# Emily Jones
Process Portfolio

Process

To start my piece I first had to gather photos for my digital collage. I took two photos on a trail in the woods and one photo in my bedroom. The two photos in the woods were meant to represent the happiness I feel in fall and the picture taken in my bedroom represents the sadness in my life. I then began to use the mobile Photoshop app to add color correction and filters onto my photographs. After this was completed I then began to cut the background of the images so I could layer then accordingly. As I began to cut the background I noticed that it needed to be more smooth, so then I began to use "refine edge" on the cut images to get more smooth edges. After this, I began to layer the pictures and play with the composition of the piece, this took a little bit of time, but I was overall happy with the result. Once I was happy with the composition, I decided to make the background very opaque and I made the black and white picture more translucent.

Experimentation **in visual and written forms.**

Throughout my digital collage project I tried out many different techniques to produce the image in the way I had wanted. I used the mobile photoshop app for the color scheme because I needed to get my colors to show very happy and bright colors, because this reflects the way Cauchi's paintings looked. I experimented with the opacity of a practice image so I knew how to incorporate different levels of opacity and translucency in my piece. I also experimented with the size of the ghost image on the right of my final piece, originally I had it much smaller and later I tried adjusting it and figured out it looked more aesthetically pleasing with the image being larger. This also helped with the emphasis on the metaphor of mental illness within my piece.
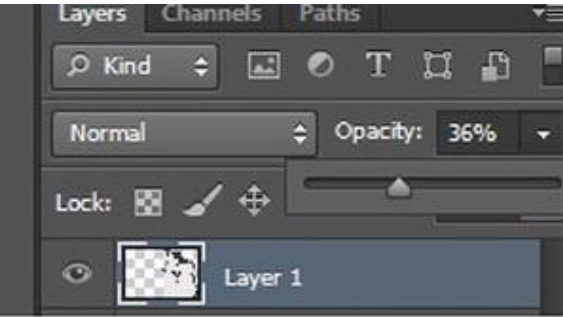
- Above is a picture of where I was able to manipulate the opacity in each of my layers.

- To the right I continued to play with the opacity to see in what ways I could incorporate the ghost figure into my piece.
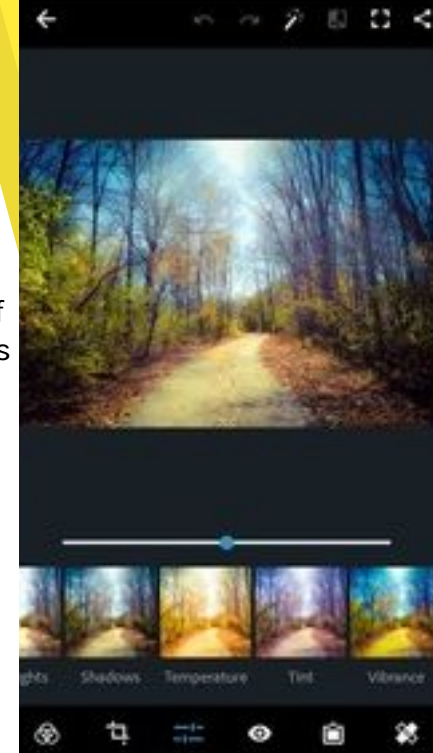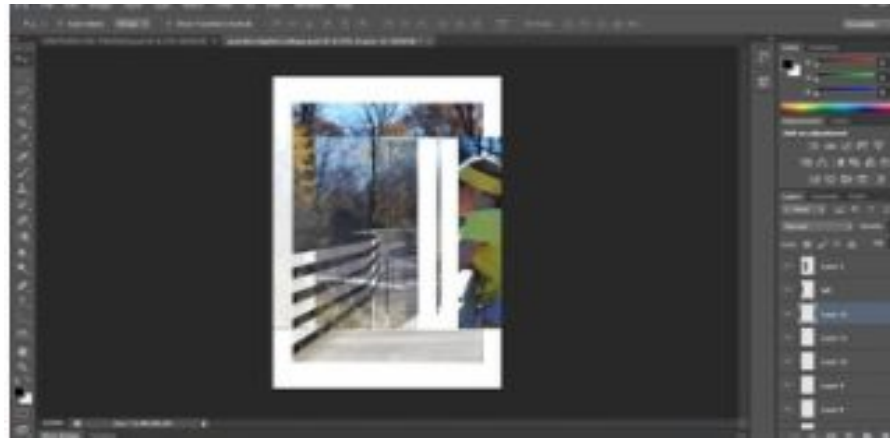
- Above is an image where I played with different filters in order to get the brightest and happy feeling colors in order to get the same color scheme as Deborah Cauchi's artwork.

Below are some of my planning sketches for my block print entitled Fluttering Spirit. . I knew I wanted to incorporate a butterfly into this piece because it was carving and whittling has always been interesting to me due to the fact that my Grandfather whittled throughout his life. On top of this, I was also fascinated by the repetitive hash marks seen in the background of many of Barlach's pieces so I took this opportunity to create a piece that would be aesthetically logical and had a personal connection. I began to draw sketches that incorporated both of these elements.

Planning

Contents
- noose
- decaying interior
- Coffin
- mirror
- intestines.
- fake blood
- Stuffing.

Materials needed
voice recorder box
large teddy bear.
miniature mirror.
twine
fake blood or paint.
fake organs (or paper mache)
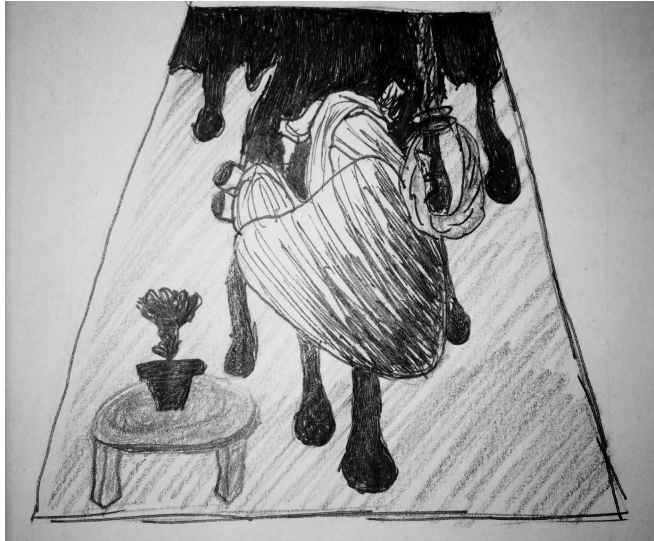↳ intestines, heart.
skeleton?
bugs?.

Description
- happy expression
- Clean.
- Pure
- fully stuffed
- make it talk?
  ↳ could have a voice box that relays cute and innocent and happy saying (this could emphasize my meaning and make it more powerful)

Throughout my planning, I had to carefully keep in mind truly how I would be able to execute this piece with good craftsmanship as well as the execution of an accurate display of my metaphor. I wanted to relate my piece to the interaction that Tony Oursler's pieces have. I wanted this piece to be interactive in order to display my intended metaphor that is people with depression tend to act like everything's alright and that they actually aren't hurting so nobody has to worry about them while in reality they are hurting inside and might even be having suicidal thoughts all while having a smile on their face.

Reflection and Future Additions

My art reflects Tony Oursler work due to the metaphor chosen and medium used to create this piece. The media that Tony uses is mixed media, which is why I decided to create a mixed media piece to reflect Tony Oursler's work. The metaphor portrayed within my piece is directly related to the meaning I interpreted from Tony Oursler's piece, "Couch piece" from 1995. The meaning of piece entails that people with depression tend to act like everything's alright and that they actually aren't hurting so nobody has to worry about them while in reality they are hurting inside and might even be having suicidal thoughts all while having a smile on their face. The meaning that I interpreted from Tony Oursler's "Couch Piece", was that the puppet was acting as if everything was okay when in reality there's literally a chair on its head, in reality there's no way it could be okay.

A challenge I had was the search for a voice recorder that could be placed inside of the bear in order for the connection to Oursler's piece to be even stronger. This is something I plan to add into the future to enhance my piece even more, A video will be uploaded of this in the future. I also would change the composition nad items chosen to be presented within the bear, a planning sketch for this can be viewed above.

Oursler, Tony. Couch Piece 1995 Youtube.com. Accessed September 15 2017.

Some differences within the two pieces are the use of a projector to display a video onto the piece. Tony's piece was more interactive than my piece even considering that I encourage the audience to pick up the piece viewing it from the front and then finally realizing that there's more to it than just a cute stuffed animal as you turn it to the back.

Process and **Experimentation**

The process began with the search for a teddy bear. This search entailed finding a bear that was innocent looking yet big enough to fit objects inside of it. I experimented with a couple different bears in order to find one that worked best with my vision. One white bear had too small of a torso to complete what I wanted to add inside of it. I had found an old dog stuffed animal in my basement. It was the perfect size but it had a Santa hat and scarf sewn to it.This obviously needed to come off due to the fact that it would make absolutely no sense to have a Christmas themed bear, it would take away from the meaning of the piece as a whole. I took a scissors and slit the back of the teddy bear, here I experimented with the size of the slit and kept cutting pieces off in order to create an opening that was big enough to display the interior of the stuffed animal. I made sure to keep the stuffing as seen to there left, I wanted to keep the stuffing in order to add to the negative space in the bear and create a look as though it was still intact. At first I wanted to use fake blood to cover the interior of the bear, but pure fake blood is unable to dry entirely. I also needed to add black to the colors in order to create a darker and more dead mood to the piece. I decided to go with acrylic paint in the end. I experimented with different shades of red and black and with different methods of application. I decided to go with a fork as the application method. It was a little out of the ordinary but this method worked for the look I was trying to achieve. I wanted it to look messy and kind of haphazardly, because blood does not flow nice and neat it's more jumbled and all over the place which is exactly how emotions can be when dealing with depression.

To the right is a photo in progress of the inside of the teddy bear before edits were made in order to improve craftsmanship. Due to the small items, craftsmanship was more difficult with this project that it had been with other much larger projects. This was a great experience for me to be able to learn how to use multiple mediums in order to improve the intriqueness the metaphor of suffering from depression chosen for this piece deserved.

Experimentation in Multiple Mediums

In December of 2016, our visual arts class took a field trip to a local university who had many different programs of art including glass blowing, clay, printmaking, fine arts, digital design, etc. I was curious about the glassblowing process and how to use the meidum in a variety of ways. The professor there along with a multitude of students in the program had demonstrate how to blow glass and the importance of safety involved within the process of glass blowing. I was also able to experiment first hand using glass. I was taught how to hold the stick with the molten glass on the end and how to maneuver safely around the shop with it. The professor had put out a large piece of paper and he told me to tilt the stick down in order to allow the glass to drip down onto the paper and move it around to create an abstract design. A student in the program spray the paper as soon as the glass hit to ensure the safety of everyone involved so there was not a fire hazard.

❖ In this photo, the student assistant was teaching me how to hold the stick with the molten glass on the end to ensure safety.

❖ To the left is a photo in which I had taken the stick and had begun experimenting on the paper on the table.

❖ Here I had truly begun to get the hang of the whole process and began to create an abstract piece using the molten glass, the student assistant had a spray bottle in which she sprayed water on the sites where fire had started from the molten glass.

Printmaking - Dry Point

For drypoint, a protective plastic must be taken off. I then began to carve using a sharp knife-like tool. I made sure to wrap tape around a section of the tool for protection. As I finished carving I then needed to begin the printing process. The printing process begins with soaking H_2O paper in water for 5-8 minutes. Then I began to put ink on the plate. I made sure to force the ink into the crevices of my cuts. After all the ink was in the crevices I began to remove the ink using pieces of newsprint. Once all the spots that don't have crevices are clean of ink, I knew I was ready to begin the printing process. I folded some newsprint and put my plate inside and placed my H_2O paper on top of my plate. Then I ran the whole thing through the press. I pulled it out and got my first print.

➢ Mineral spirits were used to clean the ink off the plate and other surfaces the ink was in contact with

➢ I used an oil-based ink on the H_2O paper to limit smudging which would be the result with a water-based ink.
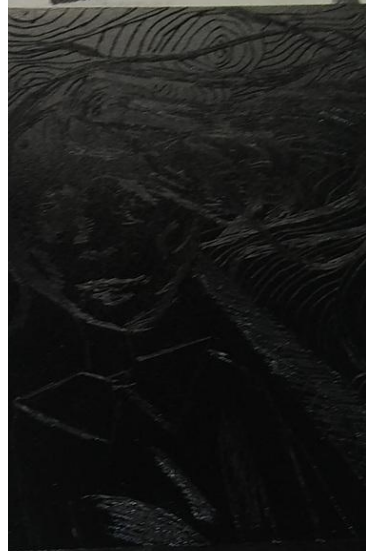
Printmaking - Blockprint

- Above is a photo of when I first began to carve. I decided to start with the background because this was my first time experimenting with block printing therefore if I made an error it could be easily fixed due to the design planned for the background.

- In the top right is my finished cut before I began to do the printing process, different tools were used for different textures within the piece, for example, the triangular blade was used to create the jagged background to the piece while the rounded blade was used to carve around the flowers and the dots throughout the piece.

During the process of block print I had to be careful of the blade. I used a sturdy block to make sure if I slipped no one would get hurt. I used two different blades while carving out to get different styles of cuts. Before I started carving I made a template and transferred it onto the plate. After this I could begin carving into the plate. I started carving the background first and then the butterfly and then the flowers last. After I was done carving I was ready to begin the the printing process. I spread ink easily onto a tray and then proceeded to roll it on my plate. Once my plate had a sufficient amount of ink, I could then put my final paper on top. After this I used a corn husk baron to transfer the ink onto the paper. Since the ink was water-based I was easily able to wash the plate and the tray with water when I finished the printing process.

Experimenting with Printmaking

My experimentation was mostly in the printing stages. I struggled quite a bit to figure out how much ink to remove and how to remove it. At first I was scrubbing too hard and took off way too much paint. Then I began to try to take off more smoothly but I still scrubbed a little too hard and removed too much ink. The next print I did, had the ink moved unevenly creating a wash-like style which was undesirable. I could definitely see improvement with the removal of ink evenly with my next print but I still wanted to get my lines just a bit darker. My second to last print was must more desirable except for the top right hand corner looked a little washed out. Finally with my last print I was satisfied with the print. As I began carving I noticed that my lines seemed to be not deep enough, and I knew that they had to be a little deeper in order for the in to remain in the crevices, As I began to carve deeper it looked much better. When I first began I tended to have rough and shaky lines but as I continued to carve the lines got smoother and I went back and fixed the first lines so that they looked much neater.

The first print I did, I scrubbed too hard and therefore removed too much ink creating a faded and washed out look.

Here I began to remove ink more evenly, but I still removed a little too much ink.

Here I didn't scrub as much but still removed ink unevenly.

Here I tried to remove the ink smoothly but still scrubbed a little too hard.

I was overall satisfied with the darkness of the lines and the overall even lines but there were still a few spots that could be better by removing ink more.

Artist and Cultural Inspiration - Lens Based

Rene Magritte's 'Son of Man' was the inspiration for my piece, 'Son of Boy'. Magritte painted 'Son of Man' in 1964 in Belgium. Rene intended for this piece to be a self portrait but in reality the art community began to view the piece as a reflection of society in which we are interested in what is hidden and what is obvious is not as beautiful. In Magritte's 'Son of Man', the figure's facial features are covered by a hovering apple giving this piece a surrealist label. The figure's left eye seems to be peaking out from behind the apple, seeming as though they are curious about the viewer. I also drew inspiration by others reflections upon modern society and their takes of the famous painting, 'Son of Man'. For example, in 2008, Sarah Elizabeth critiques society's obesity problem by recreating the Son of man with a cheeseburger instead of the apple. This inspired me to also comment on society's obsession with technology and our inability to interact with people in person, so we hide our faces behind a screen and interact online where there is fewer consequences and less awkwardness.
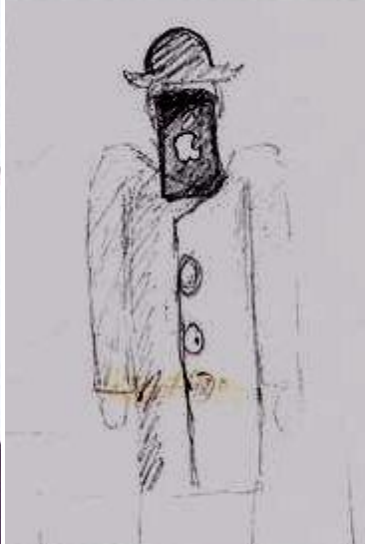
Elizabeth, Sarah. Son of Man Remake. Digital Manipulation 2008.

Magritte, Rene. Son of Man. Oil on canvas. 116 cm × 89 cm. 1964

Lens Media- Photography

➢ For this piece I wanted to create something that mimicked one of my favorite artworks. Rene Magritte's 'Son of Man' is one of my favorite pieces. It reminds me of something that you would see on a modern Tumblr art page and that's why I feel that it was so influential in its time because of how ahead of time Magritte's work was. I chose to do a photograph instead of a painting to create a more clean look. If I were to have painted the piece is would have turned out a lot less crisp due to the fact that painting is not my strong suit. I plan to have an apple iPhone rather than an actually apple being held against a boys face to emphasize today's advancing technology. I wanted this piece to be a photograph rather than a painting to emphasize our digital society as well. I also have a stronger emphasis and skill level in photography than other disciplines of art and wish for my portfolio to be photography heavy.

➢ Overall this picture's message was successful, upon asking others to come up with a central idea of the piece answers given included: modernization, obsession, and technology. This means that without much explanation, my piece was able to successfully portray a message about society. One thing that could be improved upon was the editing of the photo, I used a raw photo rather than going back and editing in Photoshop. I could have edited out the hair and specs on the black jacket to create a more smooth piece more resembling Magritte's 'Son of Man'. I could have also edited out the smudges on the iPhone and made the apple on the iPhone more clear to give a more obvious connection to Magritte's piece.

Gallery Visits

While visiting a local university, I found myself in the Schneider Student gallery where Thomas Moberg was displaying his work. I was truly inspired by his aesthetically pleasing use of color within his paintings and aspired to use this within my own work. I also sensed a theme of self awareness as I was looking at his paintings, There seems to be a religious figure in one of the painting and a person trapped within the painting in another each having the same color scheme which makes me think that this could be a metaphor for an identity crisis and maybe even a questioning of one's religion.
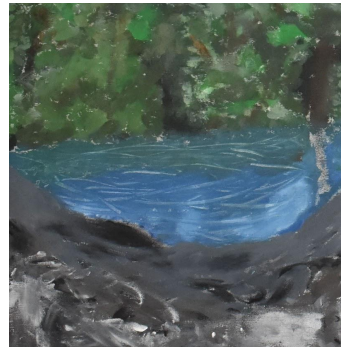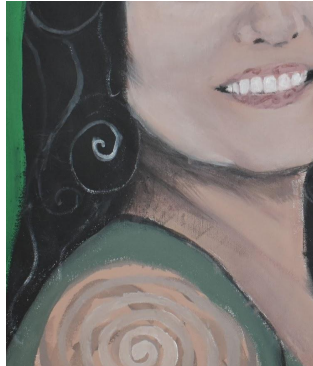
In the Schneider Student Gallery...

Thomas Moberg

Step by Step

Connection to own Work

Gallery Visits Continued

➢ At Gallery MKE, I met with Sally Davidson. Her art is very unique in the sense that she takes an idea and a value of one person and creates a piece of jewelry based on that person's values, emotions, and the way they behave. I thought it have very interesting that Sally was able to make such personally connected pieces and I strived to have this same connection within many of my pieces as well.

➢ I met with Joseph Ralston and his work was inspired by South African culture. He creates metal and glass sculptures revolving around the South African culture where he is from. While looking at Ralston's work, I realized that I had barely any cultural connections with my pieces and began to rethink some of the ways in which I gained my inspiration. I began to be more mindful in exploring other cultures and traditions.

Joe Ralston - "Oliver" Metal and Glass Sculpture 28 x 12 inches.

➢ Sally Duback's studio was probably the most interesting to me. I had a discussion on the mediums she uses in most of her art. Sally actually creates paper to give her pieces more of an authentic look.I told Sally that I was interested in making paper to incorporate into my self portrait. She gave me the advice of how to create paper, not from scratch, but from half stuff which is basically like the halfway point of the handmade paper-making process. I thought this would be a great opportunity to try something new within my artwork. The paper seemed to create a more raw looking piece, as seen to the left, that could definitely be useful with my theme of mental illness throughout most of my artwork.

Duback, Sally. One mono print on handmade paper. 24" x 60".

Experimenting with Style and Medium

Over the summer, I began to experiment with different styles of creating figures. I decided to take each of my siblings and create them in a different style. I used printed paper with different patterns to match their individual personalities or interests. I used cut out paper to create my youngest sister, this was interesting because details using paper are very difficult and therefore I kept the style basic and clean. Another one of my sisters was created with a basic shaded pencil drawing, this was great practice for me as this is something I am not entirely used to doing. I tend to be strongest in photography and sculpture but I was pleased with the outcome of the one. I created my little brother in a Banksy inspired way, using only a ballpoint pen for the actual figure and then using paint applied with a sponge for the dark clouds and paper to create the bright moon. Each of these styles is one that I would be interested in continuing in the future.

Process and Experimentaion in 3D forms

Experimentation

I had to experiment with the kind of mannequin head used with my project. At first I wanted to use a mannequin head with the facial features included and colored skin and hair, but as I went to look for one I realized how expensive they were. After checking a few websites, I decided to look for a blank mannequin but had no luck. I finally decided to settle for a Styrofoam head and then paint the features and skin instead in order to save money and add my own spin on it. I had to really experiment with the placement of the different types of moss in order to keep the shape of the head. I placed the moss in several different places to see which composition would compliment the gentle but strong look I was going for on the nature side.

Process

The first step to creating this piece was getting the supplies, I went to Hobby Lobby and bought supplies relating to nature and industrial like things. Then I started by painting the mannequin head flesh tone on one side and a metallic silver spray paint on the other. I then began to use the materials to form the nature side first. I placed an eye shaped piece of moss onto the eye of the mannequin. I then bega nto use moss and leaves to cover the rest of the organic side of the mannequin head. For the opposing, industrial side I begaan to glue gears and metallic items onto the spray painted face to give it an industrial feel.
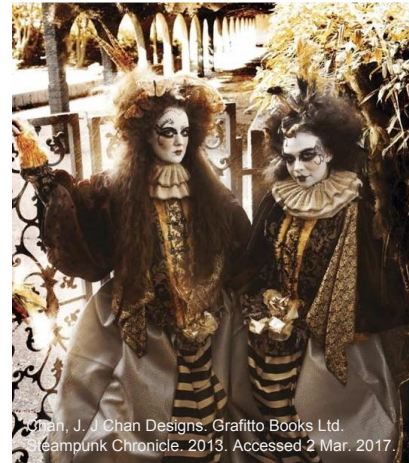
Inspiration

Jessica Chan, the creator of J Chan Fashion is my primary inspiration for this piece. She creates fashion not only for everyday use, but she uses her fashion to shine light upon issues in society such as depression, bullying, etc. Chan also created a steampunk fashion line for Steampunk Chronicle in which was my inspiration for the steampunk side of the mannequin's face. Chan plays with the unconventional and makes it beautiful. She often has loose and flowing dresses with a rustic vibe to them like in her Steampunk line. I used this steampunk line to provide an industrial look for my industry and technology side of the head.

I also was inspired by another artist by the name of Jess Riva Cooper. Cooper uses white figures and nature aspects within her pieces. Her medium used is primarily ceramic but she plays with different types of material based on the meaning behind her piece. I was inspired by one series in particular, called "Viral Series" This is where I got my inspiration for the nature side of the mannequin head.

Cooper, Jessica Riv 'Viral-2'. Ceramic w Glaze. thisiscollasal.com

J Chan Designs. Jessica Rowell LLC. http://jchansdesigns.com. Accessed 2 Mar 2017.

Chan, J. J Chan Designs. Grafitto Books Ltd. Steampunk Chronicle. 2013. Accessed 2 Mar. 2017.

Chan. J. J Chan Designs. Grafitto Books Ltd. Steampunk Chronicle. 2013. Accessed 2 Mar. 2017.

Reflecting and Connecting

My piece uses elements from Francis Bacon's painting techniques including his large brush strokes with limited paint as well as the composition is very similar to Francis Bacon's piece *Head IV*. Francis Bacon's screaming pope series seems like it is meant as a jab at the corruption within the religious community. I discovered that Francis Bacon had much more than a impulse painter, his work is deep in meaning and historical context which is something that is easily overlooked while observing Bacon's work for the first time. *Head IV* and my piece entitled *Bah* both illustrate some sort of mental strain or distress but the central idea I chose to do my research on was social anxiety. Through my research I can to the inference that Bacon was trying to make a call for help to bring awareness to the corruption of the Catholic Church which I also relfected within my piece by trying to bring awareness to the increasingly prevalent mental illness of social anxiety. Overall my piece seemed to be successful. I feel as though my metaphor could have been a little more convincing, I feel as though if my piece was bigger, it might have been more convincing as to what the metaphor was, if the piece were bigger it would be more intimidating and having those huge eyes pop out at the audience would have made the piece all the more successful because we might share the same feelings Nani does while she is experiencing her social anxiety.

Bacon, Francis. Head VI, 1949. 93.2 × 76.5 cm

Inspiration and Execution

Detail of 'Birth of Venus'
by Sandro Botticello. 1486

In preparation for the photography portion of the piece, I had to gather models for the subjects of the pieces. I asked classmates to pose for the pictures. I asked that the models be fully clothed for the shoot to protect sensitive subject material but the piece was just as effective regardless of this restriction. I wanted technology to play a big part in the piece. I decided to take a picture of a laptop or tablet instead of Venus coming out of a shell I could have the subject coming out of a computer screen as to represent how we shape ourselves using the internet. First I asked participants to pose in their selected subjects. One Participant had to hold the blanket like the drape in the original painting by Botticelli. It looked limp at first, so we experimented with where to lay it. I tried to have someone hold it still and off to the side in order to get a flowing feel. I also asked the person holding the blanket off the side to wave it a little to give it less of a fabricated look. After this still wasn't as successful as I had hoped, I used a fan to blow the blanket in the direction that is displayed in the original painting. I decided to use this same technique for the participant who modeled for Venus. I used a fan to blow her hair off to the side in the same direction as the drape to avoid contrast. The piece that provided my inspiration, *The Birth of Venus* by Botticelli is clearly identifiable although many aspects of the original image were changed. My piece accurately represents the artist inspiration and takes into account meaning and metaphor for continuity and change in our society. The name was also significant in the modernization of Botticelli's painting because 'fetus' is used often on the internet and in modern conversation to describe something that it young or perhaps an old picture of yourself.

Process and Experimentation

To the right, The face shape was warped on my painting so I had to go back and fix this in order for proportions to look right and for the right position of the facial features.
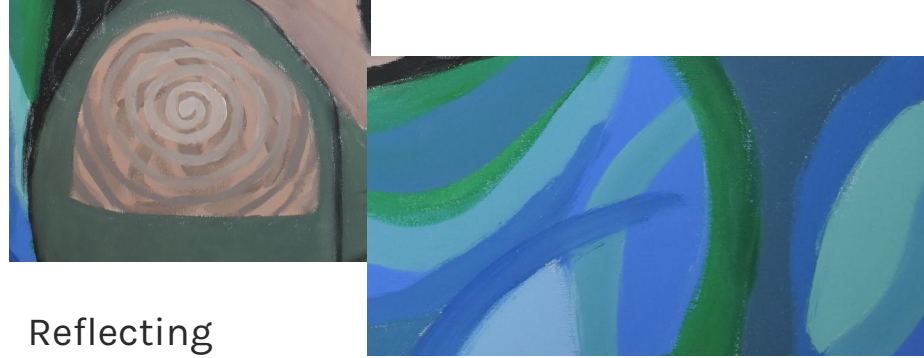
I begun by choosing an image in which I looked very happy, to more accurately represent the meaning behind my piece. I chose one of my senior portraits in which I looked like I had the most genuine smile, because in reality I truly am happy with the lack of depression in my life now. I used a projector in order to get the proportions for my portraits and used the grid method for details on my piece. One challenge I overcame was the projector I own only displays mp4 files so I had to transfer my picture of inspiration into Imovie and thus transferred the mp4 to a flash drive and plugged it into the projector. I had to experiment with the picture because my projector moves the picture like it is a slideshow, so I would have to wait for the image to line back up with where I had first begun to make lines before I could continue to sketch the image. When I had my figure sketched out, I started with the background. The background was done in a post impressionist style. I decided to go with a cool color background. I used a lot of paint on the brush to get thick and prominent lines. I used a curving motion of create movement within the piece. I experimented with different colors to create my skin tone.

Critiquing and Reflecting

Critique

I feel as though my background was successfully done. Thick paint was used so no canvas showed through as well as the colors successfully complemented each other. I implanted swirls as a sign of tranquility throughout the piece and it did not take away from the focus of the piece so I believe that this was successful as well. The connection between Van Gogh and fauvism is slightly weak within my piece however. I should have used the short brushstroke style instead of just implementing the swirls from Van Gogh's work into my piece. I feel as though this is accurately a modified fauvist piece as some part can be identified but not solidified.
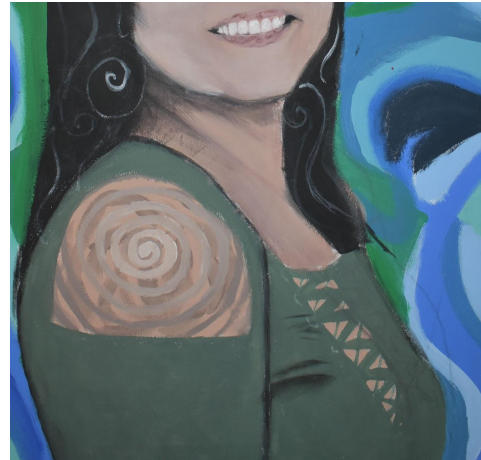
Reflecting

Van Gogh inspired me to use the swirls from his painting style within my work. swirls can be seen from Van Gogh's piece in my portrait as well, one can also identify the bright colors as part of the Fauvist movement.The theme around my inspirational research was mental disorders such as depression and the emergence from this. Through this research I was able to make inferences regarding Van Gogh's mental state, although my work is obvious of my mental state, Van Gogh isn't as much, his artwork often contradicts the feelings of depression he has. I can inference that many people also use art as an outlet for their depression just as Van Gogh did with his artwork. Van Gogh used his work as an outlet for his depression and in my case, the piece is used to represent my emergence from that.

Lens Media - Photojournalism

I wanted to experiment with my camera. I normally take portrait pictures but I wanted to step outside the box and try to capture something new. I decided I wanted to tell a story. I wanted to tell a story of my hometown and where I came from. I was born in an urban area and then my parents moved me out to a rural area. I took a trip back to my hometown and began to photograph my family and my surroundings. I was able to successfully tell my story of my hometown and capture the happy nostalgia that I always remember from there. Looking back, photojournalism is not something that I am entirely into, but I definitely think it was an experience worth while to expand my photographical knowledge and try something new in terms of photography.

Planning and Critique - Mixed Media
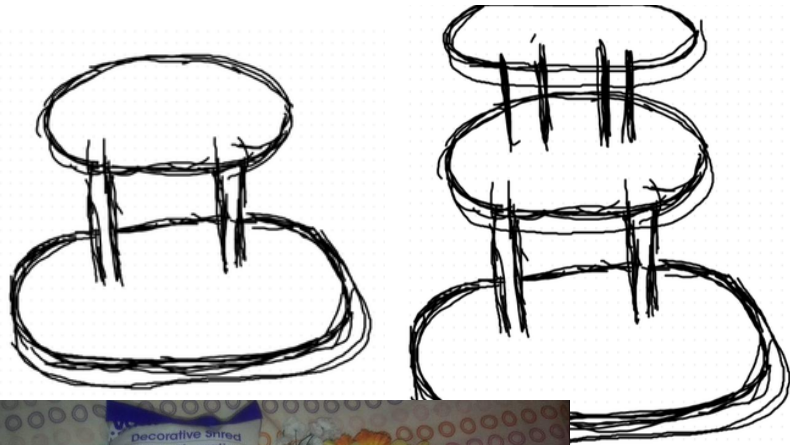
Initial Planning

I planned to create mini environments for everywhere that I wish to travel and where I have traveled I also planned to visit the places my grandma traveled to whilst she was alive and wanted to include those in my mini dioramas as well. She was a baker which explains the cupcake display that will be used to present the dioramas.

Planning Critique

Some of the feedback I got while explaining my plans for the piece was that I should keep it smaller considering how many dioramas I would be creating. I also got a suggestion of making the cupcake display on my own because they tend to be expensive and I may not find the right size to fit my pieces. To help make my process portfolio better, I was told to film to process as I build the stand as well, and to strengthen my website, it was suggested that I explain each of the mini scenes. It was suggesting that I should do a two tier display instead of the three for my original plan because it would be too big to construct in the time allotted.

Experimentation - Mixed Media

After a critique, I was told to simplify my pieces and create a more interactive piece. The pieces below were too complex and/or not realistic enough and would not give my audience a feeling of actually being in these places so the decision to switch up these was made. I then began to create more sophisticated and interactive piece to more clearly show my goal. I achieved more interaction between the audience and my piece by adding in scents to each place. For example, when I created my Grandmother's cottage, I spray an Apple Crisp scent on it to symbolize her love for baking, as you pick up this mini environment you smell Grandmother's homemade apple pie. I also did this with a Hawaiian breeze scent for the Hawaiian mini environment.

Process - Mixed Media

Each one of the mini environments had their own individual process. For the Bio-luminescent Bay piece, I put a dark blue paint on the bottom of the glass and added a mixture of different colored sparkles in order to show the way that the water glows. For the Japan one, I turned the glass upside down and took the hay and glued it to the inside as if to create a Japanese hat. I then glued a string around the outside of the glass. For the Peru piece I cut flowers and butterflies and glued them into the wooden chest. For the Alaska piece I decided to use a circular glass with ridges to represent an igloo or snowball, I decided to paint it white and add sparkles to show shimmering snow. For my grandma's cabin, I used I woven basket and used white shredded paper to create snow, I also included a cabin made out of colored toothpicks and a a tree made out of the same materials with cut fake flower leaves as the leaves on the tree, I also included a fire made out of colored fabric and toothpicks. I also included a scent on this piece of apple pie which my grandmother makes every time we come to visit. For the Bora Bora piece I glued a type of tropical fabric on the bottom and poured loose sand on the top of the fabric as well as a palm tree in the middle. I also added a scent to this as well, I added the Tropical breeze scent to feel like you were actually in this place.