (Multi-Pass):

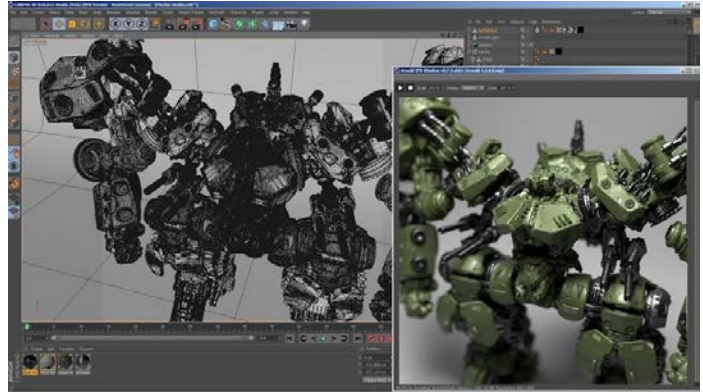
- this is the process of computing the scene in higher quality, in which the program completes complex algorithms to calculate aspects such as lights/shadows

Video Composite:

- a program such as Adobe After Effects is used to combine rendered passes

Visual Effects:

- the composited video can be enhanced in After Effects; this includes color adjustment, video pacing, lighting enhancements, etc.



End Product Description

Monitor One

- Main purpose is to showcase fully-rendered tours of a completed 3D environment
- Environment is displayed through a preset tour created by animating a “camera” within the 3D space

Monitor Two

- Displays a slideshow of close-ups of objects in the 3D space to offer detailed view
- Second slideshow shows processes involved in creating 3D objects

Prints

- 11x17” prints of concept art for the environment
- 17x22” prints of still shots from the finished environment



Schedule (Bi-Weekly)

August 28 – September 11:

- begin building concepts for environment
- get feedback from mentor (Scott Raymond)

September 12 – September 26:

- build characters for space – develop concept objects for characters
- build concepts of architecture
- develop object to establish template

September 27 – October 11:

- develop at least two personalized objects
- develop at least one architectural object

October 12 – October 26:

- create models for environment

October 27 – November 10:

- create models for environment

November 11 – November 25:

- begin building texture library
- begin researching lighting methods
- begin uv mapping of objects
- begin texturing

November 26 – December 10:

- complete modeling of space
- continue uv mapping

December 11 – December 25:

- complete texturing of space
- complete layout and placement

December 26 – January 8:

- develop camera path
- begin rendering
- (potentially) find music for the space

January 9 – January 23:

- continue rendering
- Begin developing slideshow of breakdowns

January 24 – February 2:

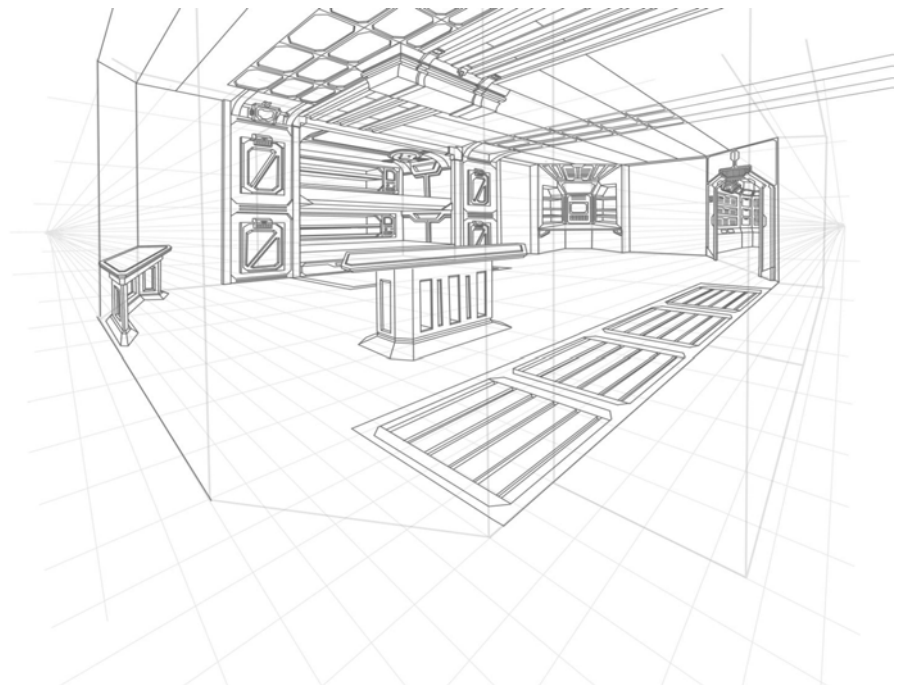
- continue rendering
- Continue developing slideshow

February 3 --- :

- Print images for walls

In-Progress Template

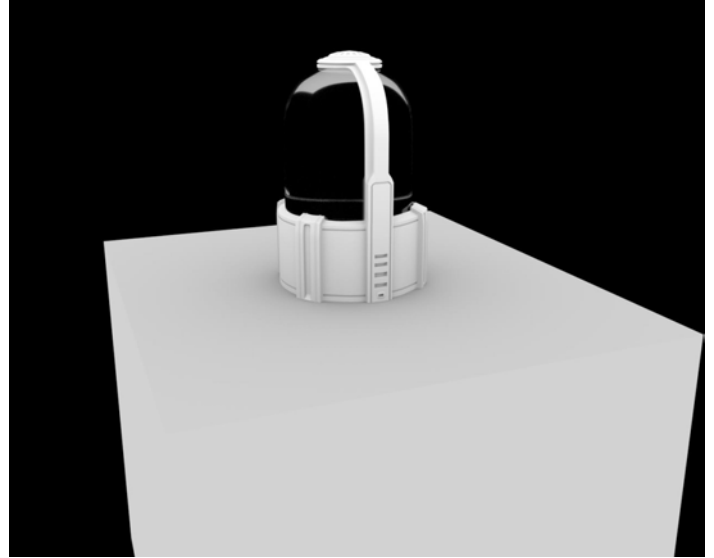
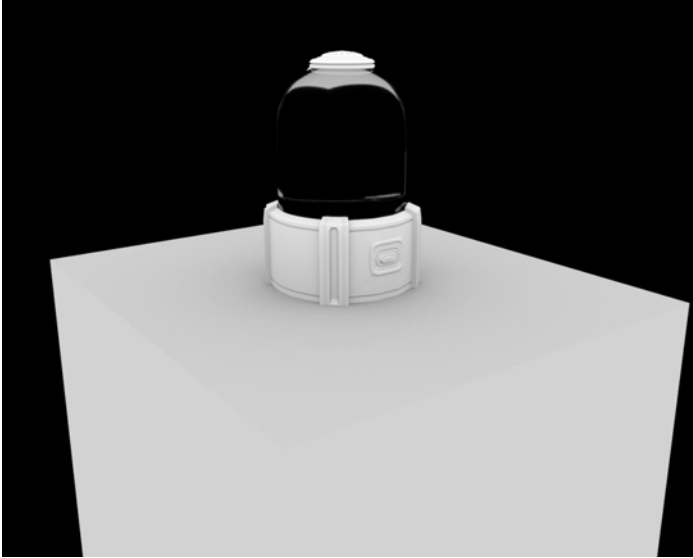
Example of an in-progress orthographic view of a portion of the room. This currently focuses primarily on basic architecture to establish the theme of the space.



Progress:

Terrarium:

- this object serves as a test in Arnold texture settings (glass-like dome), and also takes the place of the first personalized object in the environment

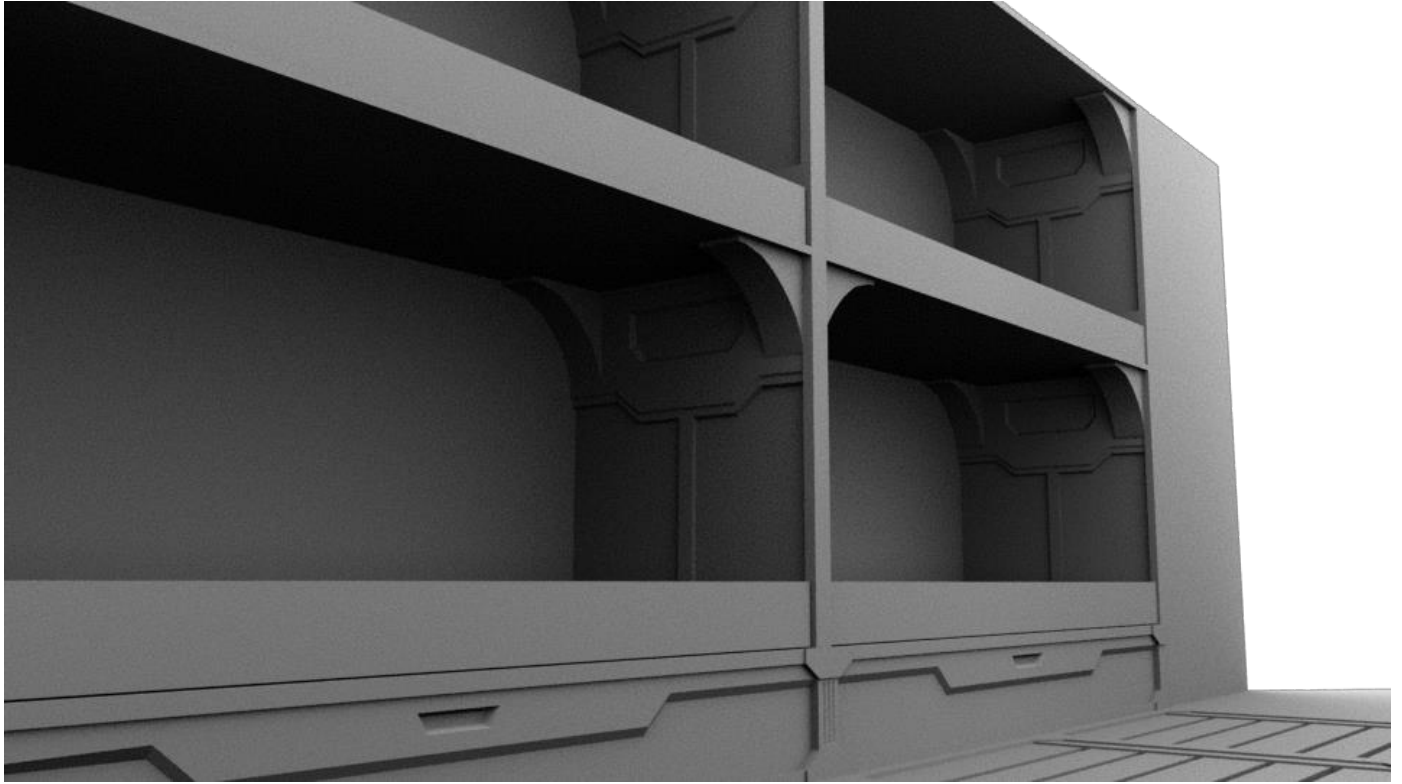


Progress:

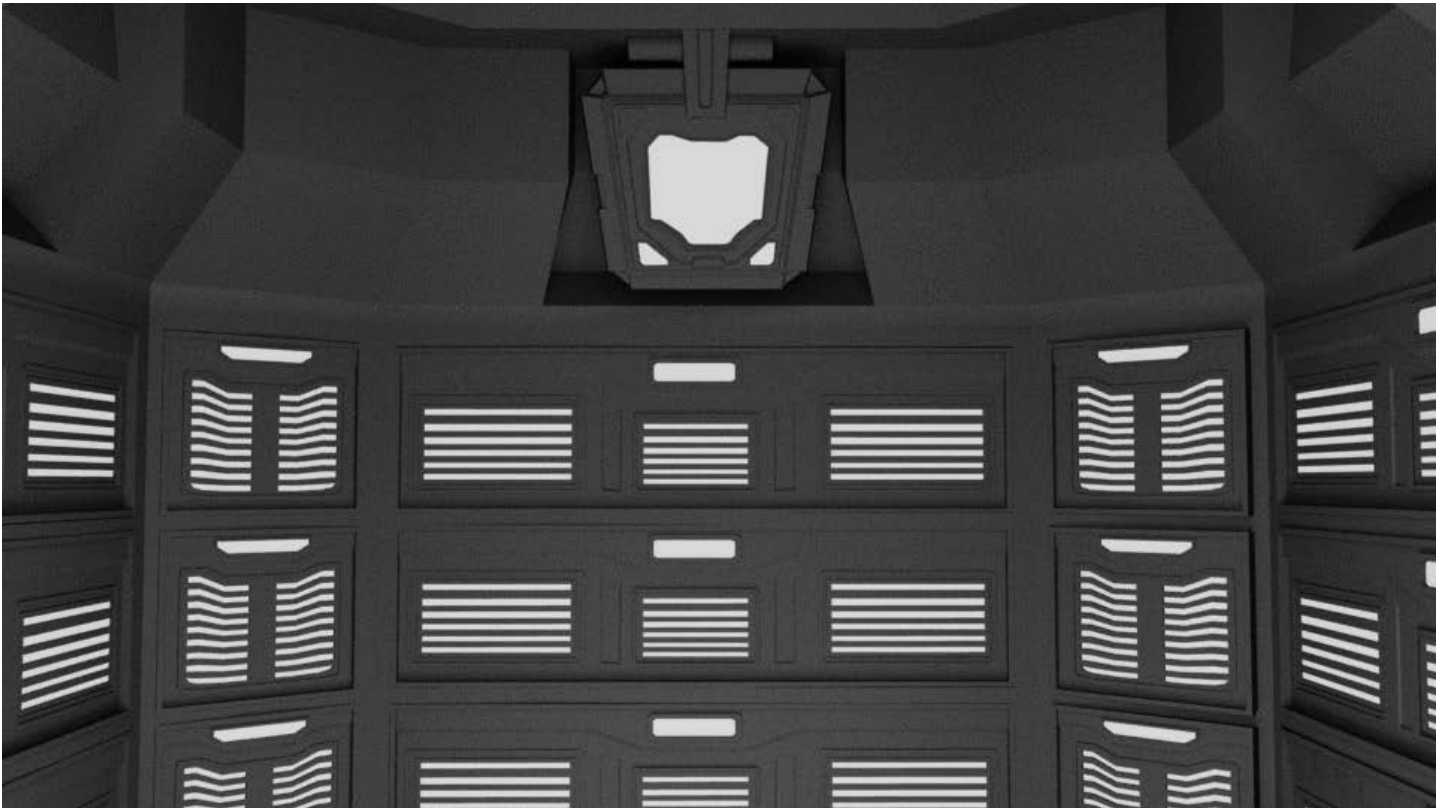
Crate_01:

- while this object itself does little to characterize the people in the space, it serves a template for the design and style for the environment as a whole





Sample render on the modeling for bunks (occlusion shader only).



Updated Schedule

December 20:

- finish modeling repeatable model of bunks (close wall, bunk walls, ladder, shelf, panel, lights)

December 27:

- week off for Christmas break

January 3:

- begin modeling desks (corner desk, maintenance desk, sample knick-knacks)

January 14:

- begin modeling floors and walls

Spring 2019 Semester:

- research texturing and shapes/lighting
- unofficial panel reviews

May 3-10:

- continue modeling
- start UV mapping objects

May 17:

- continue modeling (chairs, lights)
- sample rendering
- camera placement and test render for E1

May 24:

- continue modeling/UVing

May 31:

- finish all architecture objects
- continue UVing

June 7:

- UV objects and maps
- model additional objects

June 14:

- UV mapping and texturing

June 21:

- continue UVing
- begin adding lights

June 22 – July 19:

- lighting/UVing
- test renders

July 26 - August 16:

- rendering
- start designing/compiling slide show

August 26:

- finish rendering all frames
- continue working on slide show until gallery

Evaluation

Success:

- Environment looks believable; not so much realistic as cohesive (does everything tie together?)
- Environment tells the viewer something about the people/things that live or move through the space, even if they aren't present in the scene

Failure:

- Craftsmanship is subpar; the environments look "off" or "weird"
- Environments are bland or empty and have no real storytelling element
- Environment is incomplete



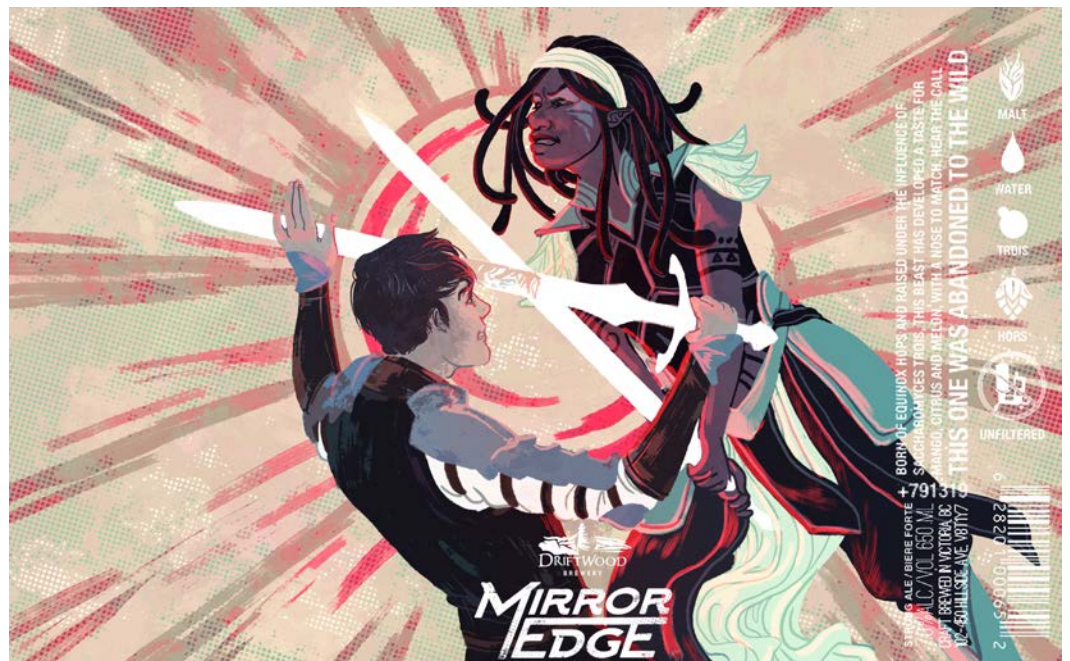
End.

Thank you for your time.

now to THESIS 4160:

Now we move on to the project I ended up proposing and exhibiting. This new project represents a change in my style, as well as interests. At this point I got really into package design, which I had not previously thought of before.

My work in Illustration II and III, such as the two displayed here, are the primary factors that inspired this shift. Space ships are cool, but what about airship pirates?



project PROPSAL:

OBJECTIVES:

What I hope to accomplish with my senior thesis project is to gain more concrete experience with analyzing and designing mock-illustrations for product packages. My interest lies in more eccentric or uniquely designed packaging, rather than that of more common imagery you might find in a grocery store aisle. Tea boxes serve this purpose rather well due to the more illustrative approach some companies apply to their different flavors. I have selected a company by the name of Stash for my mock up designs due to the fact that their logo and label are well-designed, the imagery is not illustrative, and Stash teas can be found in some local grocery stores.

I will take four flavors and create illustrations to replace the current imagery on the box to display to potential employers a portfolio in which I have applied all of the aspects of an illustrative contract in a manner very similar to that of a real contract.

MEDIA/TECHNIQUE/TOOLS:

I will be working with the programs that I plan to use when working in a professional setting. This includes a few programs from the Adobe Suite: namely Photoshop, Illustrator, and InDesign. The creation of illustration can be broken down as follows: selection of flavor > research ingredients (if necessary) > create thumbnail sketches for illustration (Photoshop) > select one or two best suited thumbnails > create rough drafts of thumbnails (details and color in Photoshop) > select best design > create illustration and any necessary assets (Photoshop, Illustrator).

PROJECT CONCEPT:

The finished product, or exhibition of this project will include four completed box designs, which will be printed and constructed for viewers to handle and observe, as well as four posters of the designs hung on the walls for viewers to look at more closely. Each design will have three to four boxes, placed on four pedestals, allowing viewers to see multiple sides at once. Posters will be printed as large as budget allows and hung, unframed, with nails and rare earth magnets for an undistracting display. Viewers can then determine the success of the illustration as both a product from the boxes, and as an illustration from the posters. Each illustration will have a human figure and an animal figure for more cohesive imagery, as well as for my own personal enjoyment.

CRITERIA FOR EVALUATION:

The specific criteria in which this project should be evaluated are based in how effectively the illustrations serve as product illustrations as well as illustrations overall. For the product illustrations, questions might include: Does this product look attractive? Does it look professional or homemade? Would I buy this product? An overall question would be whether or not the illustrations look cohesive as a style; this has to do with product branding due to the fact that the products have to be recognizable as being from the same company. Poster illustrations are more leaned toward more studio art critique. Good questions to ask include: Is the image coherent? Is it sloppy or well-crafted? Can I tell what is going on?

project RESEARCH:

OTHER ILLUSTRATORS:

Finding illustrators whose work I admire, and researching their methods and professional work.

SKETCHES:

Creating thumbnails, rough sketches, and design templates for a more cohesive look overall.

PACKAGE DESIGN:

Looking at tea boxes, wine labels, beer cans, etc. to find any common or desired patterns for certain types of labels.

ONLINE EDUCATION:

Using APSU and Kahn Academy resources to learn quicker and smoother workflow

SPECIFIC REQUIREMENTS OF STASH CO:

Researching the sizing for the product, the descriptions of the flavors, and the size of the illustrations.

The exact fonts or the closest approximation of the fonts must be sought out and downloaded.

The method of the box construction must be laid out to properly print the box for the exhibition.

other ARTISTS:

Nothing is created in a vacuum; the course of history is proof enough that even famous such as that of van Gogh and Leonardo da Vinci learned their craft through reference. Contemporary work contains the same need for reference - perhaps even more so when dealing in designs embedded in commerce, as expectations have already been set, and deviation, when not utilized carefully, can severely damage sales.

I myself reference artists who do work I wish I could do. This can mean stylistically, but it also means finding artists who find work in the areas I aim for myself. Among these artists are that of Victo Ngai and Minna Sundberg, who I reference for different reasons, but whom are no more or less important than the other. Also, though, aren't these artists just plain cool?



Minna Sundberg, Stand Still, Stay Silent, 2013-2019



Victo Ngai, Casserole, New Yorker Magazine



Dragon Age: Inquisition, Untitled, 2014

package DESIGN:

It's important to keep yourself up to date when in an industry that is constantly changing, and while the package design industry fluctuates relatively slowly when compared to technological advances, an indeliberately out-dated design is always noticable. This includes elements such as font use, color schemes, and layout. Of course, there are examples of cases in which this rule does not apply directly, but it is prudent to know that you're choosing to step out of the current style.



Vicot Ngai, Prophecy Wine Labels, 2019

progress THUMBNAILS:

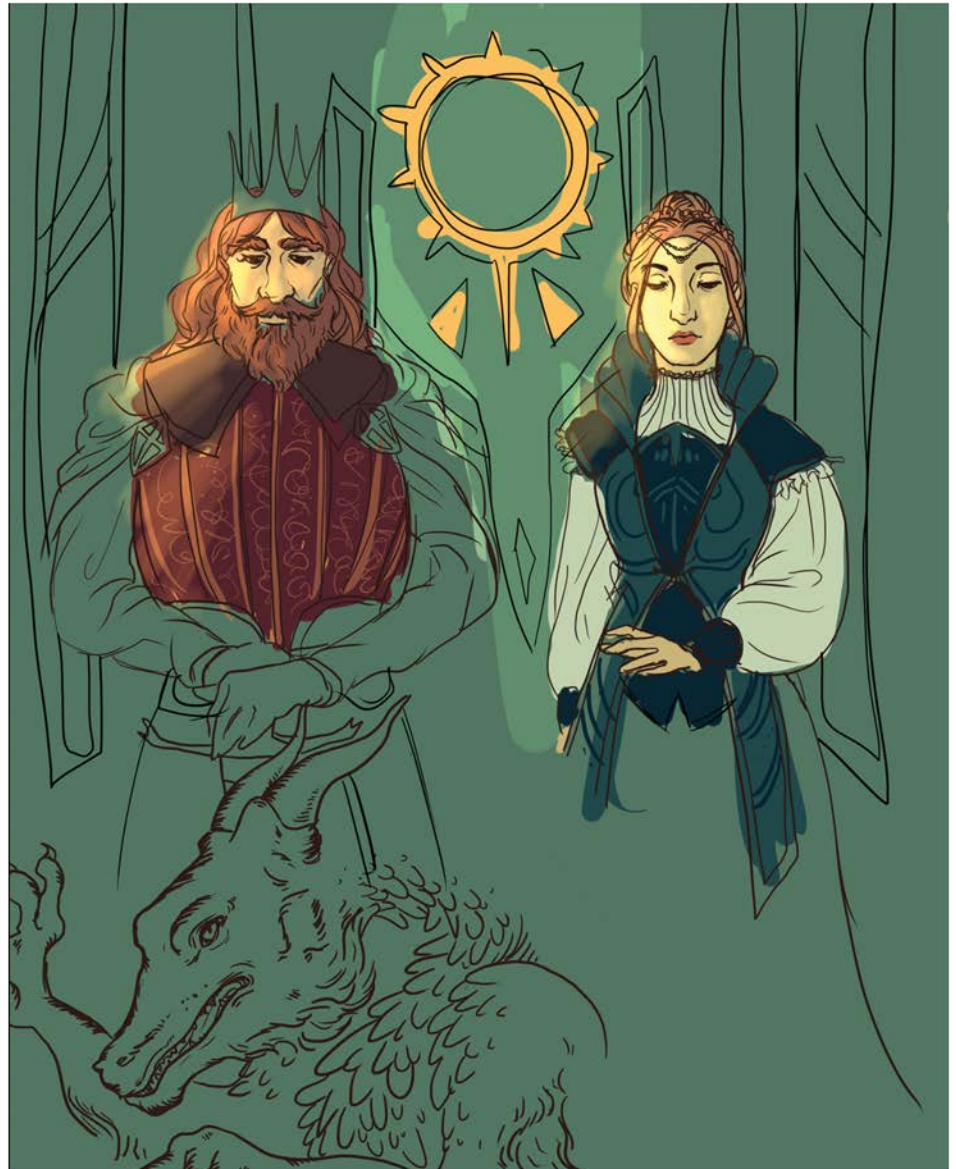
Thumbnails mark the beginning of many an illustration, from beer labels to movie key frames. Thus it is no surprise that my illustrations also begin as such. The purpose of these little guys is to serve as the equivalent of a word web, but with visual information. This method allows you to 'vomit' imagery out as fast as possible, and allow yourself to make some crappy images, which inevitably leads to you to spitting out a few unexpectedly good ones. Or, hopefully that's what happens, at least.



progress

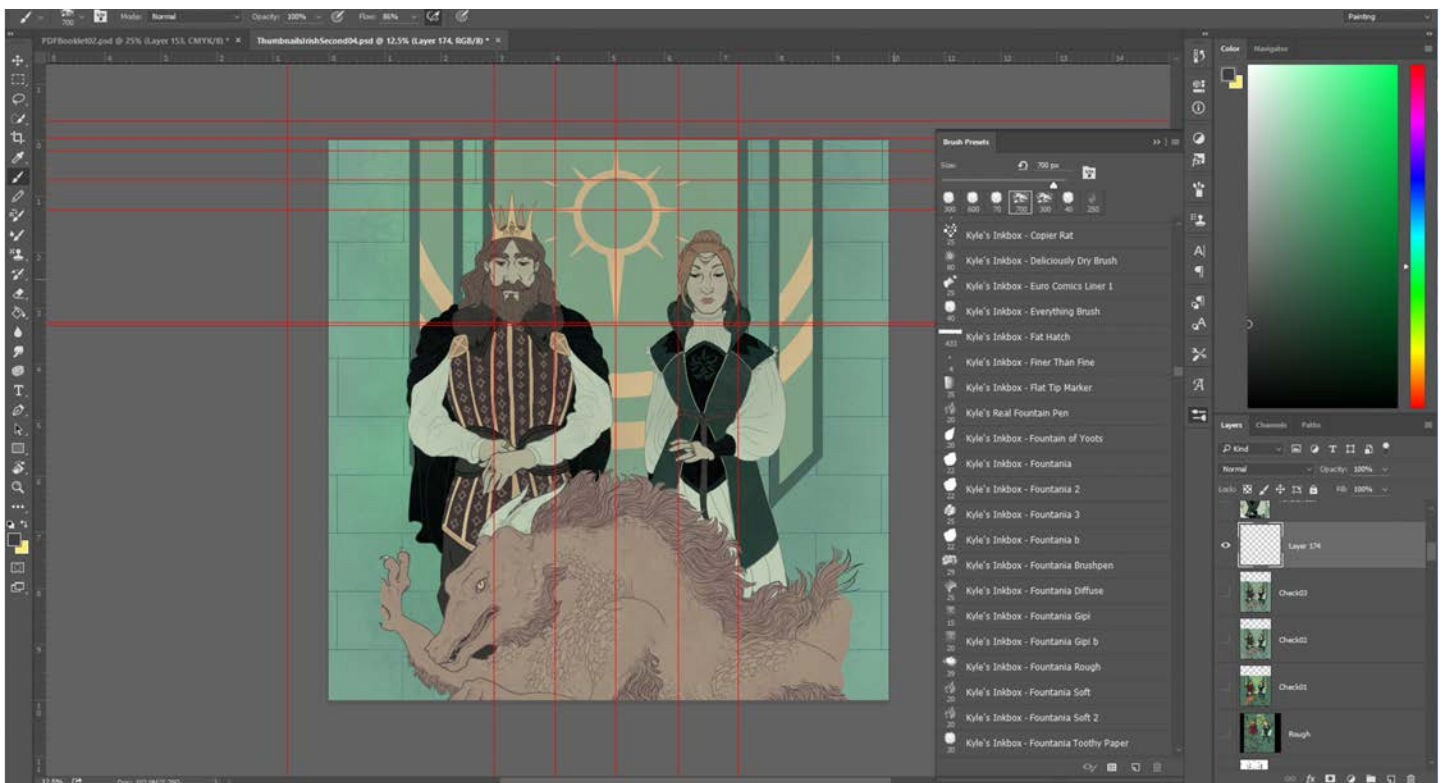
ROUGH DRAFTS:

Roughs are almost always followed by thumbnails. Once a thumbnail or two are considered acceptable and best of the selection, a rough serves to further flesh out the often barely perceptible composition. This is when much of the detailing and compositional correction take place, as well as when colors are played with. In my case, this is when I start developing a color palette, a process which isn't finished until the illustration itself is printed. As you can see from the example image below, I had really only decided that the image would be...green.



progress ILLUSTRATING:

I won't go into how I illustrate in this PDF, partly because it'd take a long paragraph or two to explain... but mostly because it's embarrassing. My workflow is atrocious. Instead, here are some (also embarrassing, but less so) images of what an illustration looks like before it's done.



progress

FINALIZING ILLUSTRATION:

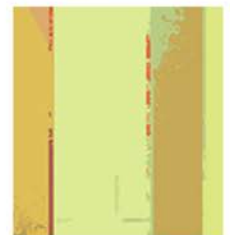
Finalizing an illustration is a phrase I'm using to condense a 24+ hour process of drawing, erasing, adjusting, and weeping at my computer's slow processor. Sometimes I even get an illustration out of it, such as the one below. This is but a milestone in the overall process, however, as the image must be applied to the tea box, but this usually marks the end of the illustrative process. There is no end to the weeping, though.



progress PACKAGING:

The hardest part of this portion of the project is creating the initial template. After that is done, it's almost easy to apply the other three illustrations. Remembering to change the descriptive text on the back? Real hard. It is essential to make sure colors will print right, the sizing is correct, and that I'll be able to tell where I need to fold the print out to create a box. I was never good at origami.





“SUPER IRISH BREAKFAST”

This mighty tea will power you up to take on your day. Delicious plain or with a touch of milk and sweetener, you'll be ready to go with every strong cup of this exceptional blend of rich, premium black teas.

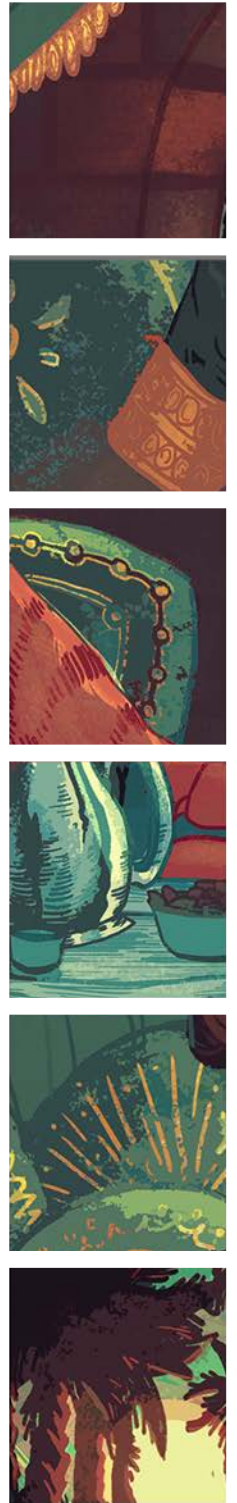
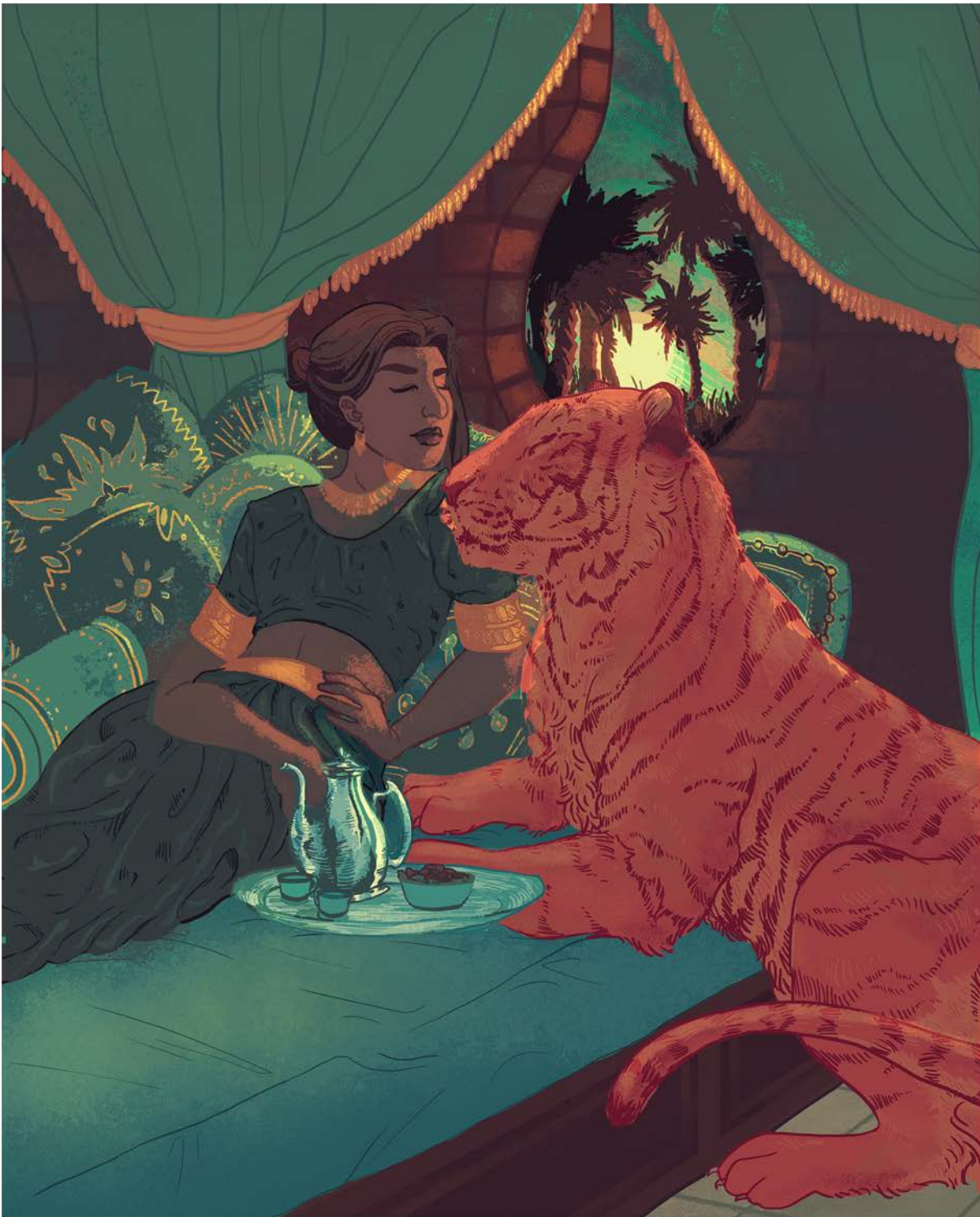
Digital Print, Adobe Photoshop CC 2015
16.1" X 20.6"



Super Irish Breakfast, 2019

Digital Print, Adobe Photoshop CC 2015

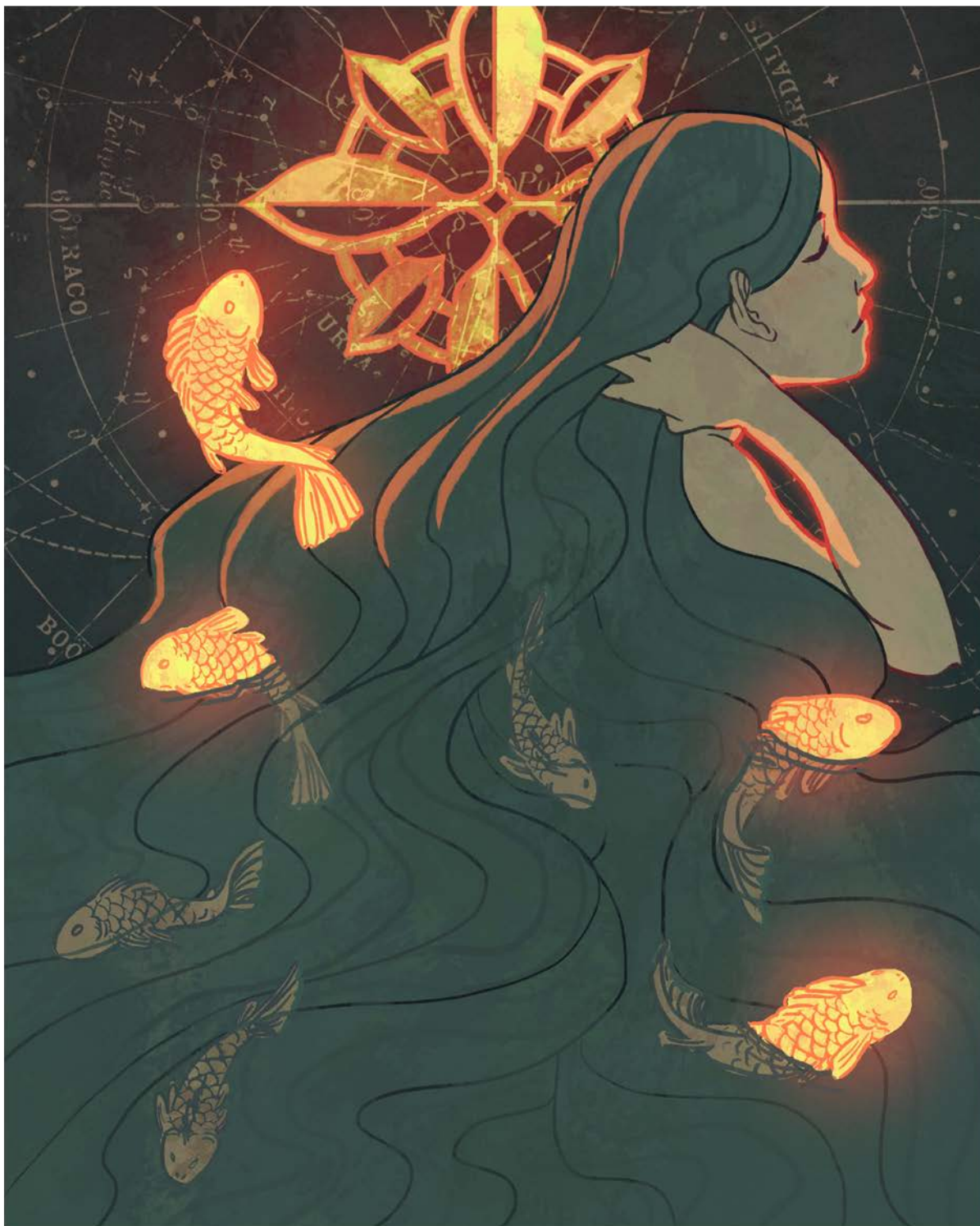
3" x 4.8" x 2.5"



“CHAI SPICE”

Let the swirling aroma of our Chai Spice sweep you away to the bustling bazaars of Old Delhi, where chai is a symbol of home and comfort. Every sip of this tempting tea will wrap you up in warmth and spice.

Digital Print, Adobe Photoshop CC 2015
16.1" X 20.6"



“CHAMOMILE NIGHTS”

Take a breath, brew a cup of our Chamomile Nights, and let the relaxation begin. Sweet and mellow, this tea offers just the right blend of natural herbs and flavors and is just what is needed after a “too much” day. Treat yourself to this golden-in-the-cup tea and simply enjoy.

Digital Print, Adobe Photoshop CC 2015
16.1" X 20.6"

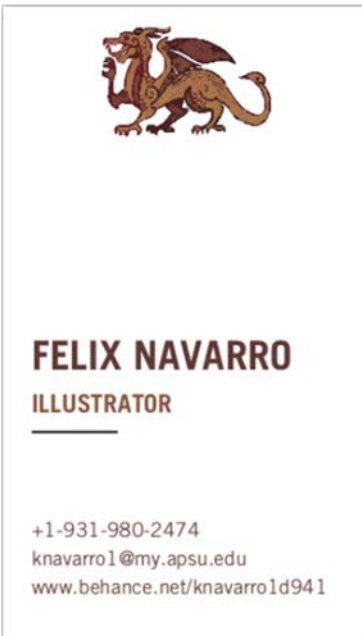


“CHOCOLATE ORANGE”

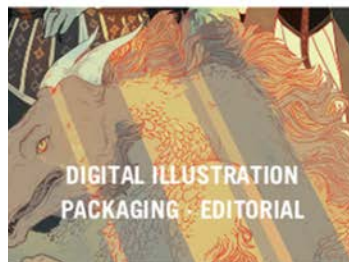
Chocolate lovers rejoice! This luscious Chocolate Orange Tea is a harmonious blend of creamy, natural chocolate notes, and zesty orange. The pair make a perfectly satisfying combination.

Digital Print, Adobe Photoshop CC 2015
16.1" X 20.6"

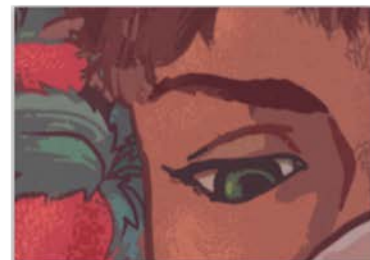
promotional BUSINESS CARDS:



FELIX NAVARRO
ILLUSTRATOR



DIGITAL ILLUSTRATION
PACKAGING · EDITORIAL



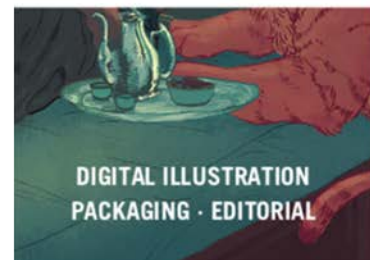
FELIX NAVARRO
ILLUSTRATOR



DIGITAL ILLUSTRATION
PACKAGING · EDITORIAL



FELIX NAVARRO
ILLUSTRATOR




DIGITAL ILLUSTRATION
PACKAGING · EDITORIAL

promotional TV POSTER BANNER:



promotional WEBSITE:

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Felix Navarro
Student
Austin Peay State University
Clarksville, TN, USA

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Appreciations 5
Followers 1
Following 5





PRO

TOP TOOLS USED

Ps

MEMBER SINCE: MARCH 12, 2019

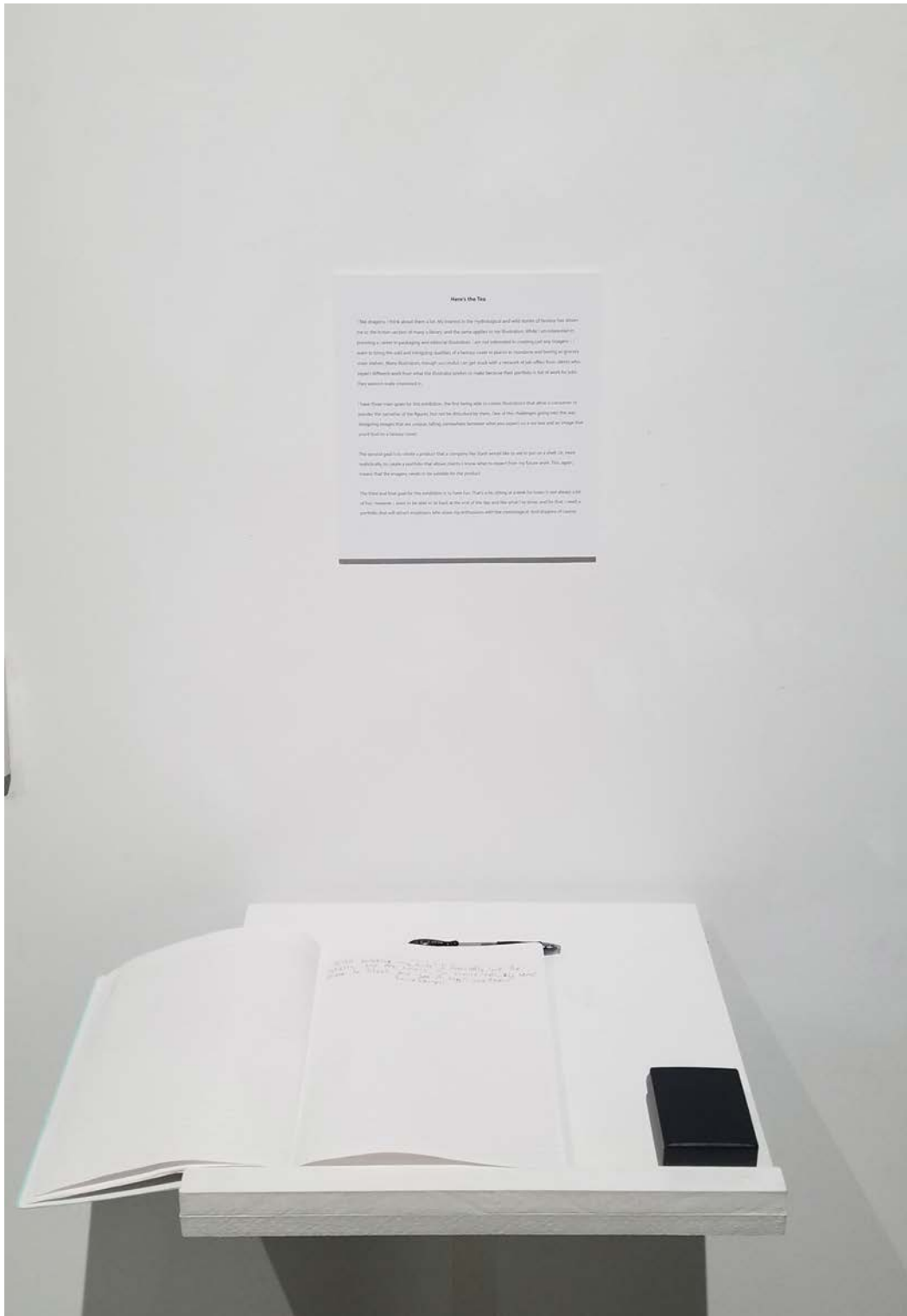
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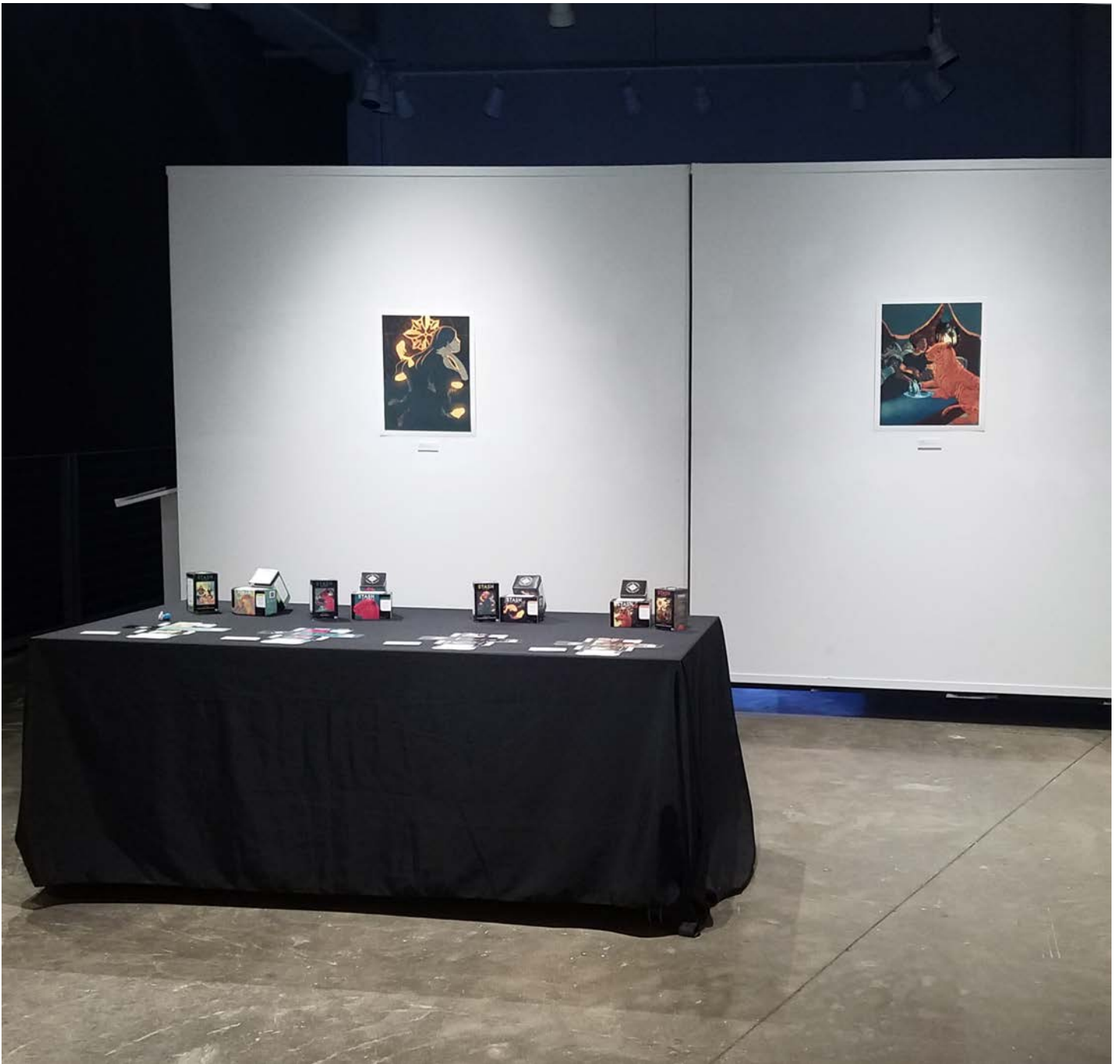
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<https://www.behance.net/knavarro1d941>

photo DOCUMENTATION:



The gallery was assembled primarily with prints and title cards. These were assembled by mounting cardstock on foamcore. They were then placed on the surface using wall putty of varying degrees of strength. This allowed them to hang without any visually distracting elements.



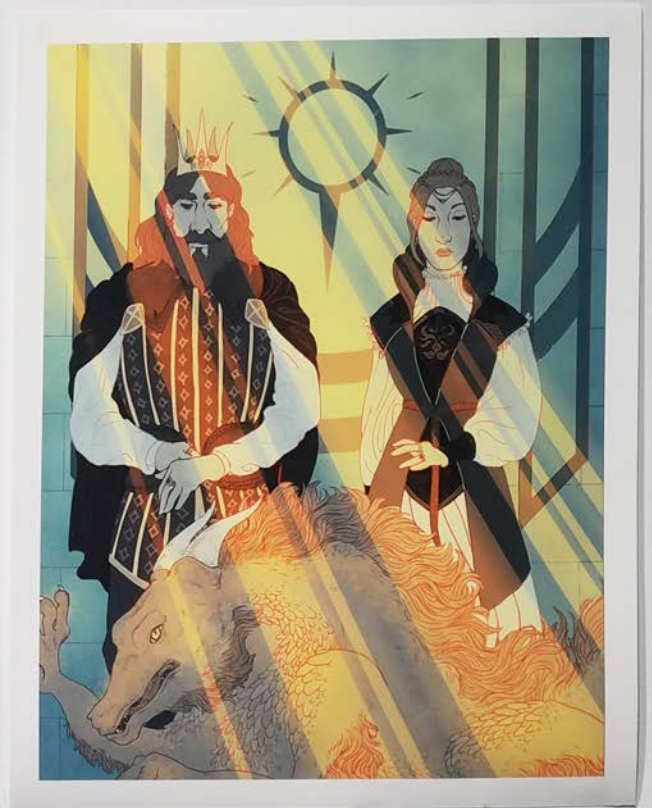
The gallery was designed to be viewed in a linear format. Visitors to the space orbit around the table placed in the center of the space to view the prints of each tea design. Once the circle was completed, the viewer was then able to observe the boxes and templates placed on the table from any preferred angle.

HERE'S THE TEA

Felix Navarro



Felix Navarro
Ireland, 2015
Digital Art, Adobe Photoshop (12, 2015)
10 x 10"

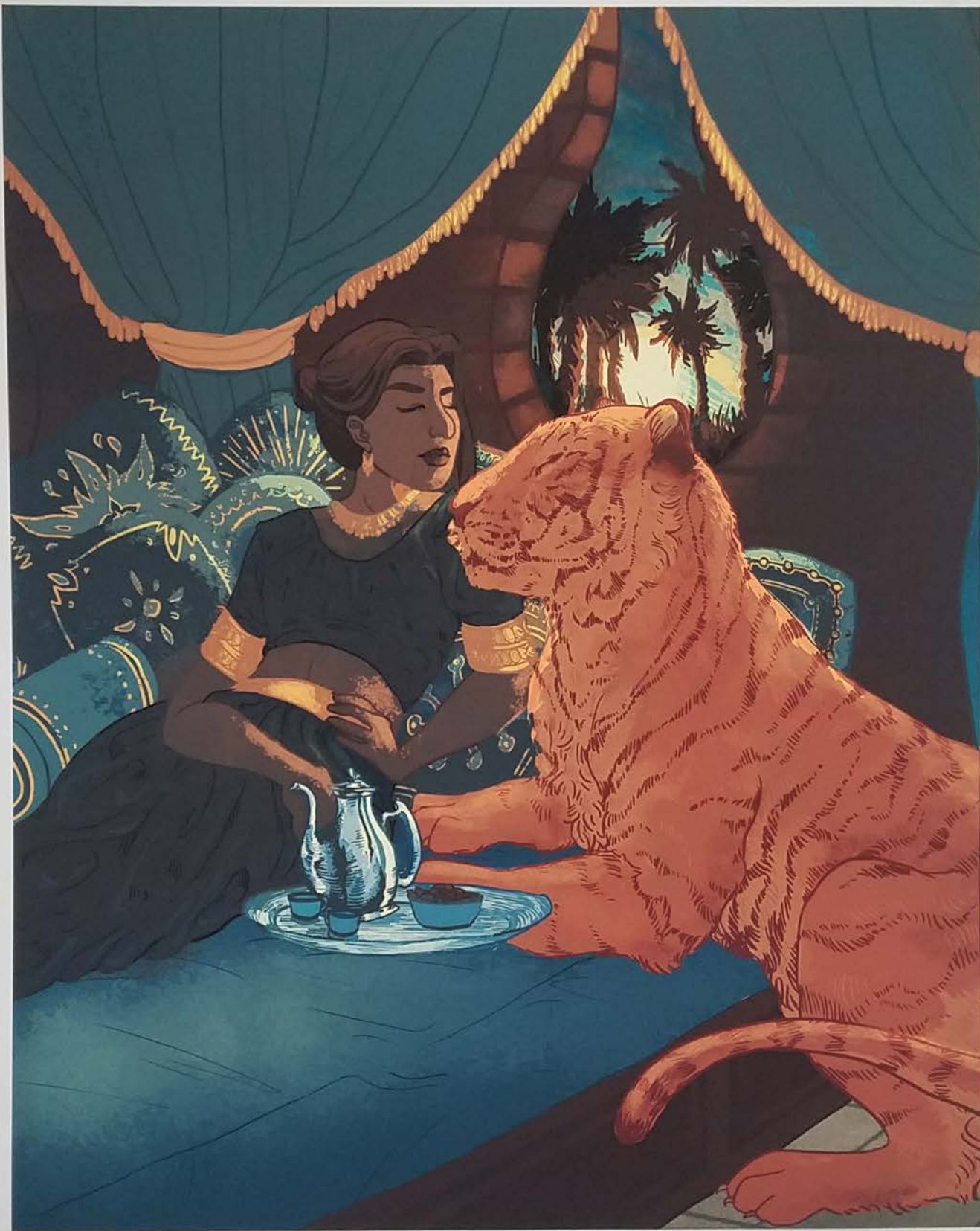


Felix Navarro
Ireland, 2015
Digital Art, Adobe Photoshop (12, 2015)
10 x 10"

The first illustration, Irish Breakfast, was accompanied by a visual breakdown of the process of creating the images. This included an example of a sheet of thumbnails, the selected thumbnail, one stage of the rough template, and finally an in-progress snapshot closer to the final product. These were placed next to the illustration to allow the viewer to see the process in its entirety. This grouping was displayed first to allow visitors to then understand the process for the remaining illustrations, even if the actual in-progress prints were not displayed for them.



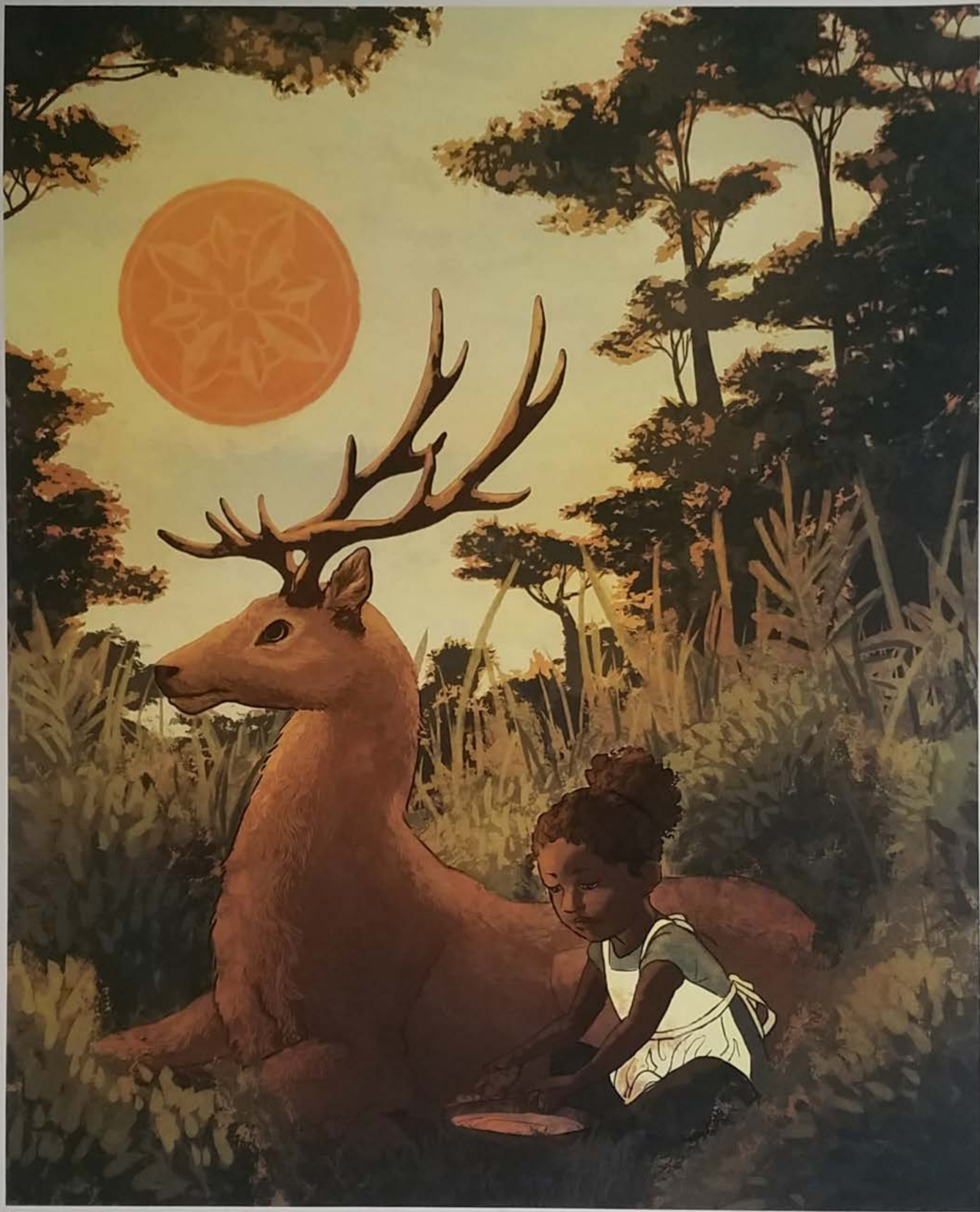
Felix Navarro
Super Irish Breakfast, 2019
Digital Art, Adobe Photoshop CC 2015
16.1" x 20.6"



Felix Navarro
Chai Spice, 2019
Digital Art, Adobe Photoshop CC 2015
16.1" x 20.6"



Felix Navarro
Chamomile Nights, 2019
Digital Art, Adobe Photoshop CC 2015
16.1" x 20.6"



Felix Navarro
Organic Chocolate Orange, 2019
Digital Art, Adobe Photoshop CC 2015
16.1" x 20.6"



The table was placed in the center of the gallery space and was draped with a simple, large tablecloth to limit distractions from below the table, such as the wheels and legs. If I'm being honest, this was handy for hiding a box of emergency tea boxes I had assembled in case one was damaged from mishandling.

The folds of the cloth were minimized by clipping the excess fabric underneath and inside the corner folds. This was done using simple bull clips of average strength.

Each separate design was given three assembled boxes, each placed in a format that allowed viewers to easily see the important faces from almost all angles. The boxes were printed on 100lb paper and held together using artist tac-paper.

Flattened, or unassembled, versions of the 3D models were placed beneath each corresponding design, allowing the viewer to have an idea of the process of designing 3D templates, as well as view all sides of the model at once.





Super Irish Breakfast, 2019
 Digital Print, Adobe Photoshop CC 2015
 3" x 4.8" x 2.5"



Chai Spice, 2019
 Digital Print, Adobe Photoshop CC 2015
 3" x 4.8" x 2.5"



Organic Chocolate Orange, 2019
 Digital Print, Adobe Photoshop CC 2015
 3" x 4.8" x 2.5"

self EVALUATION:

One of the biggest hurdles completing this exhibition was settling on what I would actually exhibit. There were many ideas that I had going into Thesis 4150 that I eventually ended up scrapping, and there was months worth of work set aside each time I decided against my current goal. I finally realized that the problem that I was having was not one of an inability to choose an idea and stick with it. I just wasn't asking myself the right question. I wasn't asking myself how I could make the most from this exhibition.

I'm still working on the original project that I had proposed in 4150; it is, after all, something I am interested in. It just wasn't something that I would be able to utilize effectively while trying to overcome the next hurdle after college: getting a foot in the industry. What I need most exiting the college is a full-bodied portfolio with enough examples available for those in the industry to get an accurate representation of the work I am capable of – and am interested in – making.

One particular difficulty I had in altering this exhibition was the decision to drop any pretense of there being an underlying conceptual influence to the work. Most of my student work is heavily conceptual, and is often steeped in philosophy or satire. In comparison, package illustration is often straightforward, with much more emphasis based on the visual than the cerebral. This does not diminish the value of the work, but it does greatly alter the workflow, especially in the planning stages. I was able to spend a lot more time thinking about color and style, rather than the interpretation of the work, or any message I may have wanted to convey. I have difficulty with color palettes and graphic elements in my work, so sitting down to create four illustrations with solid compositions was the challenge I needed to tackle most.

The exhibition itself, while also important, was not a primary focus of mine. The package illustration industry resembles that of a graphic designer's career far more than that of a fine artist's. One is not more important than the other, but there are key differences between them. Illustration is often far more commission-based, and the eventual embodiment of the work in the world is handled by the client rather than the artist. Setting up my own exhibition was still an important experience, and practice that will be useful in my career, but my primary focus was on the illustrations themselves, as well as how they will represent my ability as an illustrator.

One problem I have is a reluctance to show work to my mentor. This, I know at least for me, was caused by a fear of being told that my work wasn't strong enough to hold their own as illustrations. I realized, fortunately not too late, that it would be far worse to create an exhibition with work I wasn't sure about than to talk about how I could improve it. There was one work that I had been unsure about since its creation: Chamomile Nights. After discussing my work with my mentor, I finally decided to completely redesign the illustration. The new illustration is far stronger than the original I had produced, and it actually ended up becoming my mentor's favorite of the four. With the revised illustration, I was able to feel much more confident about showing my work.

One of my favorite aspects of the Thesis 4160 course itself was the opportunity to watch others take an idea and build it up from there. It was both interesting and helpful to see the particular hurdles each person had to face with their individual work, as well as how they solved them. Every exhibition was so well-developed and intriguing that I've become aware of how seldom I'll get to be this close to so many artists producing work from start to finish. However, this course has also greatly helped me become more confident about the work I produce, as well as how I produce it. I now can guarantee that I can lay out the plan for a long-term project, as well as complete it on time with my own predetermined goals and due dates, both of which are concerns I initially had about myself when I decided to enter a largely freelance industry. Now all that's left is to let the work speak for itself.