



JACOB BOYD

ART & DESIGN

Creation, art, and design have always been the central focus of my life.

I have a passion for curiosity, and I love exploring how to use new or unusual materials and techniques to achieve different effects in my projects.

I am always looking to challenge myself and learn new skills, as well as work towards improving the skills I already have.

To view a higher resolution version of my portfolio, please use this link:

jacobboydart.com/2025Portfolio.pdf

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2025 PORTFOLIO

MAIN WORK

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Main Work:
WOLF MASK



Description:

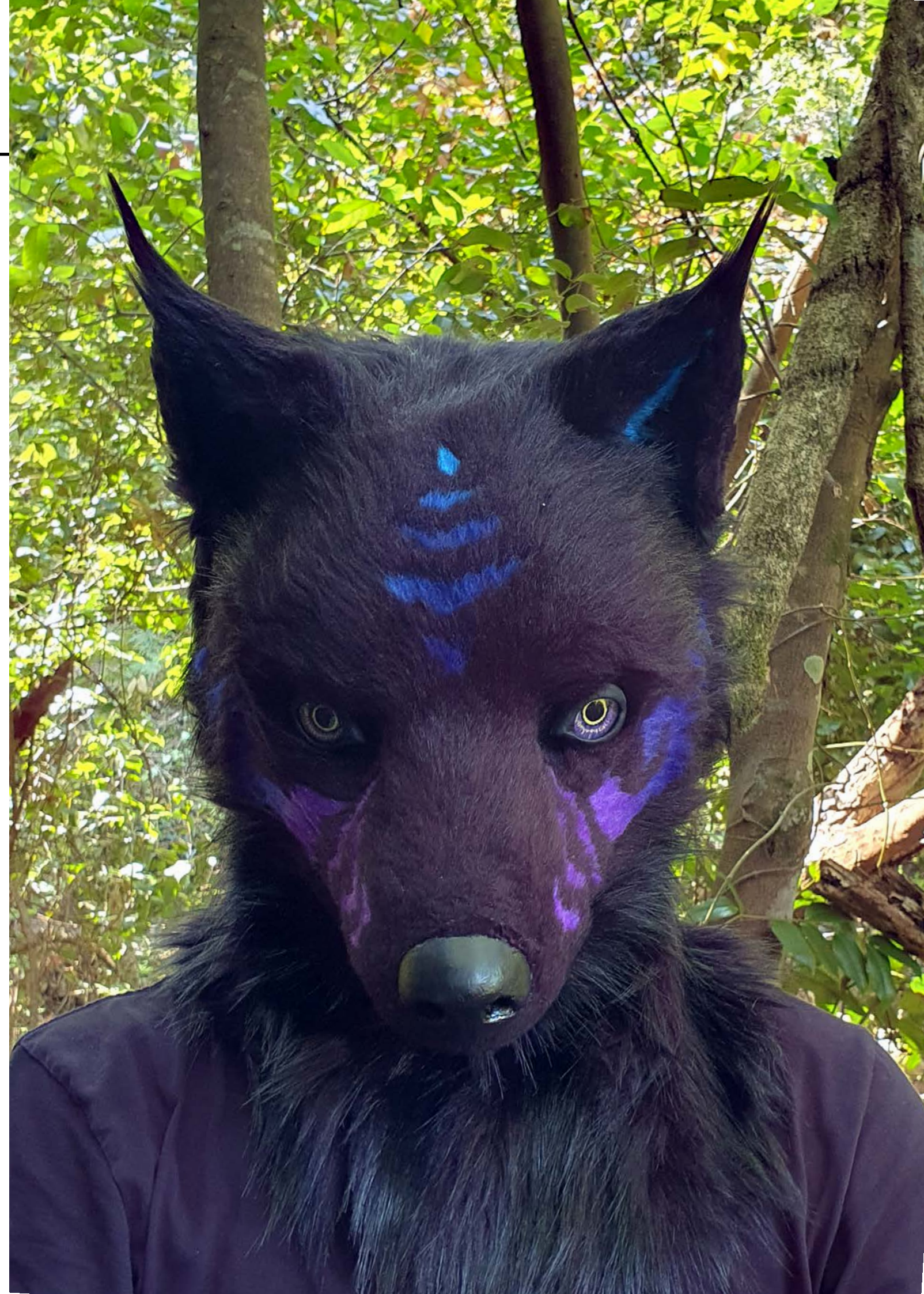
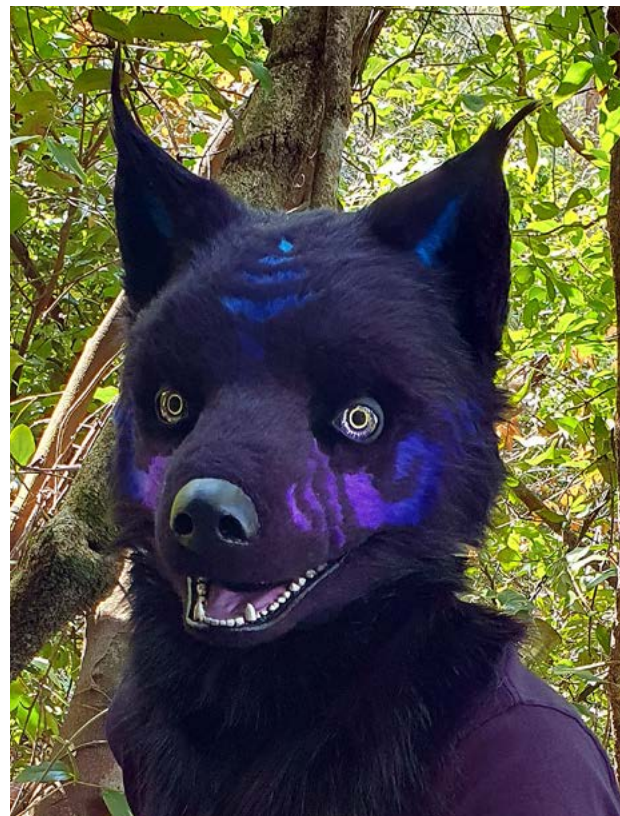
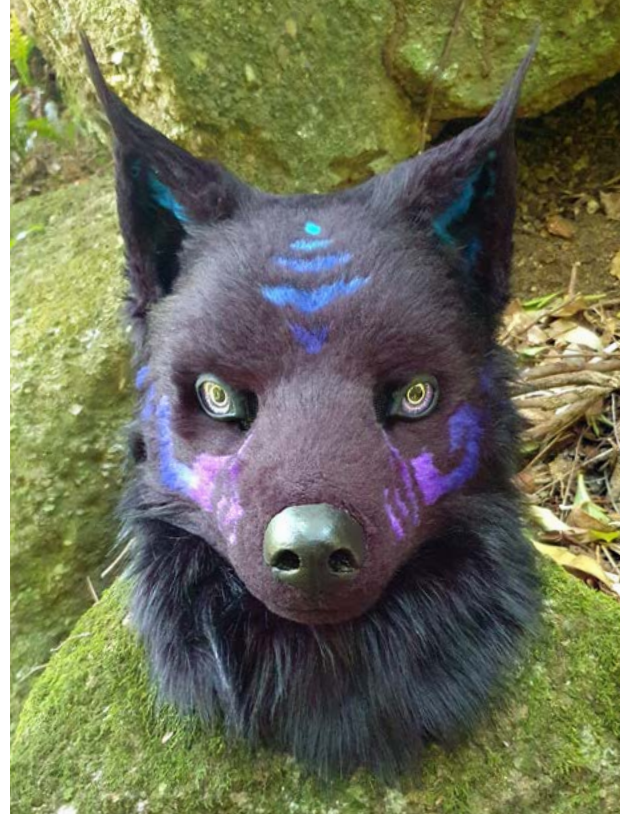
This wolf mask was a personal project I created based on a character I designed.

I wanted to create a wearable, realistic mask with a jaw that moved when I opened my own mouth. I also challenged myself to design and create as many components from scratch as possible.

This project took approximately three months to complete, and includes a range of components and materials such as:

- 3D modelled and printed base
- Acrylic Faux Fur (both pre-coloured and hand dyed) hand sewn
- Hand painted eyes
- Sculpted polymer clay teeth and jaws
- Foam clay nose and tongue

Although there were a lot of challenges I came across while building this mask, I thoroughly enjoyed the process of creating it.





Character Design

Method (Planning & Base):

- Digitally sketched plan for colours and design (based on a character I had designed previously)
- 3D modelled (in Blender) two half sphere shapes into a basic wolf head and separate jaw
- Removed eye sockets for vision
- Offset shape by 3mm to create a solid shape
- Added holes in the top and bottom jaws for elastic
- Sliced and scaled model, then had it 3D printed
- Removed print supports, taped together, then glued and sanded joins
- Attached nuts to jaw and drilled a hole through each cheek to add screws as a jaw hinge
- Glued foam and fabric into the head for comfort, and velcro straps behind head and under jaw
- Connected jaws with elastic cord for a functional mouth



3D Printed Base (Side)



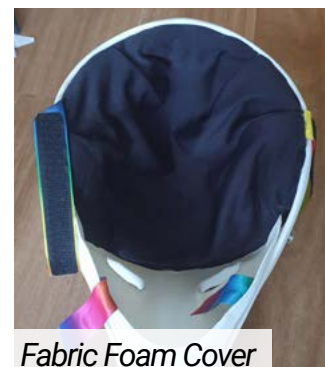
3D Model in Blender



3D Print Taped Before Gluing



Foam and Velcro Straps



Fabric Foam Cover



3D Printed Base (Front)



Test Fitting Mask and Straps



Making Fur Pattern from Masking Tape



Cutting the Black Cheek Pieces



Dyed Acrylic Faux Fur



Face Details



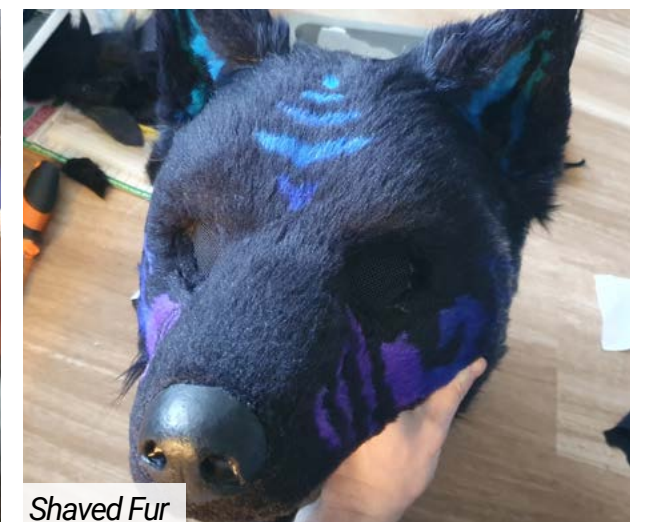
Gluing Fur onto Base



Spaces for Dyed Fur



Filling in Gaps



Shaved Fur

Method (Fur):

- Covered base in masking tape and sketched markings
- Cut tape into sections that would lay flat to create a pattern for cutting the fur, labelling the sections and photographing the layout to keep them organised
- Stuck the tape pattern pieces to black acrylic faux fur fabric and cut them out, using scalpel blades for the smaller details
- Tested various fabric dye brands and colours, dyed white faux fur using powdered synthetic dye in a pot of boiling water (being careful not to overheat the acrylic). I partially suspended fur pieces over a pot, slowly lowering them into the dye over time to create a gradient for each colour.

- Cut details from dyed fur
- Glued black fur onto base using hot glue, leaving an area on the cheeks loose (attached later with velcro), creating flaps for access to the jaw screws
- Separated the black fur to glue on the coloured fur
- After completing the nose and eyes, I glued scrap pieces of fur into any gaps
- Using electric hair clippers, I trimmed the fur to the desired length (very short on the muzzle, then progressively longer moving back over the head and cheeks)
- Trimmed fur around ears using scissors, leaving the tips long to match character design



Shaved Fur (Side View, Jaw detached)



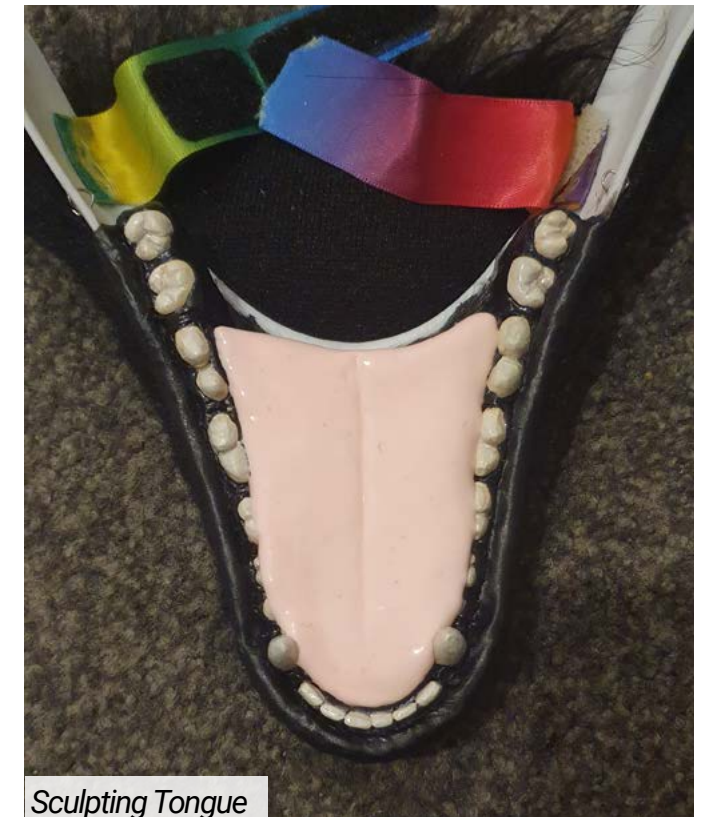
Individual Teeth



Jaw Set



Gluing Jaws into Base



Sculpting Tongue

Method (Teeth & Mouth):

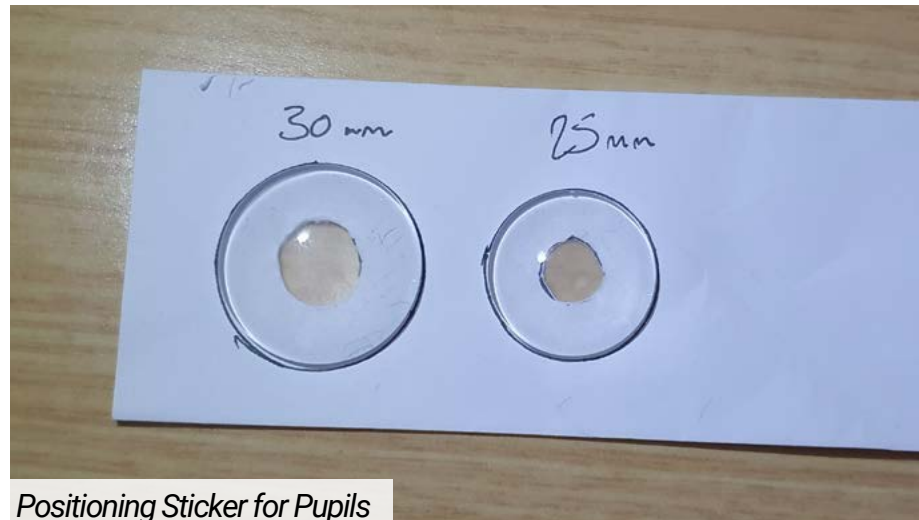
- Sculpted teeth individually from white polymer clay (baked to cure)
- Sculpted full top jaw plate and gums for bottom jaw, building around the teeth and making sure the teeth interlocked before baking
- Painted/weathered teeth with acrylic paint, then coated with clear nail varnish for shine
- Sprayed gums with clear gloss spray varnish to seal and add shine
- Attached teeth into head with hot glue, ensuring the teeth still interlocked when mouth closed
- Used black air dry foam clay to build lips
- Sculpted tongue from pink air dry foam clay
- After drying, I painted and textured the tongue with acrylic paint
- Coated tongue with spray varnish
- Attached tongue with hot glue



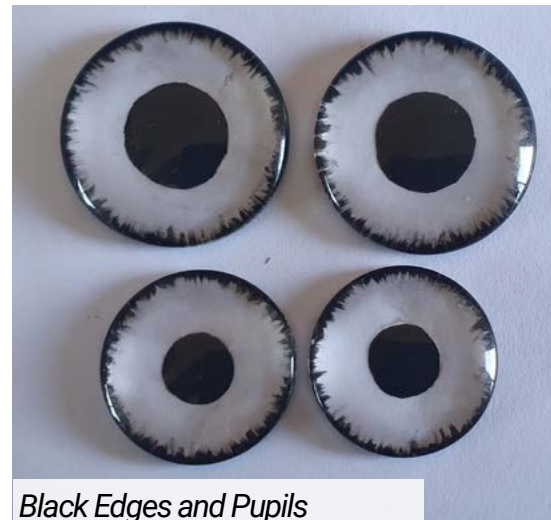
Sculpting Lips



Painting Tongue



Positioning Sticker for Pupils



Black Edges and Pupils



Layering Colours



Sculpting Eyelids



Painting Gold Around Pupils



Solid Coat on Eye Backs



Finished Eyes



Magnetic Eyes

Method (Eyes & Nose):

- Purchased round glass cabochons
- Sanded the flat back of the cabochons to prepare for painting
- Created a template to find the centre of cabochons and placed small circle sticker to protect pupil
- Painted ring around pupil sticker with gold acrylic paint
- Removed sticker and covered pupil and gold ring in black, then painted a feathered black ring around the edge of the eye
- Layered overlapping rings of colour, light to dark
- Fully covered the back with black for a solid background
- Scraped off any paint smudges from sides and front of cabochons

- Spread a thin layer of epoxy resin onto a sheet of baking paper and gently placed eyes to enclose painted surface, trimming excess resin with a scalpel before fully cured
- Sculpted multiple eyelid pairs with polymer clay (sculpted and baked on blank cabochons) and pressed them onto eyes
- Hot glued an oval of black mesh into eye holes, attaching a magnet, and fur leaving an empty spot to see out of the mask
- Glued magnet onto back of eyes
- Sculpted nose in two layers of black air dry clay and drilled holes for air flow
- Painted nose with black acrylic paint to darken it, taped off fur to protect it, and sprayed nose with varnish



Sealing Nose with Varnish



Neck Pattern



Neck Fabric



Pinning and Sewing Neck



Ears Before Added Length



Brushing Yarn

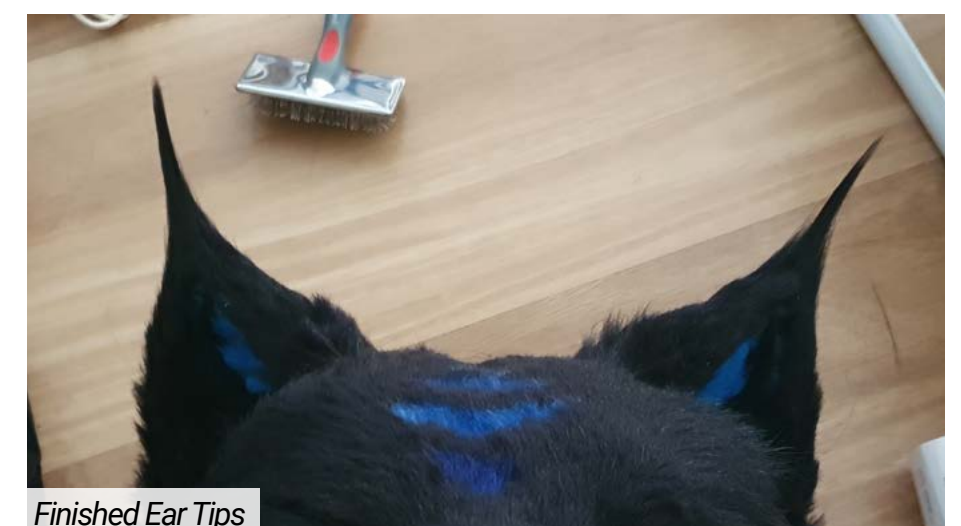
Gluing Yarn

Method (Neck):

- Used masking tape to create a mould of my neck
- Cut the tape to create a pattern
- Scaled up pattern and cut fur fabric
- Hand sewed fur together
- Attached top edge of neck fur to the mask with hot glue
- Added a zipper under the jaw for easier access
- Test fit mask and added/trimmed neck fabric to adjust fit
- Added extra fur to the base of the neck to lengthen it
- Brushed fur to hide seams and zipper

Method (Ears):

- Cut lengths of black acrylic yarn
- Tied two equal bundles of yarn
- Brushed yarn bundles with a (clean) pet brush to unravel the strands of acrylic
- Ironed the bundles to straighten the threads
- Trimmed bundles to desired length
- Tied the bundles with sewing threads and cut off large knot
- Parted fur on the ear tips and attached fur bundles with super glue
- Brushed together fur



Finished Ear Tips



Retrospective Thoughts / Reflections:

If I made another animal mask, I would design the 3D base model with thinner ears. After gluing the fur on, they were thicker than I had initially planned.

I attempted to add a piece of fabric inside the mouth to hide my face when the mouth is open, however my chin sits too far forward in the mouth for this to work. For this mask, an extra face cover is needed for a better effect.

Sewing the black and dyed fur of the detailed cheek and forehead pieces together before glueing them to the base would have made it easier to keep the design from warping.

Using glass cabochons for the eyes created an almost 3D effect where the eyes slightly follow you. This effect could be improved by using cabochons that are domed on both sides rather than having a flat back, although this would also make painting more difficult.



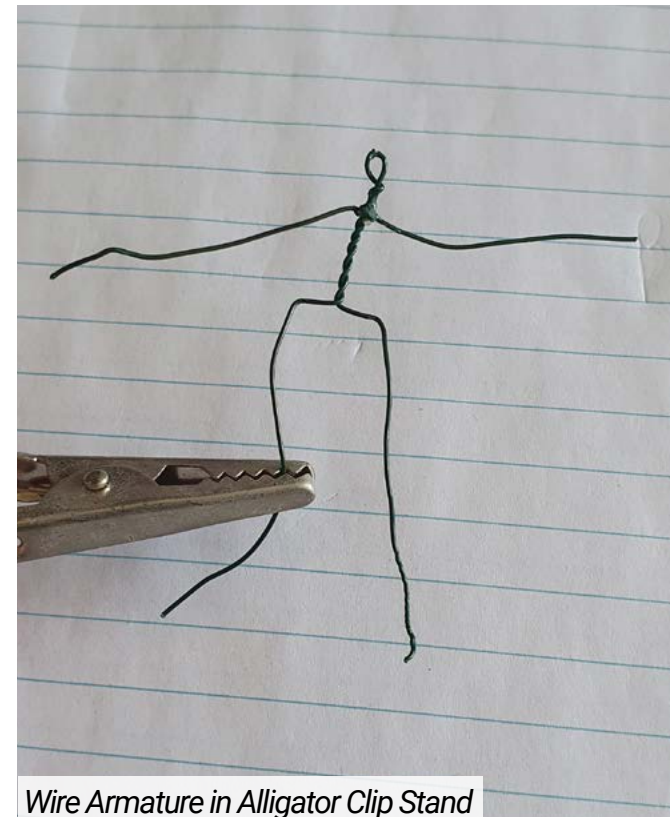


Description:

One of my hobbies is playing role play games with friends, and I enjoy sculpting and painting miniature models of my characters. The first character that I created had the ability to turn into a bear, so I created two miniatures. One as bear, the other in his humanoid form. To show my method, I will be using photographs taken during the creation of the bear model.



Rough Pose Sketch



Wire Armature in Alligator Clip Stand



Sculpting Body



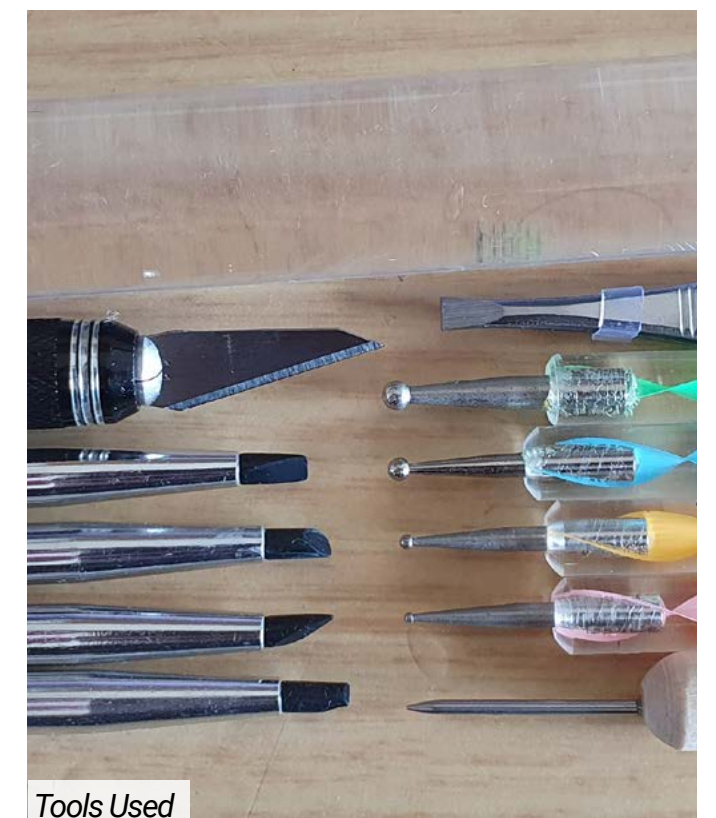
Sculpting Paws & Attaching Head

Method:

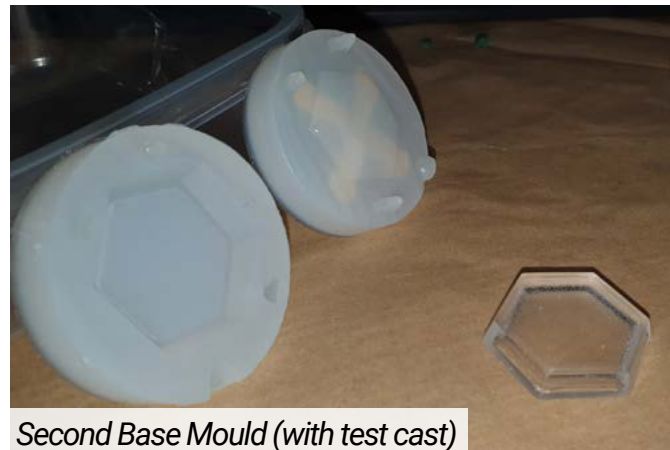
- Collected reference images of brown bears at different angles
- Researched the scale used for 'Dungeons & Dragons' miniatures (28mm-32mm not including a base)
- Sketched a rough pose idea (at the intended scale)
- Built an armature from craft wire, leaving limbs long as holding points for an alligator clip stand
- Roughly sanded wire for better adhesion
- Wrapped a thin layer of two part epoxy putty ('The Army Painter' brand product: "Green Stuff") around the wire armature and allowed it to fully cure (30 minute work time, 24 hour cure time)
- Began to sculpt the body in sections (roughly sanding the previous layers between sections) using tools:
 - Silicone 'brushes'
 - Nail and clay tools
 - Scalpel
 - Tweezers
 - Clay rolling pin
- Separately sculpted the head and attached to neck after curing
- Trimmed exposed wire at the end of the limbs and sculpted paws



Model next to Pose Sketch



Tools Used



Second Base Mould (with test cast)



Testing Label With Resin



Finished Base (underside)

Method (Continued):

- Ordered a pre-made base and customised it with epoxy putty (added a ridge along the top and filled the filament gaps)
- Made a 2 part silicone mould of the base, then cast it in resin
- Sanded and polished initial resin base, then made a second mould from it
- Used the original 3D printed base to test how paper, colours and text reacted to resin (e.g. if it bled, readability, etc.)
- Cast final base in resin coloured with brown mica powder
- Designed and printed label, covered the design in clear tape, and attached it to the underside of the base
- Filled the base with clear resin
- Sanded and polished the underside of the base
- Filled the top of the base with epoxy putty and created a 'grass' texture with a stiff brush
- Attached model to the base and added a 'ring of light' (related to the character's back story)
- Primed and painted model with acrylic paints

Retrospective Thoughts / Reflections:

My first attempt at sculpting a miniature was with the human model, where I attempted to sculpt the whole body in one session. Although I was proud of it as a first attempt, I was not fully satisfied with it as an end result.

After sculpting the bear I found that working in sections when sculpting greatly helped to relieve some of the limitation of having a short working time with the epoxy putty.

Once I became more familiar with the materials and techniques, I decided to re-make the human model in smaller sections with more detail. This yielded a much better result.



Attaching Model to Base



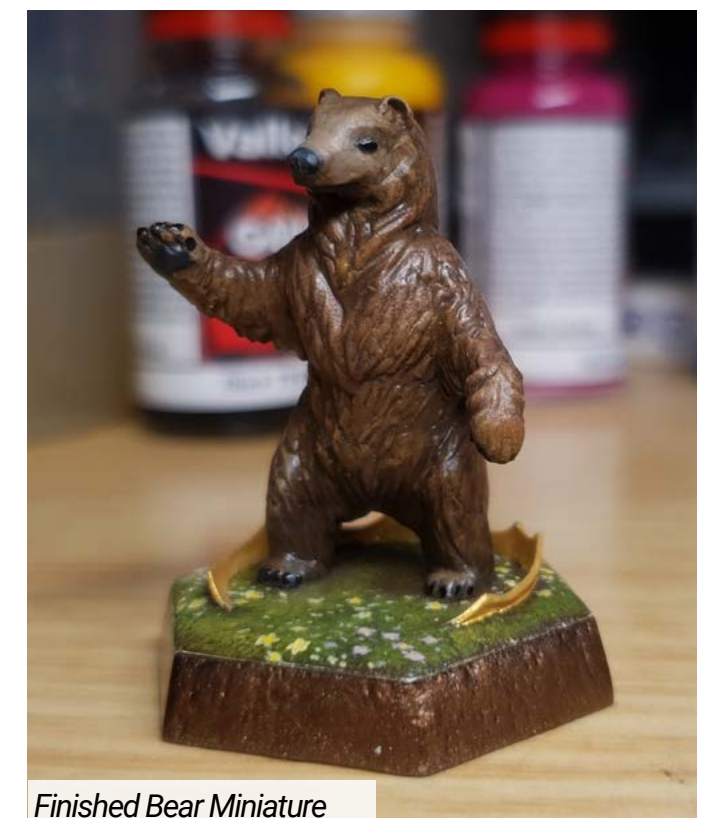
Priming



First & Second Attempts at Human Model



Primed Final Models



Finished Bear Miniature

Painting WATERCOLOUR CARDS



Light wash over sketch

Description:

For birthdays and holidays, I paint my own cards for family members and close friends based on their passions, hobbies, and their personalities. Usually I use watercolour paints, however I also use other mediums such as gouache, and occasionally metallic paints or faux gold/silver leaf.

Method:

- Tape edges of paper and create sketch
- Initial wash of colour
- Gradually paint progressively darker layers
- Paint gouache to add highlights if required

Retrospective Thoughts / Reflections:

Based on this specific painting, the skill that I would like to focus on improving next are working with light and shadow.

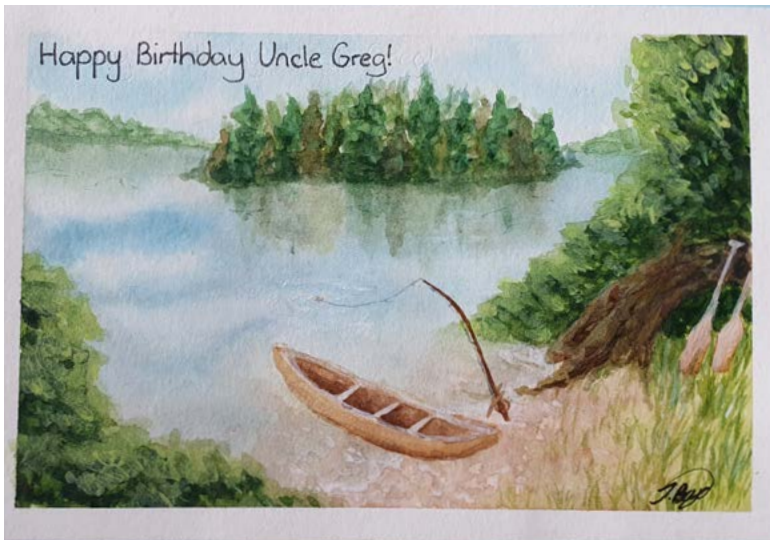
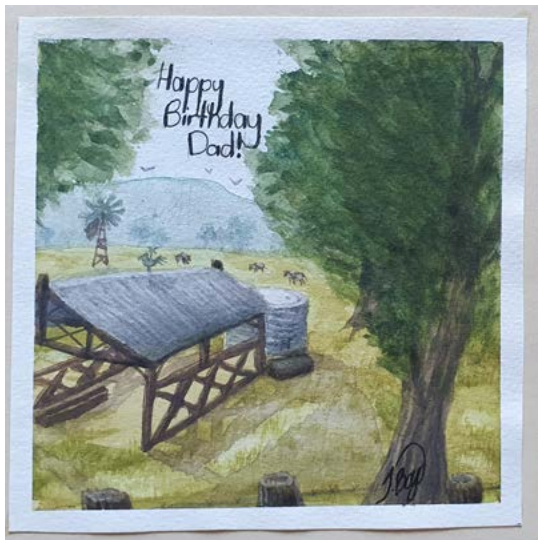


Layering paint



Highlights and Details





MINIATURE BOOKSHELF



Description:

This miniature bookshelf was a gift I created for my sister based on her love of books and teaching.

Method:

- Books: blocks of paper, cardboard covers coloured with markers and ink, labelled with real book titles.
- Antique Books: bevelled, weathered, and cotton thread bands added. They were then given a paper cover, burnished around the threads, and decorated with gold paint
- Bonsai: twisted wire trunk, diorama 'leaves', in a pot made from dried grass stalks
- Paper Crane: paper folded using tweezers
- Pencil: shaved down from a toothpick using a scalpel, coloured with markers



Gluing together paper blocks and covers



Green Antique - Spine



Red Antique - Finished



Bonsai



Paper Crane - Pictured on fingertip



Pencil - Pictured on fingertip

- Framed Butterfly: paper painted with iridescent watercolour, cardboard and clear plastic frame
- Pile of Magazines: paper painted with watercolour based on real cover designs
- Wire Horse: twisted wire on painted paddle-pop stick base (later painted gold)
- Globe: wooden bead painted with marker, stand made with wire
- Teddy Bear: made from fluffy pipe-cleaners with bead eyes and wire 'thread' mouth
- 'Willow Pattern' Plate: modelling putty, painted with acrylic model paints, glazed with clear nail polish
- Coffee Mug: rolled tube of wrapping paper, handle made from a broken key chain link
- Flower in Water: paper and wire, in a tiny glass jar filled with clear UV resin

Retrospective Thoughts / Reflections:

This bookshelf was the second version of one I had made a few years prior [pictured].

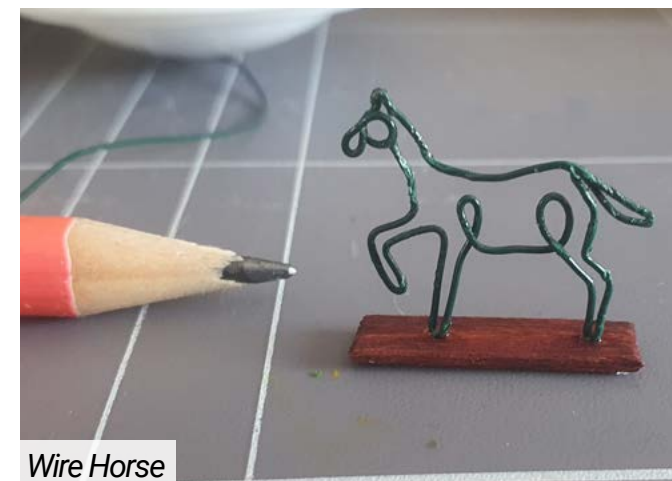
I used lessons learned during my first attempt to improve my techniques and get better results while making the new model.



Framed Butterfly



Magazines



Wire Horse



Wooden Globe



Teddy Bear



'Willow Pattern' Plate



Coffee Mug & Flower in Water



Old Bookshelf

THEMED CHOCOLATE BOX



Description:

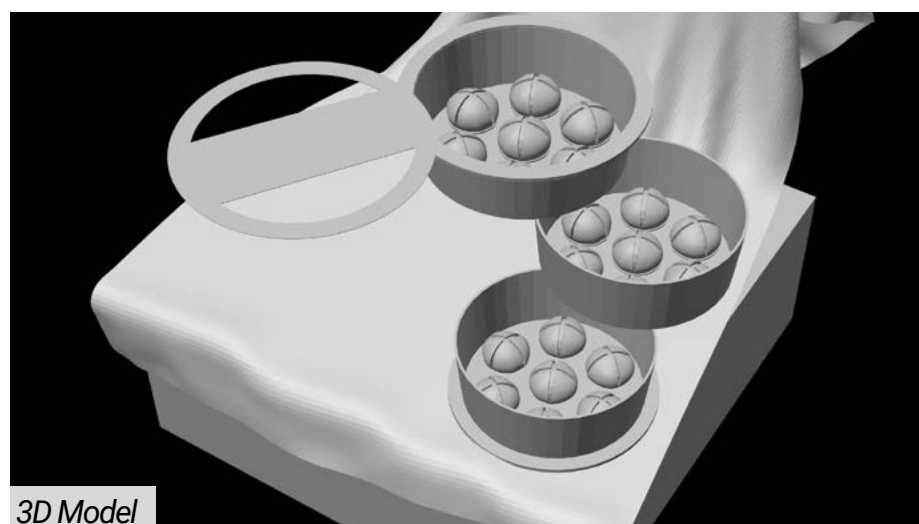
The brief for this TAFE assignment was to design a chocolate box packaging based on a country (randomly selected from a box of country names). The country needed to be easily recognisable in the final product by using colours, shape, graphics, etc.

Method:

- Researched assigned country's (Jamaica) symbolism and planned design ideas
- Inspired by the artistic designs of Jamaican Drums, I created a 3D model of a design idea and how it would open
- Created repeating designs on Adobe Illustrator and engraved them on metallic cardboard using a laser cutter. I selected the pattern of coloured bands based on national symbols:
Red - The hibiscus flower [a], Gold - The ackee fruit [b], Green - The 'doctor bird' [c]
- Cut a ring (top) and a circle (base) from thick cardboard, punched holes around the rim, and threaded cord between the two
- Designed the lid including a pattern based on the Jamaican flag, printed and cut from cardboard, and glued onto a sheet of plastic

Retrospective Thoughts / Reflections:

If I built this project again, I would glue the colour bands onto one sheet of cardboard before assembling so they would fit together in a more uniform way.



3D Model

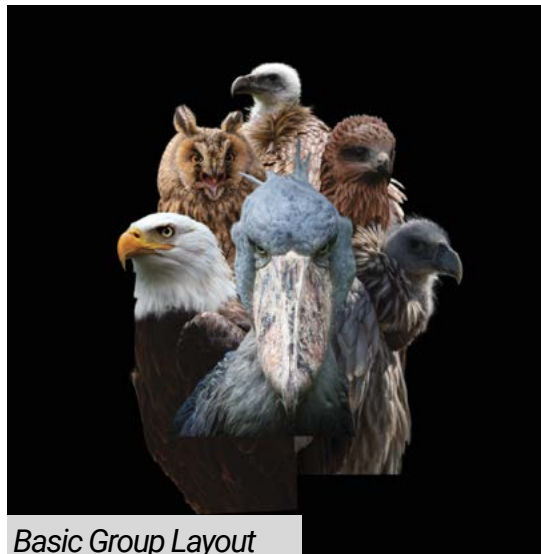


3D Model Render - Closed box



3D Model Render - Open Box

CARRION DOWN POSTER



Basic Group Layout



Armour



Explosion, Shadows & Highlights

Description:

For this project (a TAFE Assignment), I was tasked to write a basic idea for a movie, and design a photomedia based A2 movie poster using Adobe Photoshop (and optionally Illustrator/InDesign). The movie idea I decided on was a comedy/action movie where super-intelligent birds took over the world. I took inspiration from action movie posters where the main protagonists are a central focus.

Method (Birds):

- Sketched a plan for the poster's basic structure
- Gathered stock photos of birds and armour
- Removed the backgrounds from the photos
- Arranged birds in a diamond shape, drawing the main focus to the central bird (Shoebill)
- Shadows between the birds for depth
- Added armour to some of the birds
- Extended the wings of the Shoebill bird using a second image
- Used an explosion behind the Shoebill to increase contrast and draw focus
- Added extra shading and highlights to selected areas of the birds
- Exported as transparent .PNG file to reduce file size in the next steps





Gradient



Wasteland, Dirt & Explosion



Explosion Colour



Adding Birds

Method (Background/Poster):

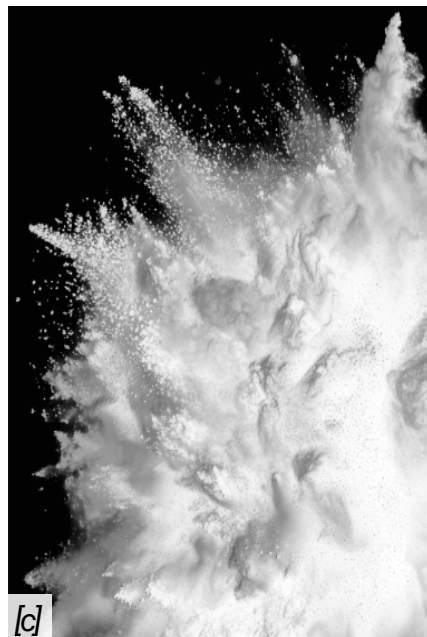
- Placed a gradient to set overall tone of poster
- Added images of a desert (to act as a wasteland scene) and a dirt pile in foreground
- I attempted to add an 'explosion' in the background, but couldn't find an image I wanted to use. Instead, I:
 - Looked for images of a 'pigment explosion' [a],
 - Changed it to greyscale [b],
 - Inverted the colours [c],
 - Duplicated the layer and set to linear burn to increase the contrast [d].
- (This example is not the exact image used in the poster)
- Added colour filters to the explosion
- Imported the .PNG of the birds (temporarily)



[a]



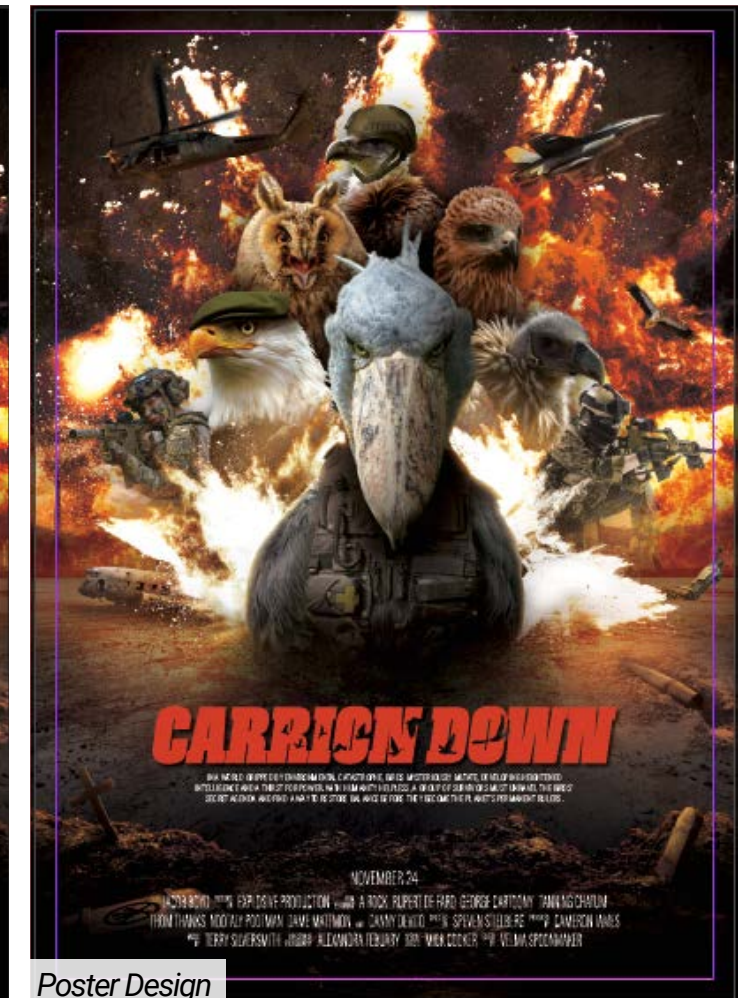
[b]



[c]



[d]



Method (Background/Poster Continued):

- Shadows around the birds and in front of the Shoebill
- ‘Glow’ highlights around explosions
- Added human soldiers either side of the birds
- Added scenery objects (crashed plane, missile, skyline etc.)
- Shading and highlights on the new objects
- Slightly darkened edges of poster
- Designed custom stamp for armoury crate
- Faint colour overlay
- Moved the full bird files into the working file
- Exported the finished poster graphics as .JPEG
- Imported into Adobe Illustrator to work on typography

- Designed a title, a play on “Carry on down” (to continue down a path) using bird related words. Used a blocky slab-serif font partially inspired by spray painted/stamped labels used in the military
- Placed brief movie description and information, as well as fake names of actors/crew
- Added drop shadow to text for extra readability

Retrospective Thoughts / Reflections:

Working on this project in sections definitely helped manage the file size (reducing lag and loading times).

Although the project was for a large A2 poster, the text descriptions and crew names should have been made slightly bigger/heavier to be more readable at a smaller size or when seen from further away.



GLOBAL MELT BOARD GAME



Box Lid



Box Base

Description:

Creating this board game was part of a TAFE assignment where I was required to design a game company logo, a board game logo, an A3 (or larger) game board, at least one card type, currency/tokens, and a box.

The design for the game was to be based off a title and short description chosen from a small list. I selected the title 'Global Melt', a game about the melting polar caps.

In this game, you play as researchers trying to mutate aquatic traits to survive the changing environment (by collecting 'DNA strand' and 'mutation' tokens). On your turn, you roll one die for your movement direction (N-North, E-East, S-South, W-West, ?-Any, or C to pick up a card) and a 1-6 number dice for the amount of spaces to move.

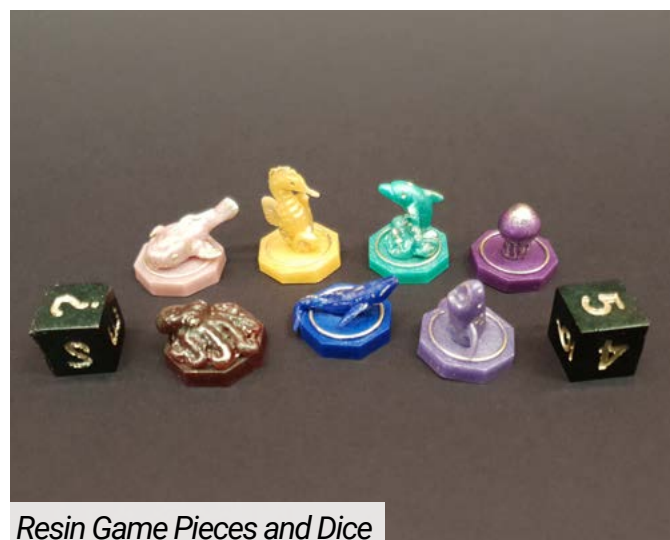
After all mutation tokens have been collected, the player with the most tokens has 'successfully evolved humanity enough to survive', and wins the game.



Polymer Clay Octopus after Moulding



Finished Resin Octopus Game Piece



Resin Game Pieces and Dice

Method (Game pieces):

- Modelled 7 animals and 2 custom dice from polymer clay (then baked)
- Created a silicone mould from each piece along with an octagonal paint tube lid (for the bases)
- Cast each piece in resin coloured with mica powder and alcohol inks (with matching base)
- Attached models to the bases and dry-brushed with gold acrylic paint

Method (Tokens):

- Designed a basic vector in Adobe Illustrator of token patterns
- Drew silhouettes of 13 different aquatic/semi-aquatic animals to feature on the tokens ("Mutation" Tokens)
- Created a repeating design for "DNA" tokens (when lined up, they form a helix)
- Imported final coin designs to Photoshop, adjusted size, and laser cut from 3mm wood
- Painted with acrylic, then sealed with varnish

Method (Cards):

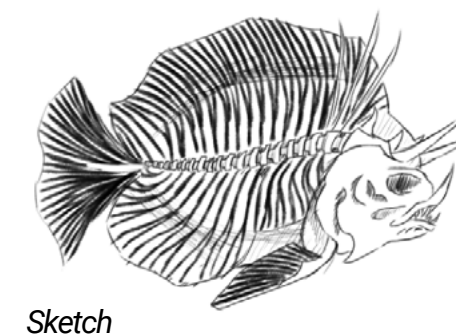
- Digitally sketched cards in Photoshop:
 - Fish fossil - 'New discovery' card
 - Sail boat - 'Movement' card
 - Octopus - 'Lab Disaster' card
 - Flood - 'Global Event' card
- Blocked in colour (greyscale for fossil fish)
- Digitally painted details
- Added texture
- Imported finished illustrations into Illustrator to design border, icons, and text on the back
- Printed on paper and glued to cardboard with spray adhesive



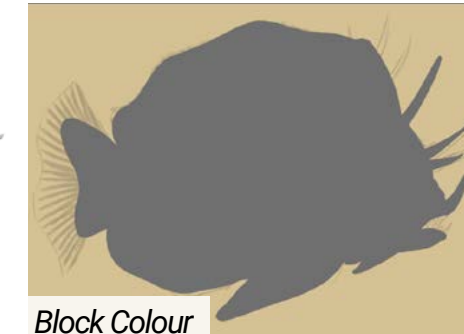
Token Vectors



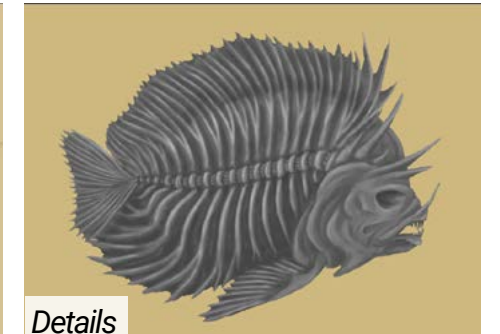
Cut and Painted Tokens



Sketch



Block Colour



Details



Texture



'New Discovery' Card



Card Text



'Lab Disaster' Card



'Movement' Card



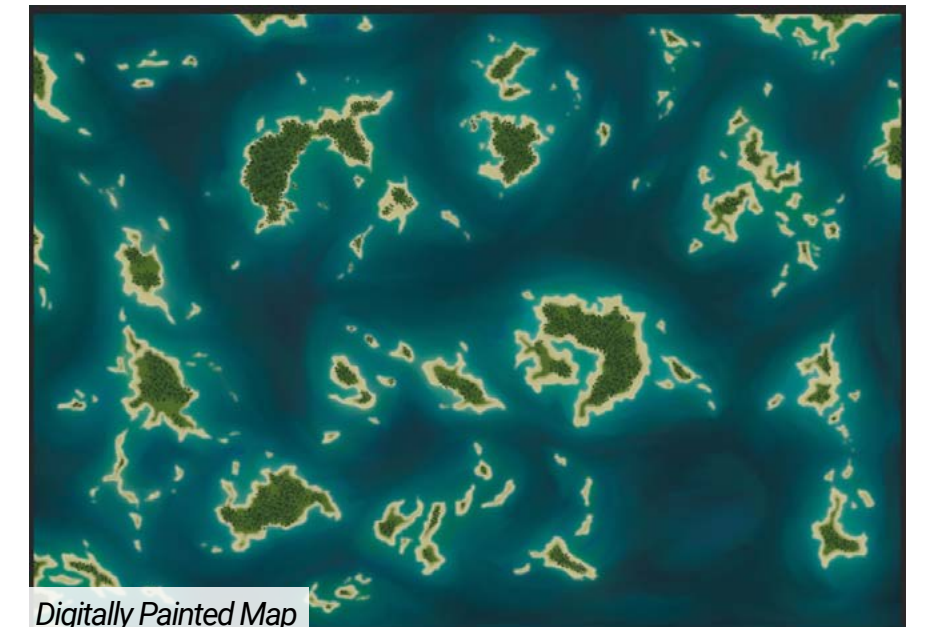
'Global Event' Card



Rice Spread



Traced Islands



Digitally Painted Map



Method (Game Board):

- Sprinkled rice onto paper in clumps to create organic looking random islands
- Imported image into Photoshop and traced the rice
- Digitally painted the islands, moving a few to try to create a more natural ocean current
- Imported map into Illustrator to add graphics: a grid, logo, icons, and a compass
- Printed the A2 map on semi-gloss paper, then attached to foam board with spray adhesive

Method (Box):

- Digitally painted box art on Photoshop
- Designed two box templates on Illustrator (lid slightly larger to allow overlap) using the animal silhouettes from the coins to create a pattern on the inside walls
- Created a basic 3D model mock-up to use as a graphic on the bottom of the box (to show what is included in the game)
- Printed on cardboard, cut, and glued together



Box (3D Mock-up)

Retrospective Thoughts / Reflections:

Using polymer clay to sculpt the game pieces worked, but they were very brittle and some broke when unmoulding. Using a material such as epoxy putty would have been a better choice.

Creating the map by tracing rice was a fun and effective way to create a random assortment of islands, however when painting the map I made the edges of the islands too jagged. If I use this method again in the future, I will need to look at the edges of real land masses for reference.

Digital Art, Typography MUCHA POSTER



Description:

This task (a TAFE Assignment) was to design a poster based on an important designer/artist in history.

The brief was to follow the designers style and create a modernised poster using some provided text advertising a (pretend) display of their work.

The person I received was Alphonse Mucha, famous for his art nouveau style graphic design and paintings.

I wanted to attempt to combine the style of both his designs and his paintings.

Method:

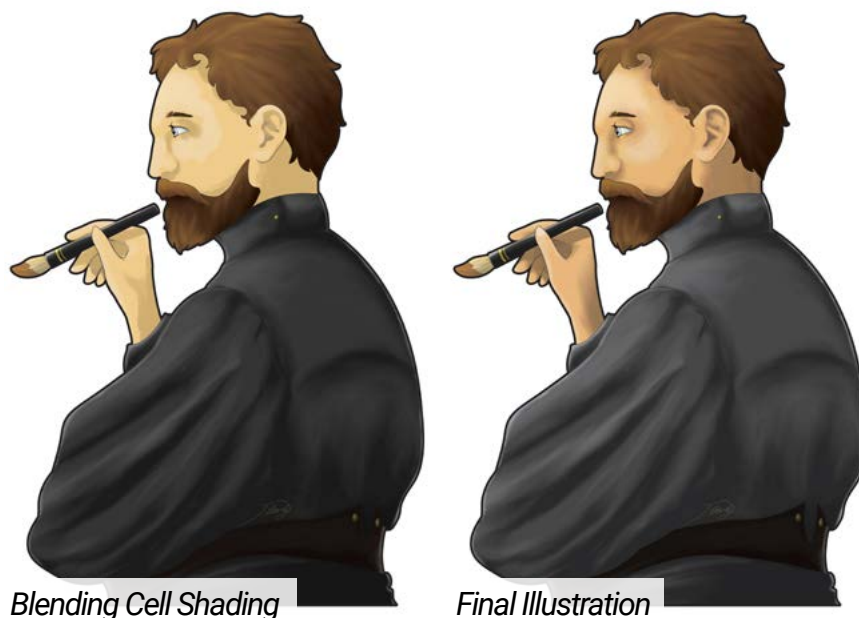
- Researched and sketched ideas/plans
- Digitally sketched Mucha in Photoshop, using a photograph as reference
- Created outline in Illustrator
- Cell shaded colours referencing a self portrait painted by Alphonse Mucha, then Blended and refined colours
- Designed basic poster composition in art nouveau style and designed typography
- Changed the colours to closer match Mucha's paintings and added a texture to the graphics for visual interest

Retrospective Thoughts / Reflections:

This was a project I had some difficulty with. Although I was fairly confident with the illustration component I struggled with the main text on the poster, which I wanted to imitate Mucha's style. After much trial and error I was able to acceptably bend the text, however if I were to create this poster now I believe the better choice would have been to create the 'warped' text by hand.

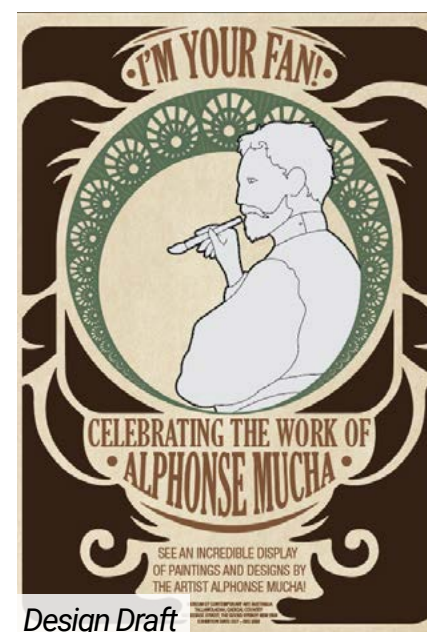


Sketch & Line

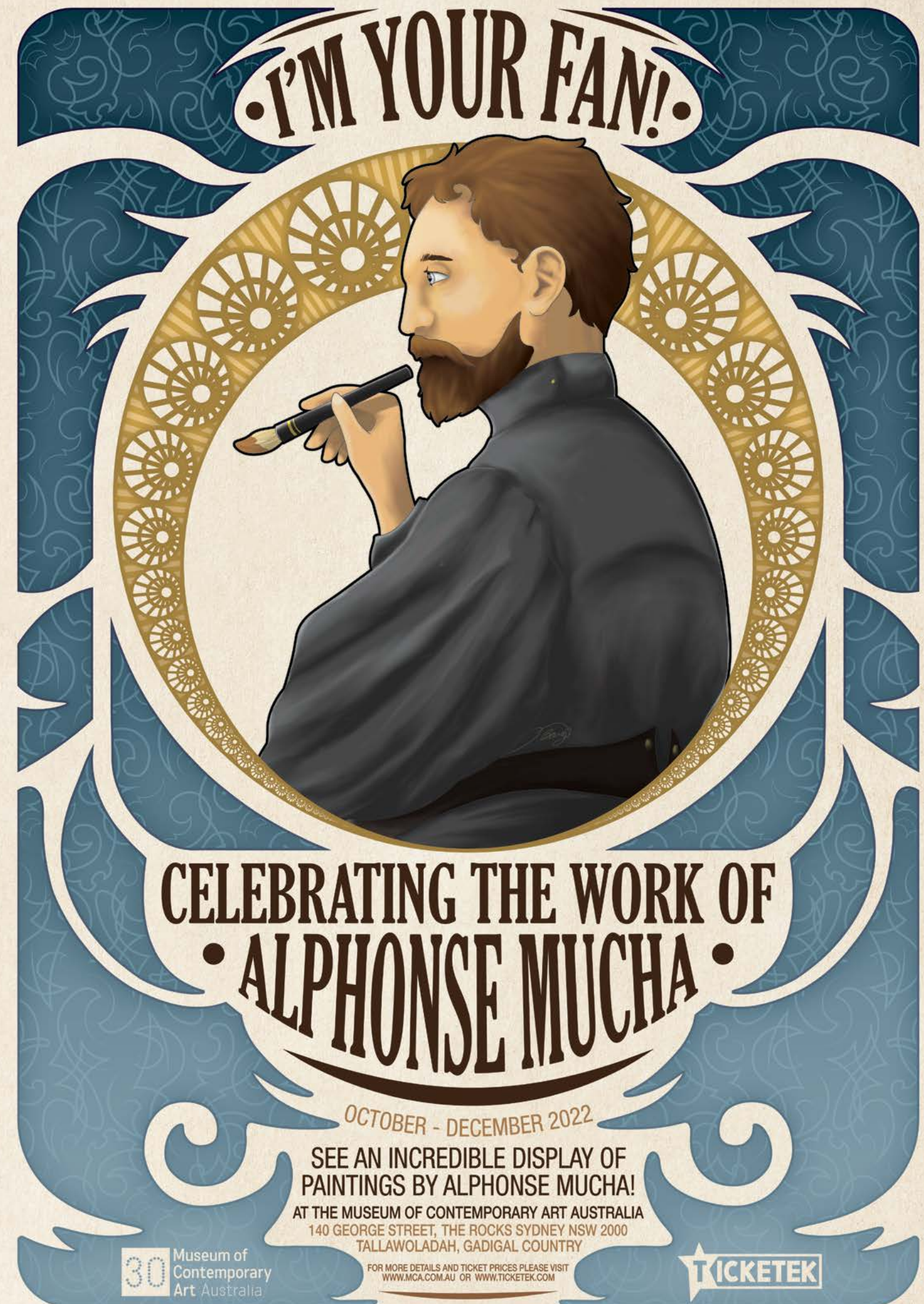


Blending Cell Shading

Final Illustration

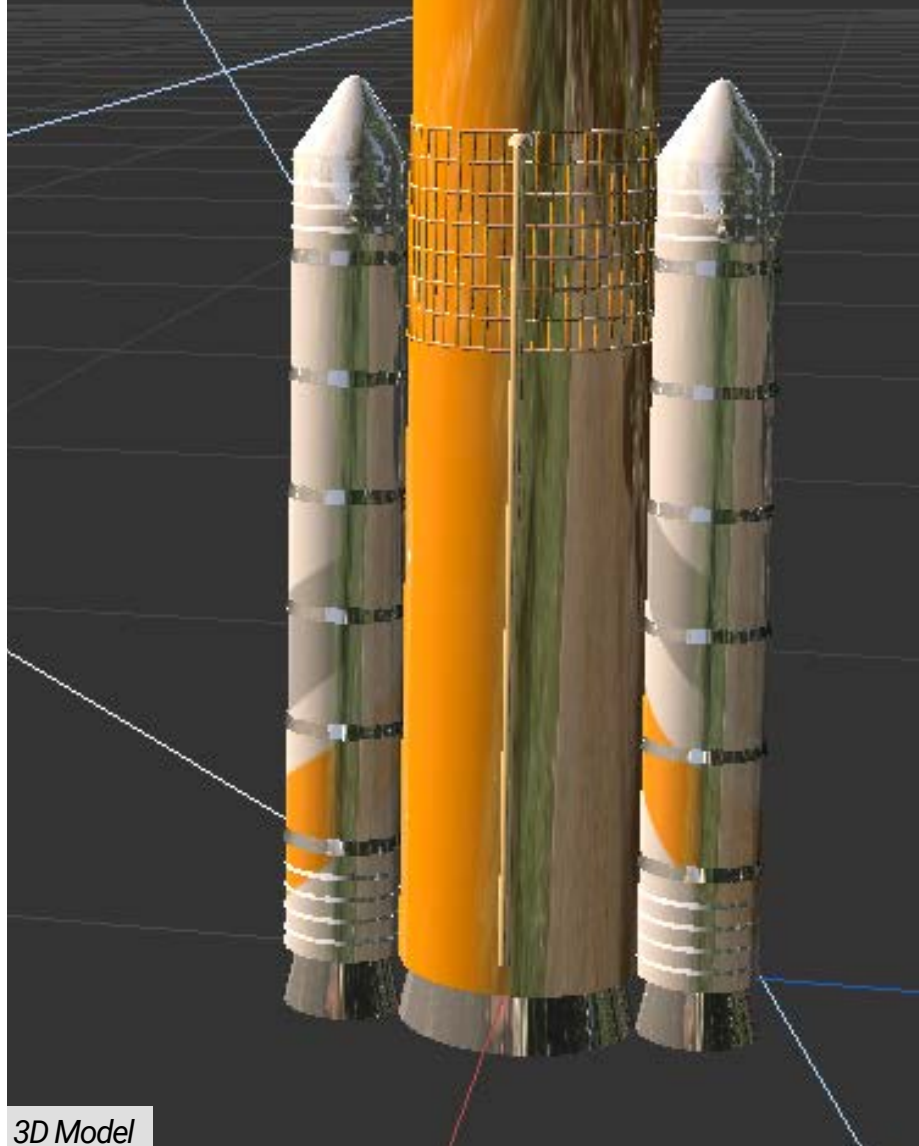


Design Draft





Reference Image



3D Model

Description:

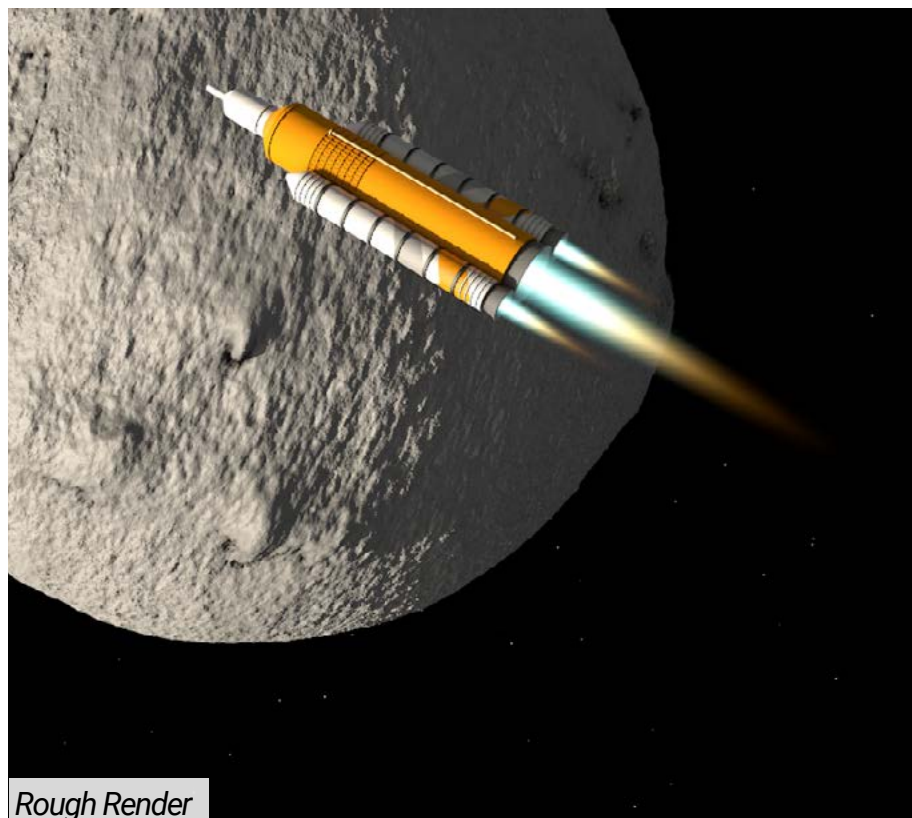
Designing a cover for 'Space Cadet' magazine was a TAFE assignment to use any media to recreate the photo provided, and turn it into a magazine cover for pre-teens.

Method:

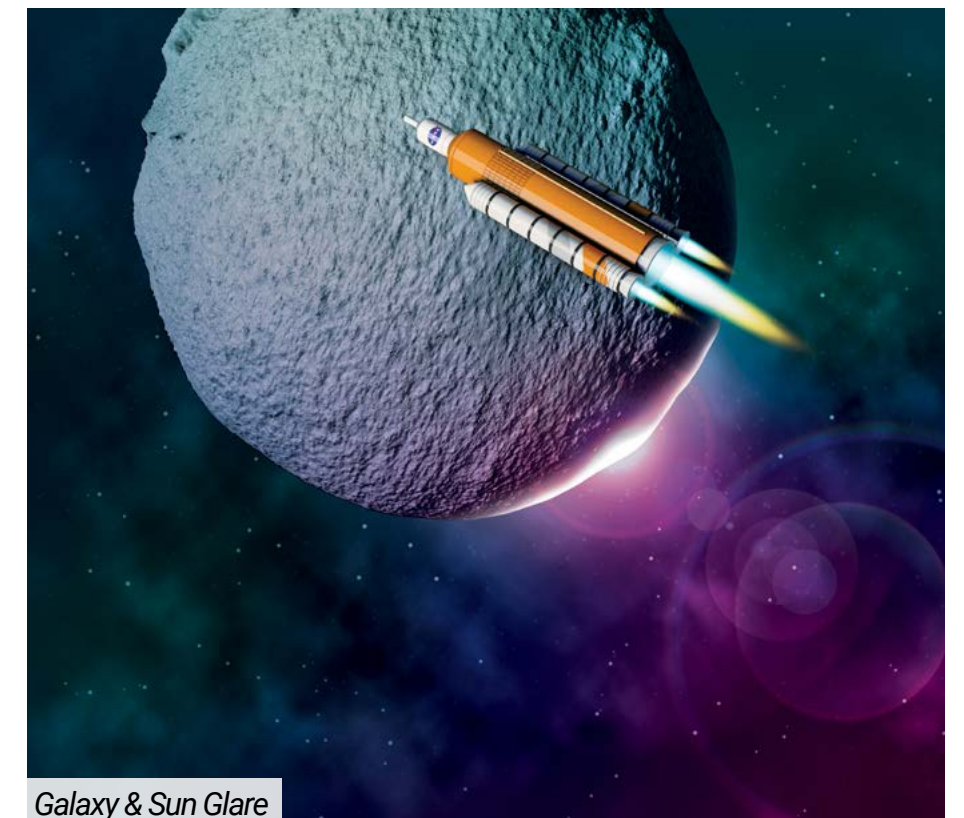
- Designed basic 3D model in Cinema4D and created materials using graphics and reflection effects
- Used pre-existing texture on a sphere for moon background
- Added sun glare and galaxy background in Adobe Photoshop
- Designed additional cover elements in Adobe Illustrator

Retrospective Thoughts / Reflections:

I initially attempted create my own 3D material for the moon, but was unfortunately very limited time wise and had to settle for a pre-made one. Looking back, I should have managed my time slightly differently so I could learn to create it myself.



Rough Render



Galaxy & Sun Glare

Description:

For this travel magazine (TAFE assignment), I was provided with a folder of images and a document of text to be used. The brief was to design a magazine (with a minimum of 48 pages) advertising three guided tours around Iceland, Cuba, and the Mediterranean, including creating location maps, listing the daily planned activities, and designing the logo and branding for the 'company'.

Method:

- Planned templates for a few page layouts and selected fonts
- Designed templates in Adobe InDesign and set up paragraph styles
- Selected colours for each tour section (Teal - Iceland, Green - Cuba, Yellow - Mediterranean)
- Assigned parent pages based on text length for each 'day', and added images and information
- Created map graphic in Adobe Illustrator for each tour with a travel path guide
- Designed logo based on a sail boat symbolising travel

Retrospective Thoughts / Reflections:

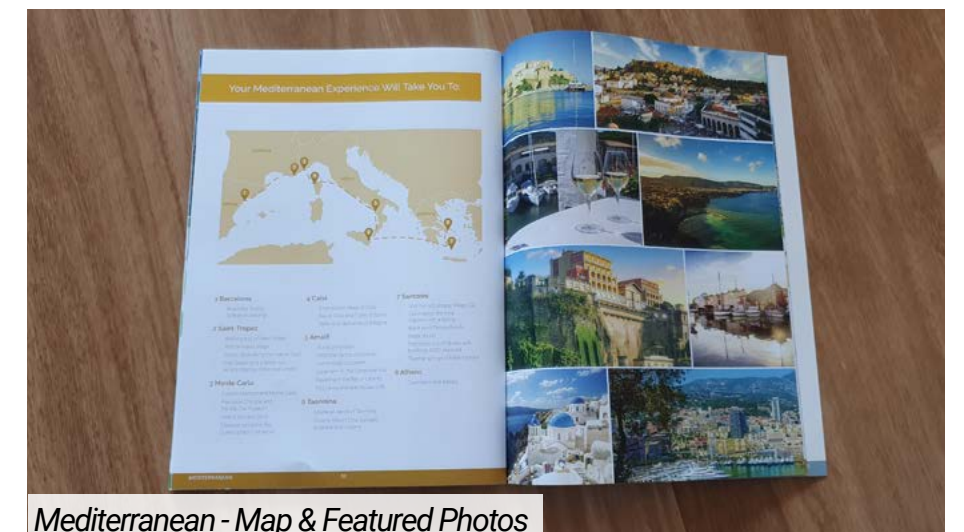
If I did this project again, I would add additional elements to the cover design to make it look more professional, for example adding 'tabs' behind the text as seen with "Day X" on the tour pages. This would fit better with the rest of the magazine.



Iceland - Single Page Spreads



Cuba - Double Page Spread



Mediterranean - Map & Featured Photos

Logo Design, Graphic Design, Group Project

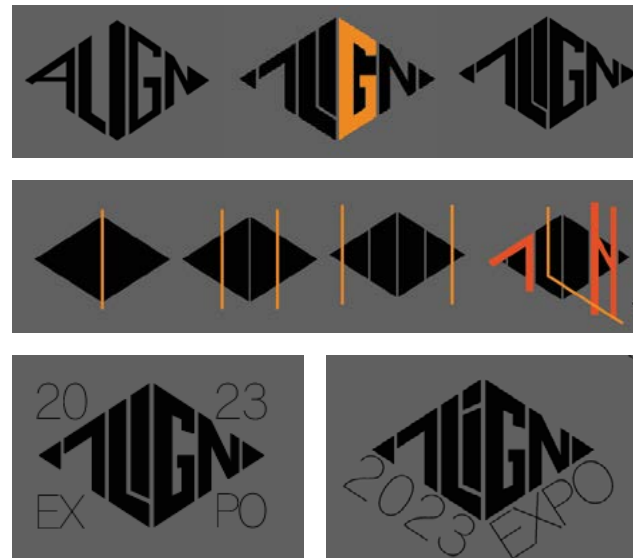
ALIGN 2023 BRANDING



Description:

As part of the Diploma of Graphic Design course, I was selected along with one other student to collaborate and design the branding for the 2023 designers expo (a display of the graphic design, fashion design, and interior design diploma classes).

This also included creating a primary logo ("2023 Design Expo"), a secondary logo for each of the disciplines, and the graduation booklet displaying the work of our graphic design class. Posters and a small stage background were also printed using the logo design.



Design Process

Method:

- Brainstormed ideas and sought feedback from other classmates to ensure all class members felt represented and included
- Selected strongest/most popular ideas to continue to work on
- Designed very rough logos in Adobe Illustrator, sought feedback on the strongest choice
- Refined the logo graphic and experimented with text layout options
- Designed booklet based on the shape and angles of the logo.



Final Secondary Logos

Retrospective Thoughts / Reflections:

Seeking feedback from our other classmates allowed us to gain new ideas and outside perspectives to improve our design, and working closely together helped to keep us on the same page throughout the project.

To improve this design today, I would increase the size of the text (compared to the graphic) in the vertical logos to make it more legible from far away.



WORKS IN PROGRESS



Kookaburra
Watercolour Paint



Game Miniature 'Froderick'
Wire, Epoxy Putty, Resin



Mushroom Hut with Koi Pond
Epoxy Putty, Resin, Glass Jar, Paint

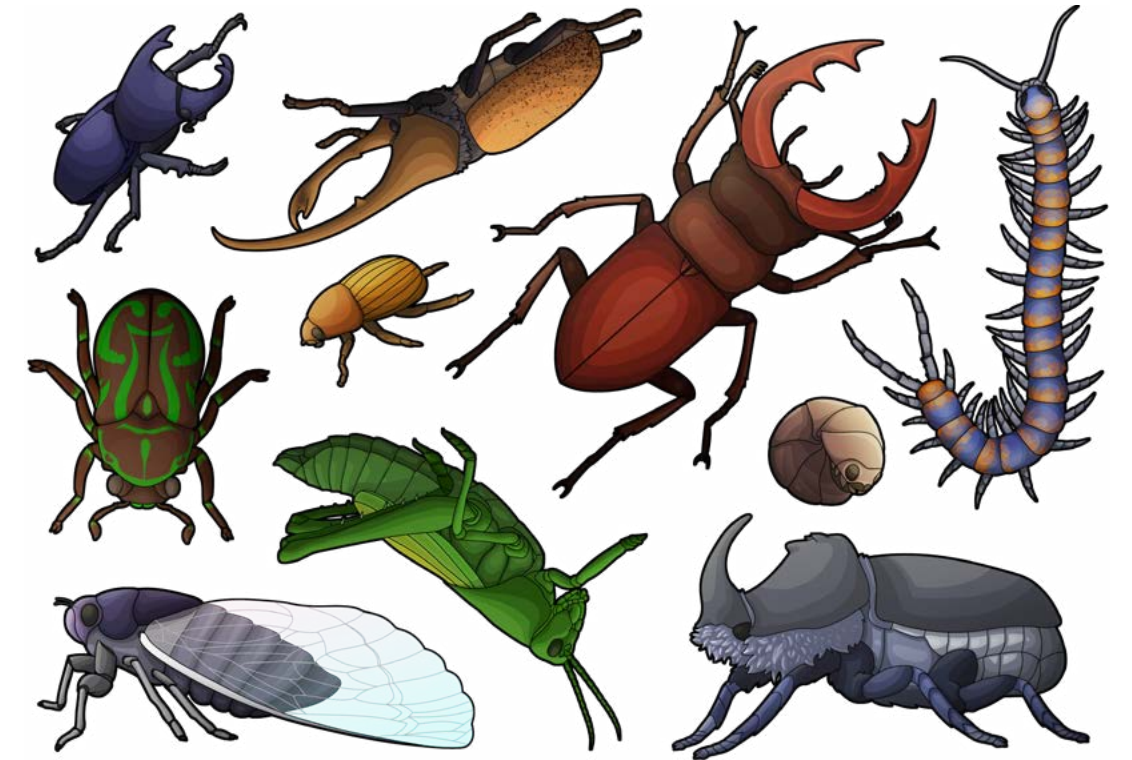
OTHER PROJECTS



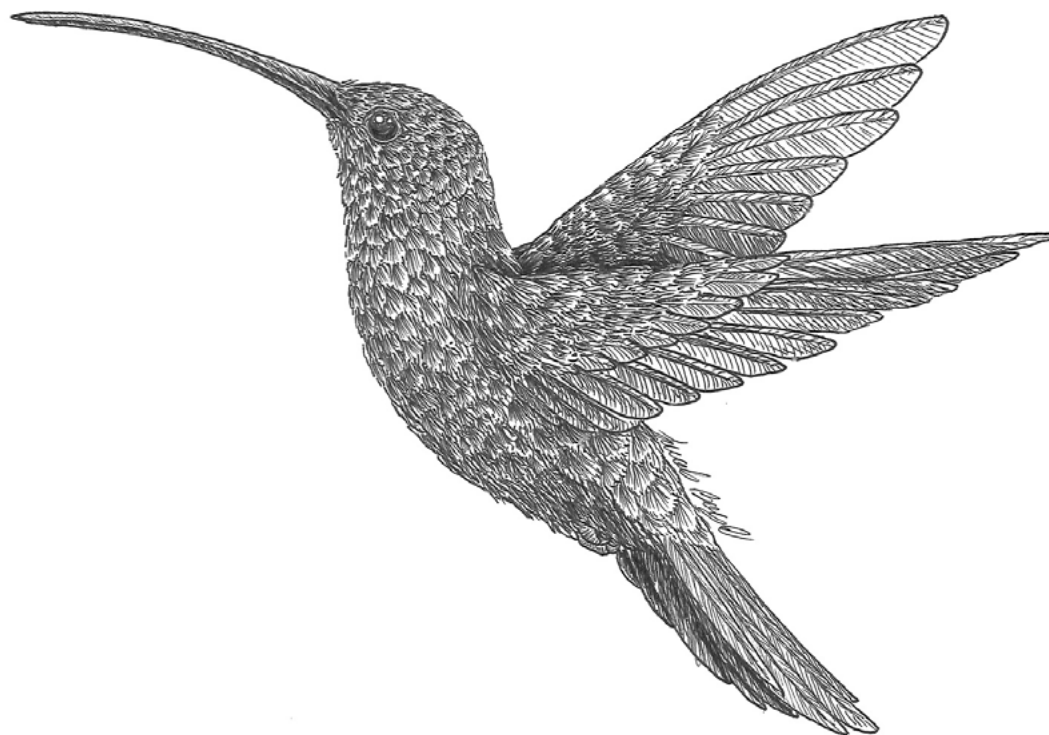
Common Heath - June 2024
Pencil



Stuart Desert Pea - December 2023
Pencil



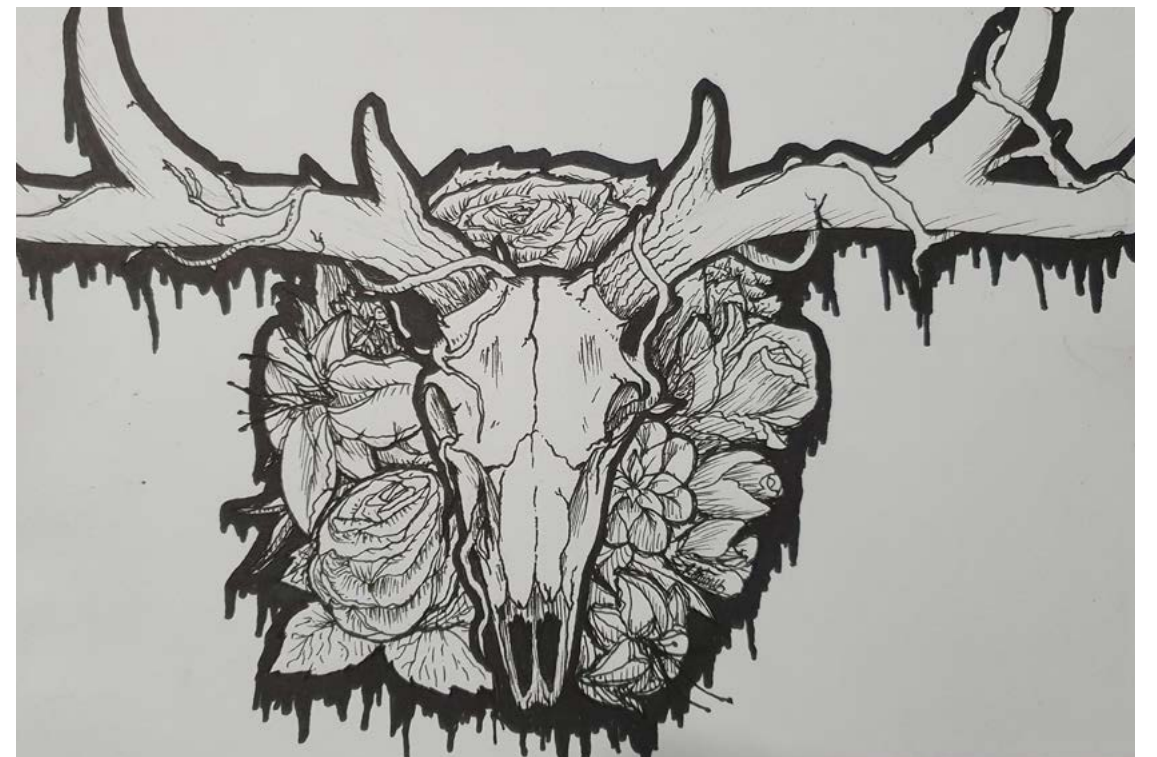
Bug Sticker Sheet - September 2021
Vector Line Art with Digital Painting



Humming Bird - February 2022
Pen



Leopard Gecko - 2022
Pen



Deer Skull with Flowers - 2021
Pen and Marker



Tiny Mushroom Jar - February 2022
Glass Jar, Resin, Mica Powder



Making paper from seagrass
Seagrass, Water and Starch



Bleaching



Cooking and blending



Drying



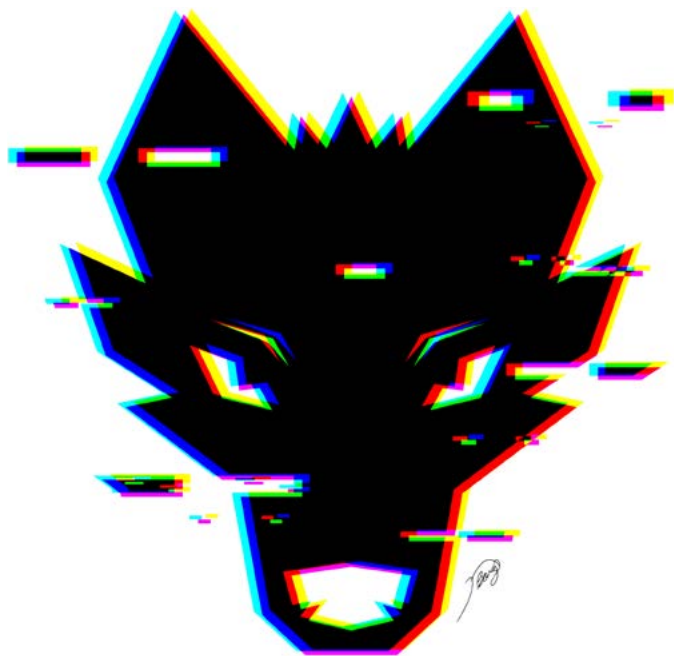
Resin Pendants
Resin, Wood, Dried Flowers, Pigment



Prop Pebbles - June 2022
Clay, Acrylic Paint



Miniature Potion Bottle - August 2023
Wax carving



Glitch Wolf - December 2022
Vector Graphic (printed on shirt)



Floral Dolphin
Gouache



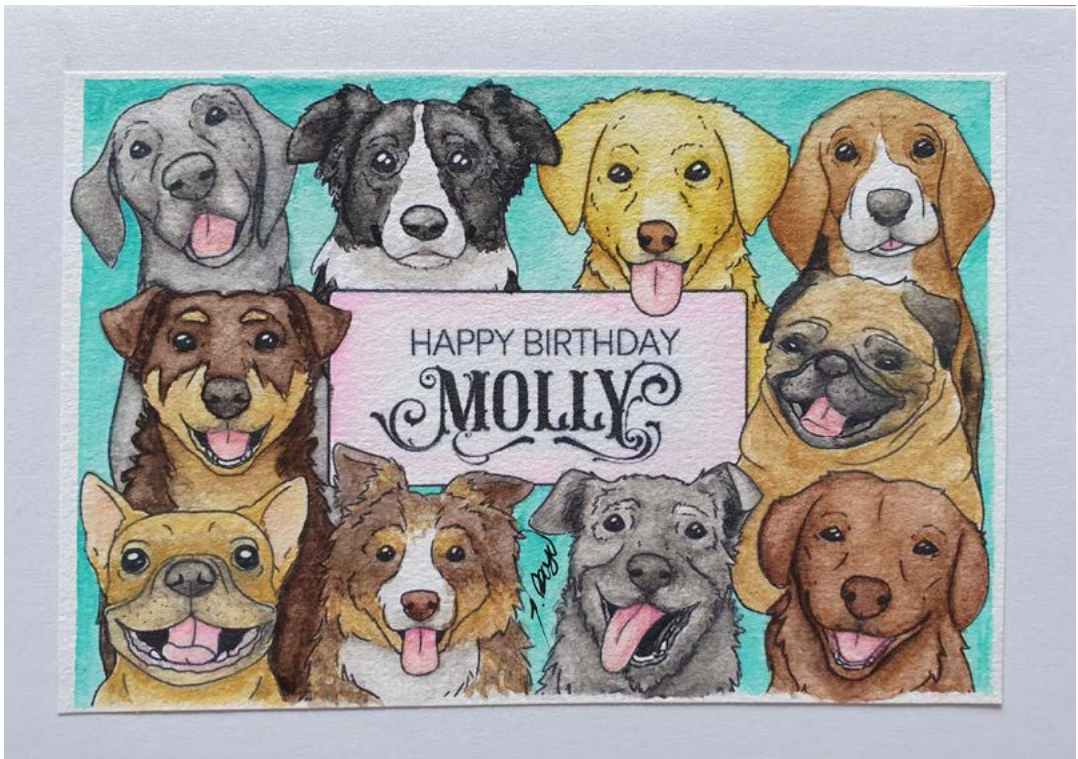
Progress Pride Flag - 2025
Hand Embroidery



Dressing Gown - May 2025
Recycled fabric from an old blanket



Sea Turtle - 2025
Sand and Water



Puppy Card - 2023
Watercolour Paint



Sign for SMOKVA Community Garden - 2025
Acrylic Paint on Wood