

Industrial Design Portfolio

Janine Loo



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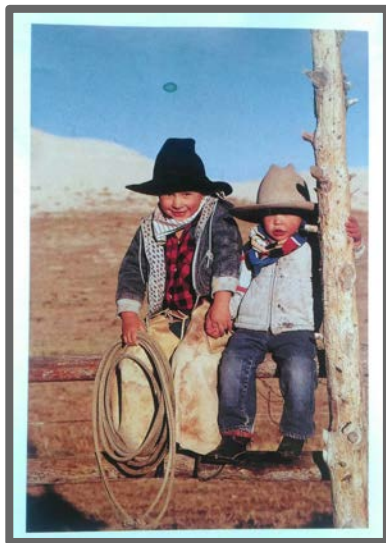


Reconciliation

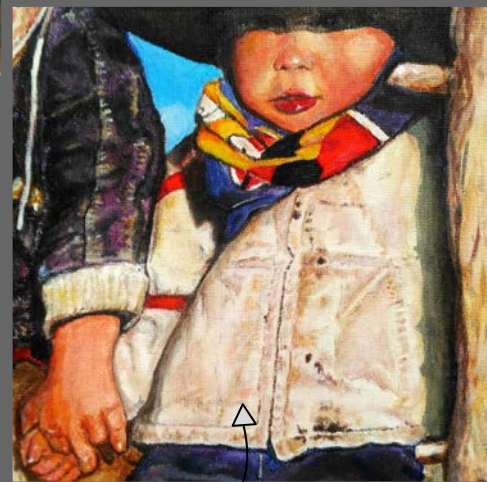
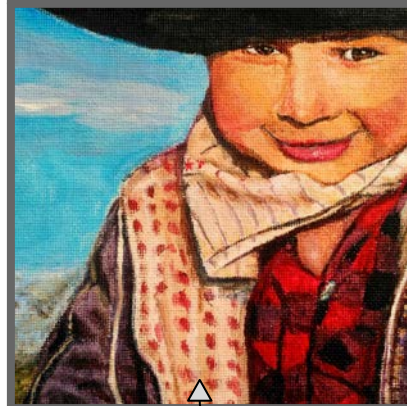


24 x 36 Acrylic on canvas

I completed this piece as a Grade. 12 competitive entry for the 2018 Western Showcase at the Calgary Stampede. The final piece was done with acrylic paint on 24 x 36 canvas, by biggest work to date. I was inspired from this reference photo (pictured right) because of the unique and mischievous expressions of the subjects. I wanted to emulate this emotion in my painting and show the innocence and joy of the subjects. Since this was done for the Calgary Stampede, I also modified the background to better suit an Alberta prairie landscape.



Shown above: Reference photo



Face and texture details

Ocean Beast

Stoneware clay



Shown above: Initial planning page. I chose the basic form and theme for the dragon as well as some main colors I wanted to use.



This sculpture was first formed with gray stoneware clay. Once it had been fired, I used acrylic paints for the coloring. I chose a sea theme, as I was intrigued by the mystery of the deep ocean, which is 95% unexplored. I wanted to create a creature that I could imagine living in the undiscovered depths.



Jewel of the Sea

18 x 24 Watercolor and mixed media



Shown above: Reference photos. I was first inspired by the pattern of the woman's dress (top right) as it reminded me of the sea. I chose to incorporate this theme into the piece, hence the coral and the fish.



Shown above: Initial sketch outline, incorporating elements from all of the various references.

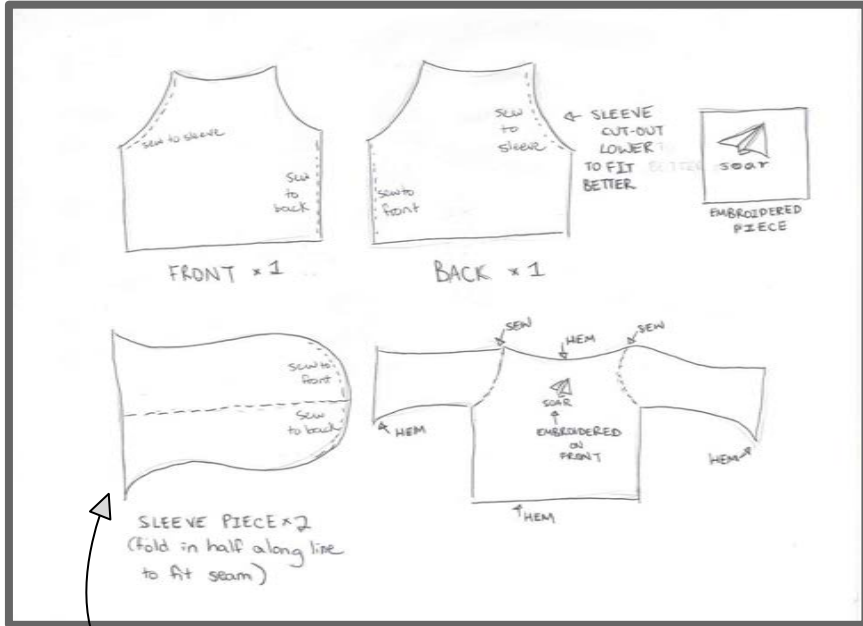


Shown above: Final completed piece.
Done in watercolor and pencil for coral details

Soar

Original bell sleeve shirt

This shirt was designed to be a casual piece with custom embroidery. I chose to incorporate a bell-sleeve design because I liked the flow and movement that they create. I sketched the initial plan for the shirt below.



Since I wanted bell sleeves, I increased the width of the space around the wrists

1. Pattern pieces were initially cut from paper

2. Seam allowance was also accounted for



3. The paper patterns were then pinned to fabric

4. From left to right: folded back piece, folded front piece, and sleeves, cut out of fabric

Soar cont.

The raw edges of the fabric were hemmed and then sewed together to form the shirt. Adjustments were made throughout the process to improve fit, such as taking in the seams of the sleeves and opening up the neckline. Once complete, the embroidered element was sketched onto the front of the shirt. The embroidery was completed by hand following the sketch.



Shown above: Shirt once hemmed and sewed together



Shown above:
Embroidered element



Front



Back

Scars

20 x 24 Oil pastel on felt board



Shown above: Reference photo from the November 2010 issue of National Geographic, a scarification ritual in Sudan. This photo inspired me due to its raw emotion and lovely composition. (Photo by Matthew Teague)



Shown above: Final completed piece. I strove to achieve the same depth of emotion and detail in texture.

Girlhood Series

8.5 x 11 Watercolor



Watercolor is currently one of my preferred mediums to work with. I enjoy the flexibility and versatility that it allows me with technique and method. Pictured here are a few of my favorite watercolor pieces from the past year or so.



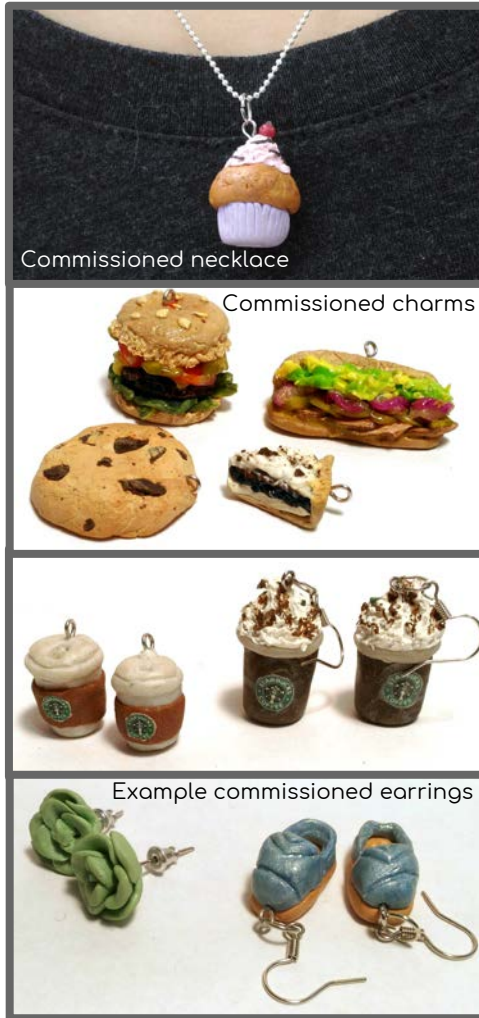
Watercolor has truly allowed me to explore my personal art style. As an asian female, I am particularly inspired by the vast beauty of different ethnic women, as I feel that asians in particular are under-represented in popular media. Incorporating this inspiration into my work has permitted me to reflect on my own culture and experiences.

Nourishment

Polymer (left) and stoneware (right) clay

Clay food and jewelry were some of my first real experiences with 3D work. I decided to start making clay jewelry charms when I first began to wear earrings and realized that instead of buying them, I could make them myself. I started selling the earrings and other charms by commission at my school, using polymer clay so I could fire it at home without fancy equipment.

The plate of food pictured left was a project I did for Art 10. We were tasked to make a themed collection of food as well as a glazed clay plate. I chose a desert theme. The clay used was gray stoneware clay, which was fired before being painted with acrylics.





Sweets

24 x 18 Acrylic on canvas



Shown above: Completed piece

This painting was my first big painting on canvas. For this project I was required to choose an existing painting and emulate the style of the artist. This particular piece was done after artist John Hall. I was inspired by the dramatic lighting of such a simple subject. I strove to replicate his close attention to detail and fantastic coloring.

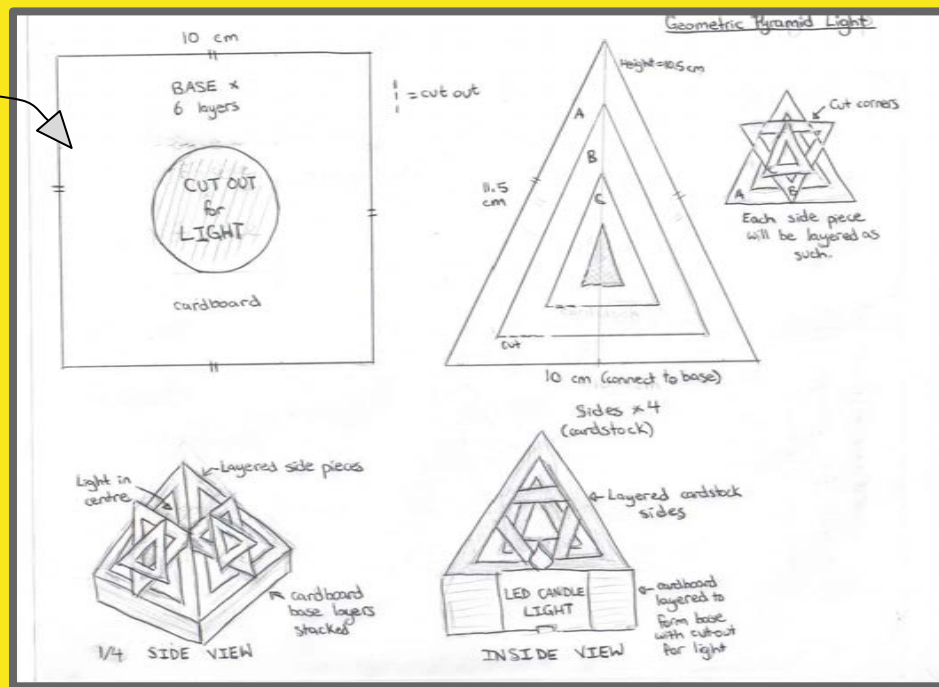


Shown above: Original reference painting by John Hall

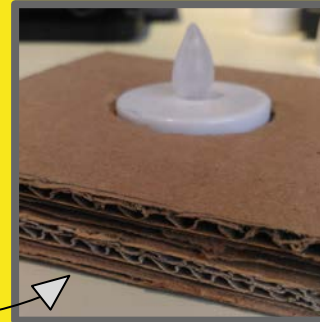
Mastaba

I designed this light as a bedside table decoration. I found a small color-changing LED light and wanted to incorporate it into a larger lamp that could be used as decor. While designing the shape, I was inspired by the simplicity of geometric forms. The entire piece was made from basic triangle and square shapes, which I believe gave it an overall striking and clean appearance.

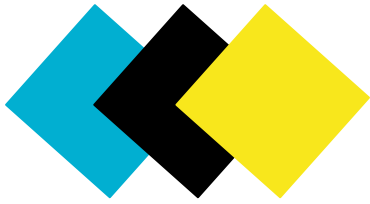
Shown right:
Initial planning page



Shown right: The
base, made from
layered cardboard.



Shown above: Side pieces cut from cardstock.



Mastaba Cont.



Shown above: The pattern pieces being assembled with the light in the centre.



Shown above: To cover up the raw edges, I added some black and gold cord.



Shown above: The completed light.



Odyssey

24 x 18 Oil on canvas



Shown Above: Completed portrait. I was inspired by the raw emotion in the reference and I strove to achieve that in this piece.



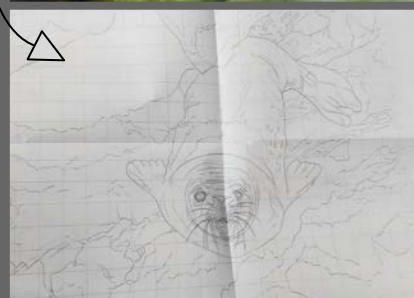
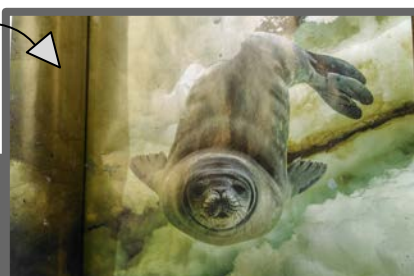
Curious

24 x 18 Oil on canvas

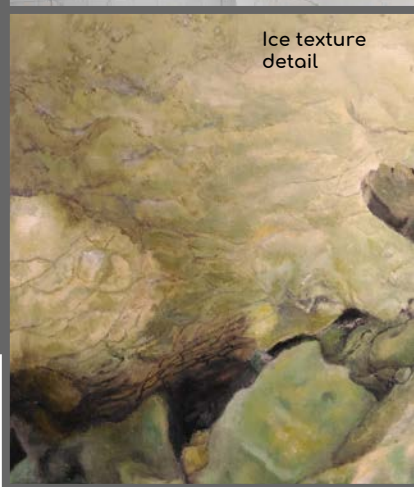


Shown Above: Completed seal painting. I loved all the textures in this piece, from the ice to the fur to the water, and I achieved them with a variety of oil techniques such as glazing, dry brushing and wet-on-wet blending.

Shown right: reference photo and initial sketch



Ice texture detail





Mourning



18 x 24 Charcoal

This piece was painted with watered-down charcoals on watercolor paper. It was my first time using charcoal, and it was definitely a rewarding experience. This medium allowed me to both draw and shade, similar to graphite, as well as paint similar to watercolor when the charcoal was watered down. The original reference photo was taken from a magazine editorial. I enjoyed the dramatic depth of shadow and highlight in the photo. I chose charcoal as my medium because of deep tones it allowed me to emulate. I also chose to add a dripping texture to add an element of emotion to the final piece.





Grace

Plasticine and wire



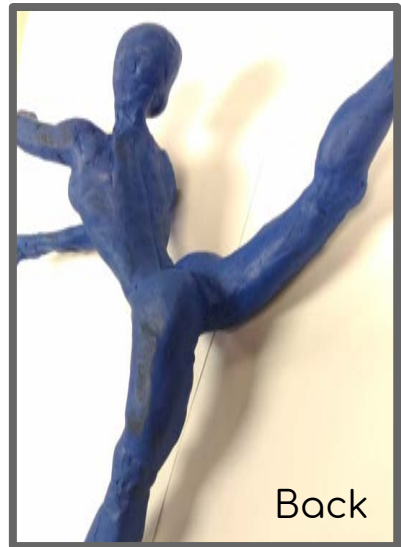
This figure sculpture was an amazing exploration of the human form. The piece was built with plasticine and wire. The wire was used to create the initial form by making small coils for the limbs, and loops for the feet and hands. This was used as a basic “bone” structure to appropriately explore proportion. The plasticine was then used as “muscle” around the wire bone. I was inspired to emulate a graceful yet strong dancer with my figure’s pose and shape.



Shown above: Wire form underneath plasticine. Loops like this were used for the feet and hands.



Front



Back



Face



Muscle detail

Macrocosm

20 x 24 Oil pastel on felt board



This piece was done on a 20 x 24 felt board in oil pastels. The original reference photo was found in National Geographic. I was inspired by the abstract look of the aerial landscape shot, as I enjoyed how it made the viewer question what they were looking at. I chose to work in this medium because it allowed me to portray the different textures of the rushing river and the surrounding landscape.

