

hadley

HENDRIX



*Hadley Hendrix*



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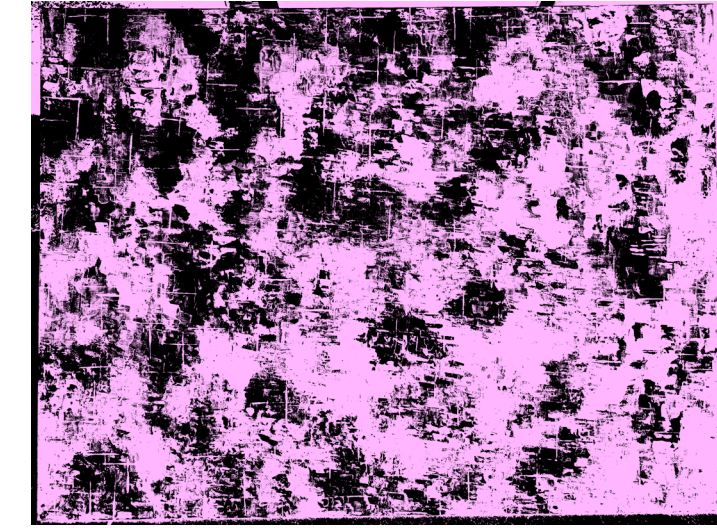


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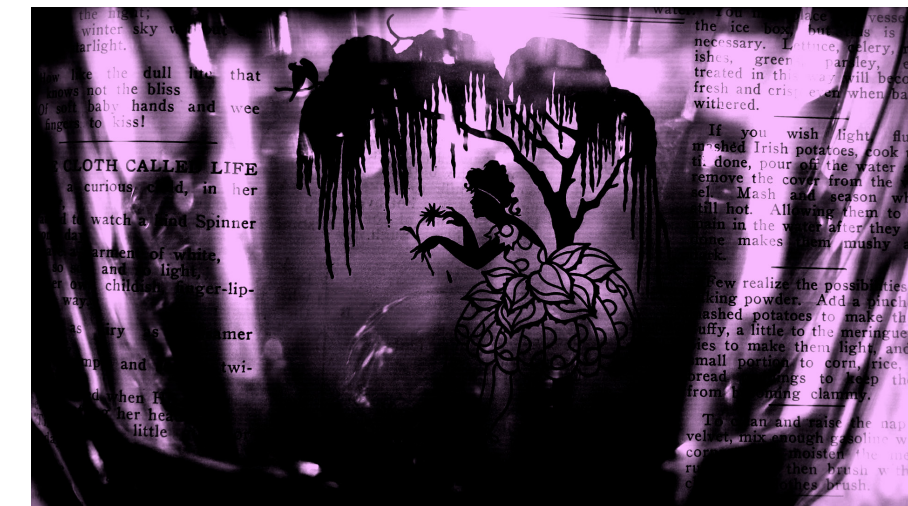
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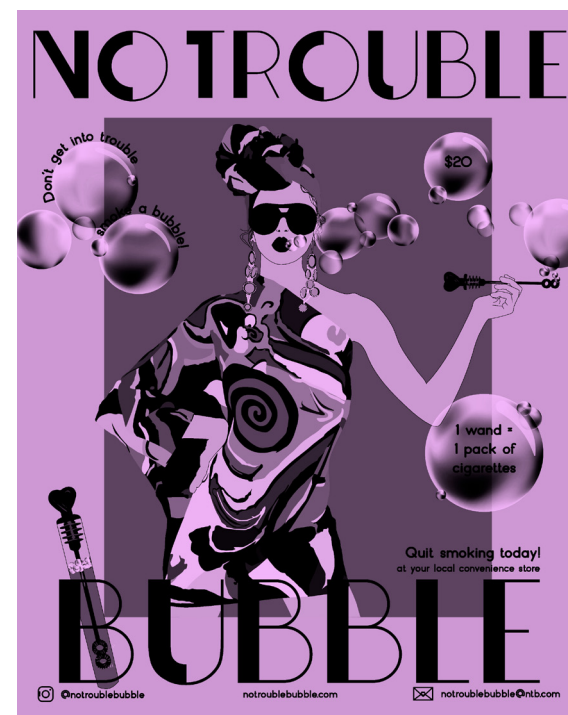
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*Handley Handrix*



# Illustrator PROJECTS

アイドルさながらの  
スイートドリームドレス

ムイ・グロリアのチームディファイターズカー  
ド、ヘアアップにして、肩をあらりと露く  
る。フリルを多用したドレスは、いか  
にもアイドルらしい可愛らしさを、かつ  
ゴシックなワイルドな雰囲気もデザイン  
するポイント。スカート、豪華飾り  
Lace、Velvet、タテシボ、フリル、ア  
ダマン、ボウタイ、リボン、  
アイリス刺繍



Number name 02

アイドルさながらの  
スイートドリームドレス

ムイ・グロリアのチームディファイターズカー  
ド、ヘアアップにして、肩をあらりと露く  
る。フリルを多用したドレスは、いか  
にもアイドルらしい可愛らしさを、かつ  
ゴシックなワイルドな雰囲気もデザイン  
するポイント。スカート、豪華飾り  
Lace、Velvet、タテシボ、フリル、ア  
ダマン、ボウタイ、リボン、  
アイリス刺繍



Number name 02

アイドルさながらの  
スイートドリームドレス

ムイ・グロリアのチームディファイターズカー  
ド、ヘアアップにして、肩をあらりと露く  
る。フリルを多用したドレスは、いか  
にもアイドルらしい可愛らしさを、かつ  
ゴシックなワイルドな雰囲気もデザイン  
するポイント。スカート、豪華飾り  
Lace、Velvet、タテシボ、フリル、ア  
ダマン、ボウタイ、リボン、  
アイリス刺繍



Number name 02

*Holly Handrix*





ily

# FLOWER

*8.5" x 11" / 1" empty margin /  
4-point black border / B&W /  
Illustrator*

---

I chose the lily flowers out of the photos that Professor Donna provided for the tracing project. I used smaller lines for some of the details inside the petals, and I used one of the paintbrush tools to create the dots on the flowers to add detail and dimension to them. I also used the width tool to improve the lines on the leaves and used a black fill for the lines in the middle of the petals.

When I first started the drawing, I was only using the pencil tool, so I was struggling

to get my lines smooth. However, once I figured out how to use the pen tool more effectively (using option/alt to click and drag the handle bars to move the path's direction), it became a lot easier, and I began to prefer the pen tool over the pencil. I also had some difficulties with my lines being a bit jagged, but I fixed this with the smooth tool. Finally, I had trouble connecting some of my paths together. However, I figured out how to join them by simply selecting the two end anchors, right-clicking, and selecting join.

In the beginning, I wasn't too much of a fan of drawing on the computer, but as I became adjusted to the tools and understood more of the options that Illustrator provides, I have gotten the hang of digital drawing and really love it.

Reflecting back on this drawing and the feedback I received, I think I should've made the outlines of the flowers and leaves a bit thicker to balance the inner dark strokes and add form/variety to the line weights. I also think that even after I figured out how to join paths, there may have been some that overlapped one another or had some weird tension. In a revision, I would fix these areas.

*Holly Handrix*



# N

## umero

### TOKYO

*8.5" x 11" / 1" empty margin /  
4-point black border /  
B&W / Illustrator*

I chose to use a photo from Numero Tokyo's magazine for the second part of the Tracing Images Project.

I think I did a bit better on this image than I did on the lilies because I took so much of what I learned from tracing the lilies and brought it to this image. I used the pen tool for almost everything except for the hair and some parts of the outfit. I used the smooth tool religiously, and I ensured that all lines connected and made sense. I also think I did a better job at varying my line width on this

image, using thinner lines for reflections and thicker lines for the main strokes. Utilizing all of these tools and newfound skills, I was able to create my lines a lot faster and focus on creating more detail. I also think I had more of a vested interest in making this one look good since I liked the image more than the lilies, and therefore had more of a connection with it.

I also liked the idea of adding more black shapes in my second image because I love contrast. This was, at times, a pain, because I had to connect all of the lines together so that they formed a shape. If I had known how to use the Live Paint feature, I probably would've used this instead. However, now I know how to get this effect using different techniques.

Reflecting on this piece and the feedback I've received, I would revise some of the tapered lines. Instead of using the width tool on some of these lines, I simply changed the style of the brush stroke. I think many of my lines would've been better if I had utilized the width tool.



*Handley Handrix*



# NO TROUBLE



## No Trouble BUBBLE

*8" x 10" / full bleed /  
full color / Illustrator*

I used four reference photos for the “What Is It?” Project (a Numero Tokyo model, a photo of my friend’s arm, and two photos that I took of the bubble wand). I traced out the entirety of the model and stitched the arm photo onto her, so that her hand was in the correct position.

I used the Live Paint feature to cut off all my overshoot lines, then filled in her outfit with the paint bucket. I really enjoyed using the Live Paint feature; it made tracing out the image a lot faster because I didn’t have to worry about getting all my lines perfect. Unfortunately,

however, I wasn’t able to perform some of the actions that I would’ve liked to because some features don’t work on Live Paint groups. For example, I wanted to add a stroke on all my lines, but I had difficulty applying this. I also wanted to smooth out some of my edges, but the smooth tool didn’t work. In the future, I will ensure that I’ve made the necessary adjustments and that I’ve saved a copy before converting a group to Live Paint.

Overall, I really like how my concept came together. I think the text complements the bubble girl, because it adds to the sleek and vogue look that I was trying to capture. I used a lot of features to create this ad, such as Live Paint, the gradient tool, and the gradient mesh tool for the bubbles. I learned many useful tools that I have already been able to use at some of my jobs. I created stickers and bookmarks for the Writing Center, and I created a flyer for Trio House Press.

Reflecting on this piece and the feedback I received, I should’ve added strokes to separate the colors on the girl’s outfit. I also think I only should’ve put the website at the bottom to make it cleaner, and I should’ve added something else by the price in the bubble so that it didn’t feel so out of place.

*Holly Handrix*





# P hotoshop PROJECTS

*Handley Handpress*



# Milan

*Fashion capital of the world*



## DOWNTOWN MILAN

Fashion on the streets, not just on the runway! Strut your stuff in downtown Milan.

**FLOWER FIELDS**  
Pluck a flower, stick it behind your ear, and run through the fields of Milan's gorgeous flower fields!



## MILAN'S GARDENS

Wear a long dress that drapes behind you as you walk in Milan's gardens—there's fashion everywhere in Milan!



## FASHION MUSEUMS & FASHION WEEK

Come see the in-vogue and chic with the classic and antique—on display or on the runway!



# ilan FASHION CAPITAL OF THE WORLD

*11" x 17" / 0.5" margin /  
full color / Photoshop*

I chose Milan, Italy for my Travel Poster Project. I really wanted a cut-out collage look for this poster, so I learned how to mask out my images to create this look. I thought that creating a collage would showcase the fashion and fun I was trying to capture. I will definitely be utilizing masks in this way in future projects because I love a good collage!

When I first started using Photoshop, it definitely didn't feel as intuitive as Illustrator, so I struggled more with adapting. Photoshop has an overwhelming

quality about it, where I know there's so much that I can do (and so many ways that I can achieve these things), but I don't always know the best way to make it happen. As I progressed through the project, I learned to have fun with it and to play around with the tools that Photoshop has to offer. Utilizing layers and clipping masks allowed me to feel safe trying out new things.

I really wanted a vibrant, monochrome travel poster. I utilized warm colors to create a fun and poppy feel. Then, I contrasted these bright images with the black and white models to mix the pop with some elegance. I really enjoyed copying layers and utilizing the blending modes and gradient maps.

Reflecting back on this piece, I think I could've utilized the threshold adjustment layer to create a similar effect on the models. I ended up using a variety of techniques to produce this look, and I think one threshold adjustment layer would've done the trick! I also think my mask of Downtown Milan looks a bit funky, so I would probably remask this in a revised version. I would also place the model in the suit behind the flower field, so her legs don't look cut off. Finally, I would try to utilize space a bit better in the lower right corner, since it feels a bit empty compared to the elements on the left.

*Holly Handrix*

Sources: Vogue, tumblr, InStyle, Travel Weekly, Torino News 24, & Hotel Cavour



# Floating Into THE NIGHT

8" x 10" / 300 ppi / full color /  
RGB / full bleed / Photoshop

For this project, I was inspired by the Japanese movie *Hausu*, a surreal horror-comedy from 1977. Originally, I was going to utilize a vanity desk and show a woman making two different faces in two mirrors on the vanity, while my face was turned away from the mirrors of the other woman and looking toward the audience.

Unfortunately, I couldn't find a vanity desk that was high quality and had the perspective I needed. Instead of scrapping my concept, I simply worked around this issue and kept my "Many Faces" idea. I chose a photo of me sitting on the bed as my main photo instead of the vanity desk and used many of the original images I intended on using.

I have two of my own images in this composite: the cat on the pillow (Jasper Lazlo) and the sparkle effect coming off of the glow in my hand.

I worked on masking all my elements first because



Hadley Hendrix

\* The name of the piece, "Floating Into the Night," is a title from one of Julee Cruise's albums.



I knew this would take the most time, and I knew that making good selections would make the entire image look more realistic.

I then pieced everything together like a collage, then refined all elements so that shadows and highlights could blend together seamlessly. I also used the clone tool (which I ended up liking more than I originally thought I would) to hide some things in the room (radiator, posters, side table, etc.) and to add some fluff to Jasper Lazlo on the pillow (without doing this, he looked very flat laying there).

I would say that my strength is in masking. I think I got some good experience on the Travel Poster Project and carried over what I learned into this project. In this Make a Scene Project, I definitely utilized more complex skills with the tools available in the Select and Mask mode, and I was able to create some better selections. I love things that are tedious, delicate, and require a meticulous eye, so I really enjoyed masking.

I think I also did a good job using different tools, such as the dodge tool, adjustments, and blending modes to create highlights and meld the scene together. I also felt like a real professional when I created the shadows using selections and channels. I left the baby cup's shadow for last because I knew that once I added it in, it would

make the entire scene come together.

This project has definitely been the most challenging for me this semester. I am more of a collage kind of gal, so blending all images together to make them into a seamless composite was difficult. I really tried to channel the *Hausu* energy to create a funky, surreal, and kind of goofy tone. I think this helped me to put my own style to the composite image while still ensuring that I made it look as “realistic” (less like a collage, more like a scene) as possible.

I really struggled with making elements look like they weren't copy and pasted in. However, I think I did a good job pushing through my struggles by learning different techniques and continuing to mess around with what Photoshop has to offer. I also tried to lean into my *Hausu*-inspired theme by adding floating elements, the unnaturally huge flower, and the glow/sparkle effects to reduce the amount of white space and tell a magical story.

Reflecting back on this piece, I think I should've paid more attention to the images I was gathering. After watching one of the videos and seeing that I should've picked out images that had the same light source and perspective, I realized that I could've done a better job with this. In the end, I think it worked out okay, but in the future, I will definitely pay more attention to this.

# PSYCHEDELIC EDIT

*Just for fun! (-:*



*Hadley Hendrix*



# Independent PROJECTS

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Pictorial Review Designs

*Holly Handise*



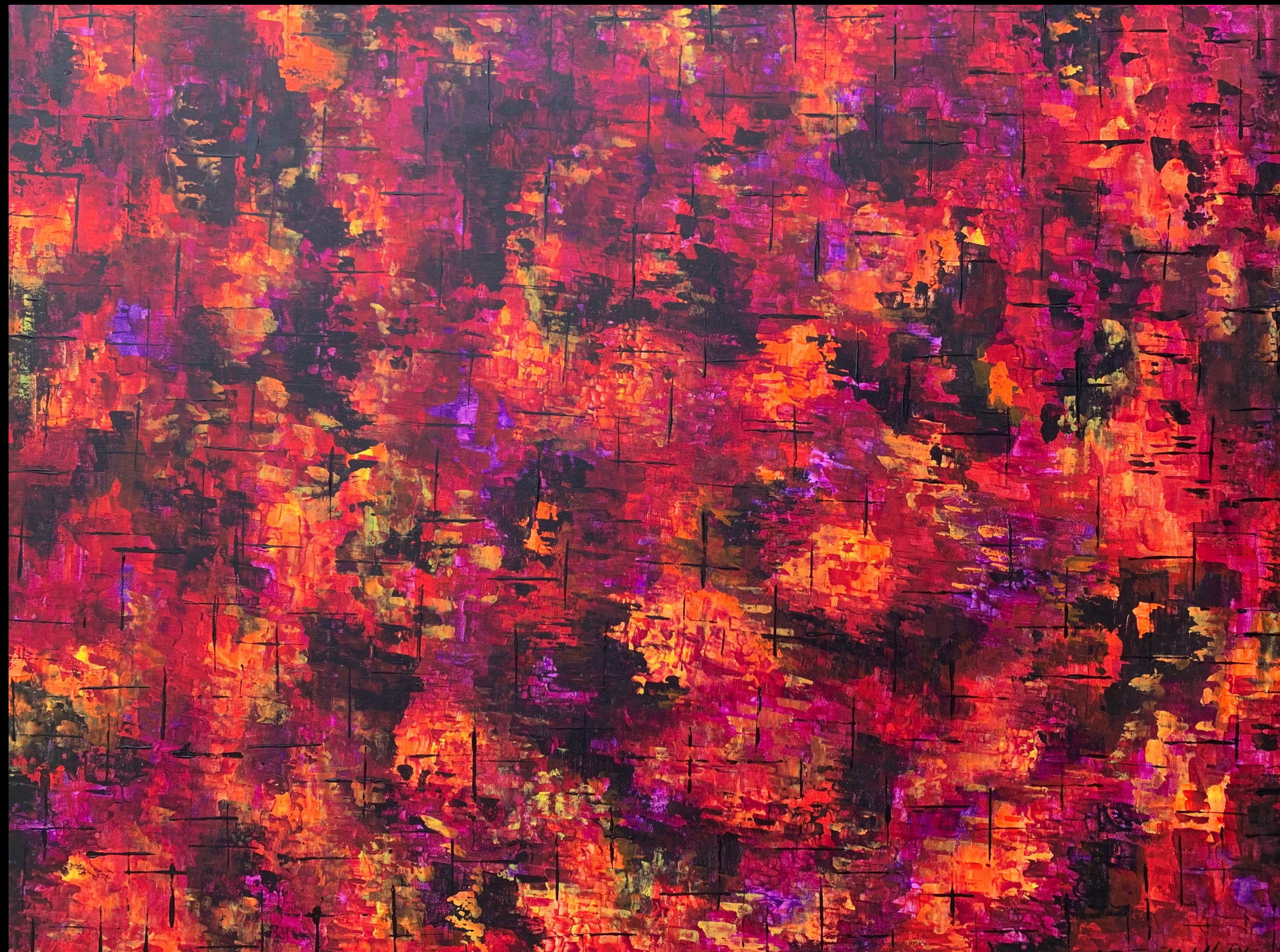
# Melting INTO YOU

*2021 / acrylic on canvas /  
36" x 48"*

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I love to paint in my free time. This medium allows me to explore texture and color, while teaching me that mistakes really are just happy accidents (as Bob Ross so delicately puts it). When painting, I simply go with the flow of my body and what I'm feeling—this really allows me the freedom to try new things and not care so much about “messing up.”

When I finished this piece, I titled it “Melting Into You” because it represents how my body feels when I melt into someone I love: everything is overwhelming and warm and filled with sparkling tingles of happiness.



*Holly Handrick*

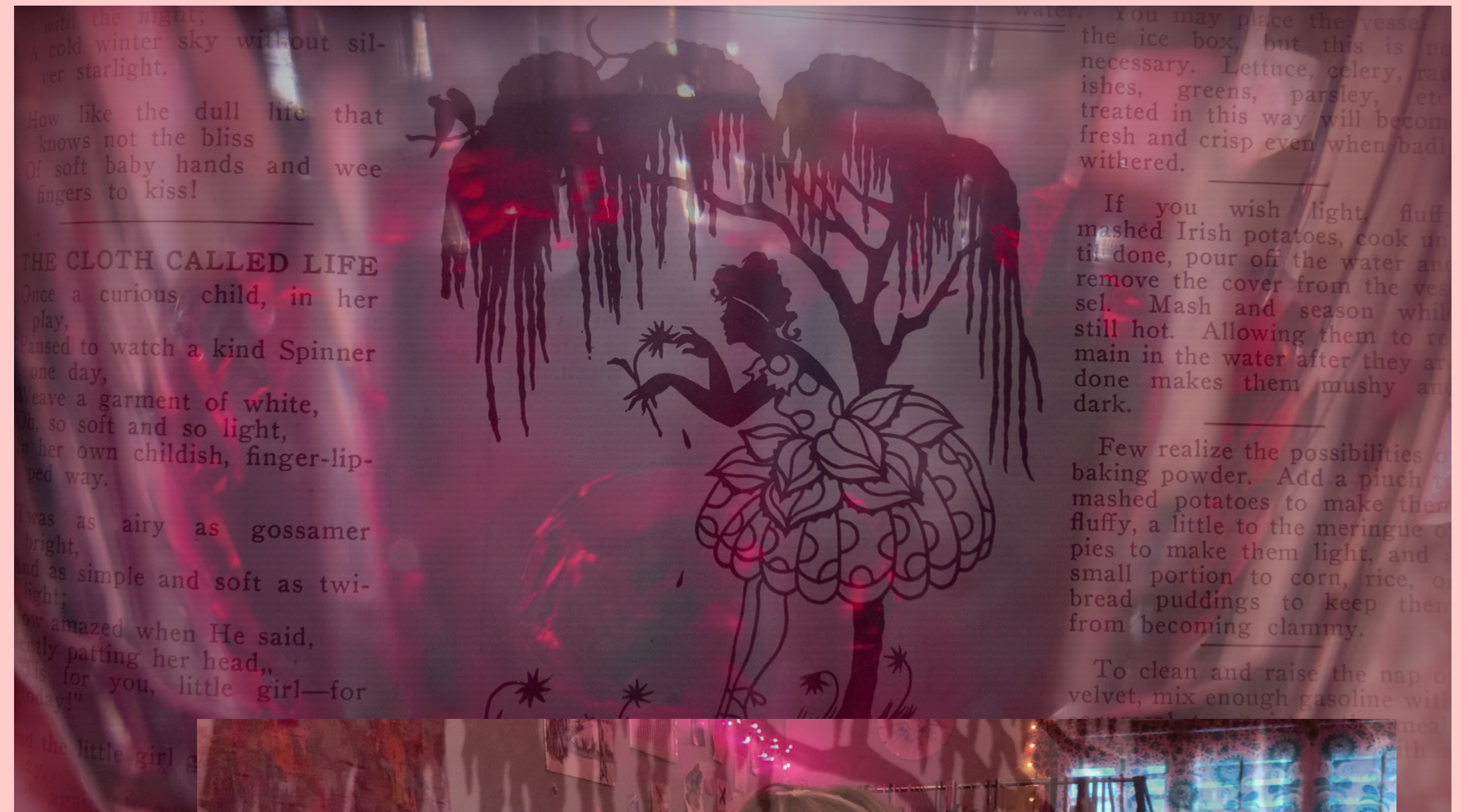


# B

## umping AGAINST THE CEILING

*Spring 2022 / LIT 4650 /  
Movavi Video Editor Plus*

I made this film for a project in my Comparative Literature class. I wrote an essay that corresponds with it, which I feel best reflects what the film represents. It is shown on the following pages.



*Holly Handrix*



# BUMPING AGAINST THE CEILING

Throughout this semester, I've felt that everything we've read had themes, symbols, or ideas that could be connected to another author's writings.

After reading Walter Benjamin's *On Hashish*, I believe he has captured what it feels like to stand between two mirrors and see the infinite array of lives within that space.

Thus, my short film "Bumping Against the Ceiling" depicts the hashish experience as it is told in *On Hashish*. As Marcus Boon writes in the introduction, the "protocols" in Benjamin's book can be thought of as "a montage of quotes from other authors," making it "increasingly difficult to remember who is writing and who is being written about" (8).

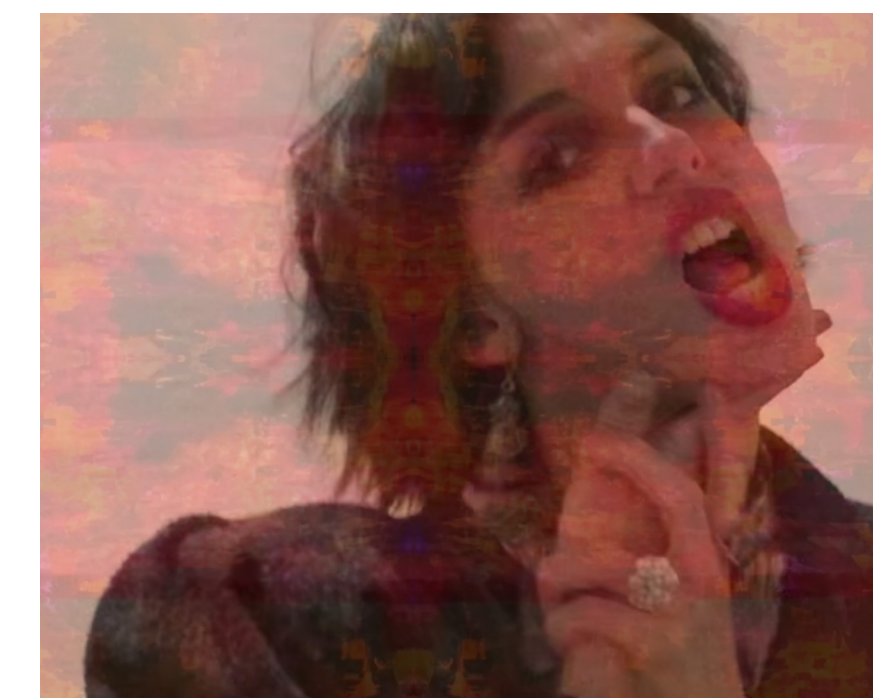
My film mirrors this confusion by interlacing overlapping themes from Charles Baudelaire, Edgar Allen Poe, and Théophile Gautier. This montage of writers symbolizes Benjamin's overarching theme that

one can "read from [any particular space that they're occupying] the whole of world history" (31), "simultaneously perceiv[ing] all the

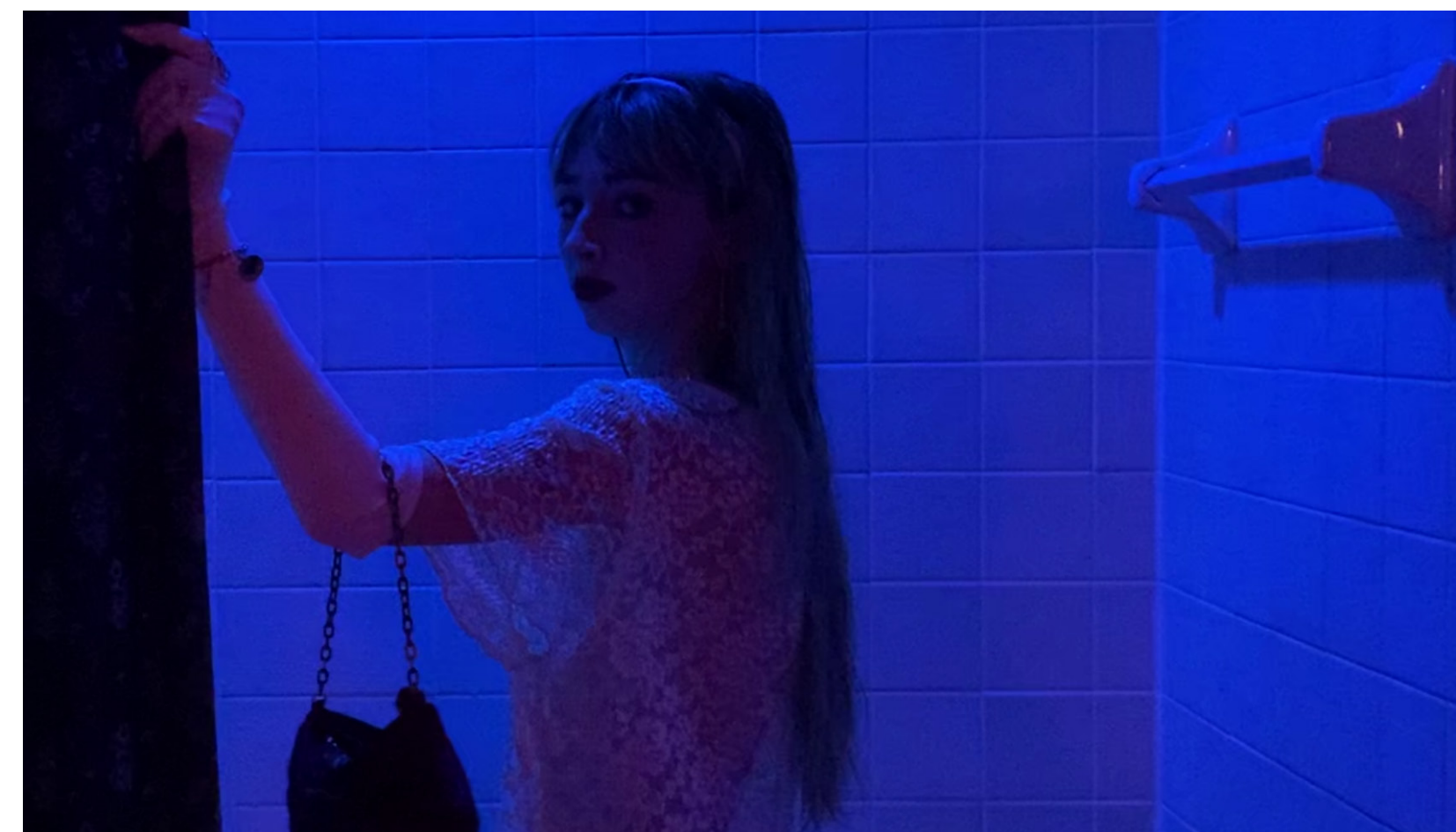
the paradox that life still exists when there is death. These birds showcase the uncertainty that one of Benjamin's friends, referred to as "B," feels about whether parallels meet or don't meet. While on hashish, B states, "Parallels meet in infinity—yes, one sees that," but then Benjamin notes that B feels "lively doubt as to whether they meet or don't meet" (39). Rather than thinking about parallels as opposites, or only meeting at a fixed

events that might conceivably have taken place [t]here" (28). My film distills this process of becoming aware of the interception and interweaving of lives by exploring Benjamin's themes of parallels, mirrors, ascension and descension, and time.

My film's structure reflects the parallels of birth and death (the birds are flying in the first scene, then the birds are dying in the last). There are, however, some birds flying in the last scene, symbolizing



Hashish Hashish





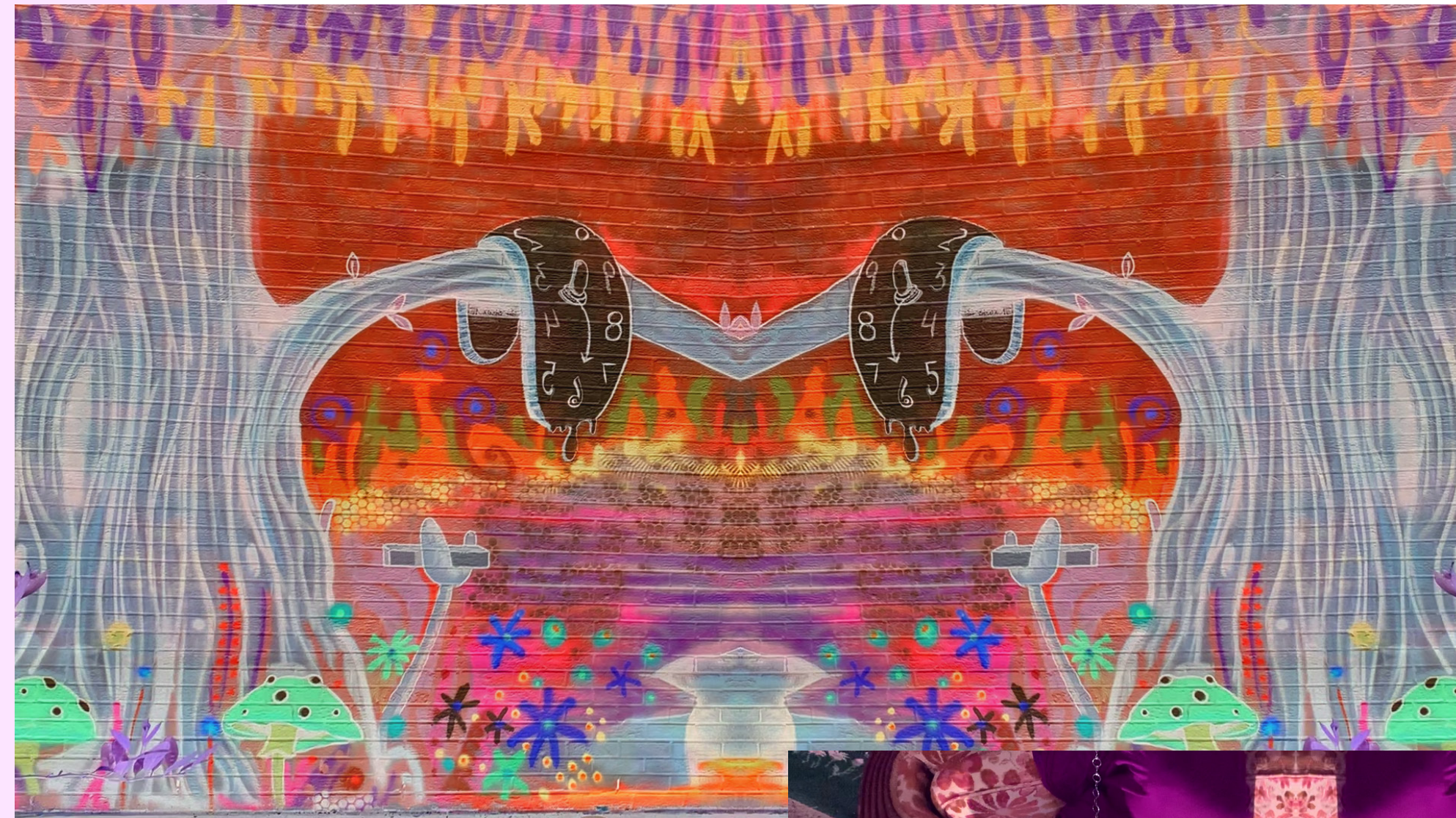
point (which wouldn't be a parallel), parallels, Benjamin appears to suggest, can be seen to overlay each other. The theme of overlaying parallels is shown throughout my film, not only in how birds are still flying in the last scene but also in how images are superimposed onto the characters. Every parallel depicted in my film communicates Benjamin's idea that "the world always remains the same (that all events could have taken place in the same space" (29), showing that all ideas and beings overlap each other, existing together with a certain degree of "sameness" (53).

The body of my film, then, can be thought of as being "station[ed] between the double panes of [a] window," or rather between birth and death (37). In my film, characters are observed through glass after they take hashish, reflecting how they are stuck between the two parallels of birth and death. By taking into account Benjamin's themes of mirrors, alternately referred to as "looking glasses," and their cultural significance as portals for lives to come and go, I've scrutinized each mention of glass in *On Hashish*. Collapsing the symbol of the mirror with that of the



glass, it seems that glass is a material that provides an outlet for magic to occur. Thus, after describing how people and things appear magical, Benjamin states, "...when the glass is rubbed, [people and things] become electrically charged and fall at every movement into the most unusual relationships" (55). Whenever there is a scene in my film that shows glass or mirrors, the audience may feel that they are being transported into "the most unusual relationships," where the "recurrence of the past and geographical remoteness compete or combine with each other" (43). In order for an individual to be transported into the past, or to see "the whole of world history," time and distance must "compete or combine with each other."

As described by Benjamin, the disorienting effects of hashish allow for the individual to be transported to multiple lives and settings, where they "Can see everything in this room" (31). For example, the scene where the two women are drinking from cups with baby faces on them symbolizes the theme of being reborn, which is captured in Poe's short story "A Tale of the Ragged Mountains."



*Handley Handrix*





This scene also shows Benjamin's "feeling of," as he proclaims at one moment, "understanding Poe much better now" (20). Additionally, my use of kaleidoscopic imagery and the colors blue and red in my film relate to Gautier's descriptions in "Club des Haschischins" and "Hashish," further overwhelming the audience with "the whole of world history."

Finally, Baudelaire's poems "Jewels" and "Against Her Levity" are reenacted in the film, with mirrors transporting the main character into these poems. The last scene in the body of the film shows a man kissing the woman, with the man intended to symbolize the speaker in "Against Her Levity," who "injects / [his] venom into [the woman]" (Baudelaire, 73). Following this scene of the man kissing the woman, the next act in the film

begins with a scene of a dead bird. **By seeing the dead bird after the woman is kissed, the audience may sense that the woman feels the man's touch as a "violation of [her] aura" and dies (27).** However, Benjamin notes that an important part of any ascension is descension, stating, "Death lies between me and my intoxication" (25). Thus, in the final act of the film, the dead birds may be seen to represent her death, and the clouds imply that she has ascended. **She is no longer "station[ed] between the double panes of [a] window" (37). She has "bump[ed] against the ceiling, which is exceedingly thin," with death being her "spur to wakefulness" that has allowed her to depart from herself through her intoxication into a heavenly aura (34).**



*Holly Handrix*



# REDITS



## Lily Flower

Deposit Photos



## Numero Tokyo

Numero Tokyo Magazine



## No Trouble Bubble

Numero Tokyo Magazine

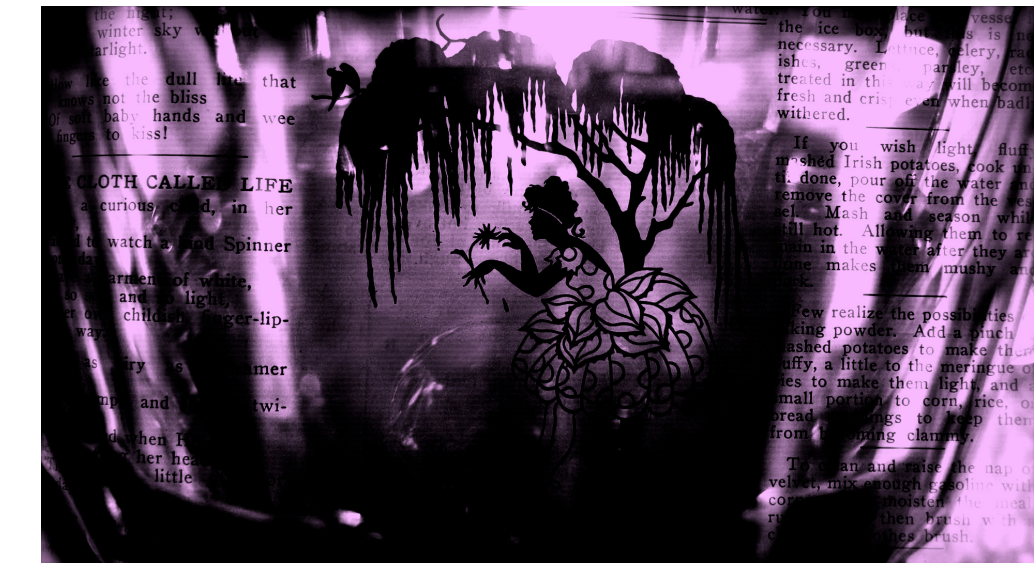
Hadley Hendrix

**Model:** Hanna Hadzic



## Milan: Fashion Capital of the World

Vogue  
tumblr  
InStyle  
Travel Weekly  
Torino News 24  
Hotel Cavour



## Bumping Against the Ceiling

**Director:** Hadley Hendrix

**Cinematographers:**

Hadley Hendrix

Alex Henderson

Ramses Allen

Lily Rake

**Cast:**

Hadley Hendrix

Hanna Hadzic

Lily Rake

Alex Henderson

**Soundtrack:**

“Man Wants to Be Bird” by Macha

“Blume (French version)” by Einstürzende Neubauten

“Thais (Bird of Paradise)” by This Mortal Coil

**Art:**

Louisville & Nashville Employee Magazine, Vol. 2, March 1926

Hadley Hendrix

New Order Concert

## Floating Into the Night

Alex Henderson

Hadley Hendrix

Lyst

Etsy

Pexels

Unsplash

NicePNG

Freepik



Hadley Hendrix



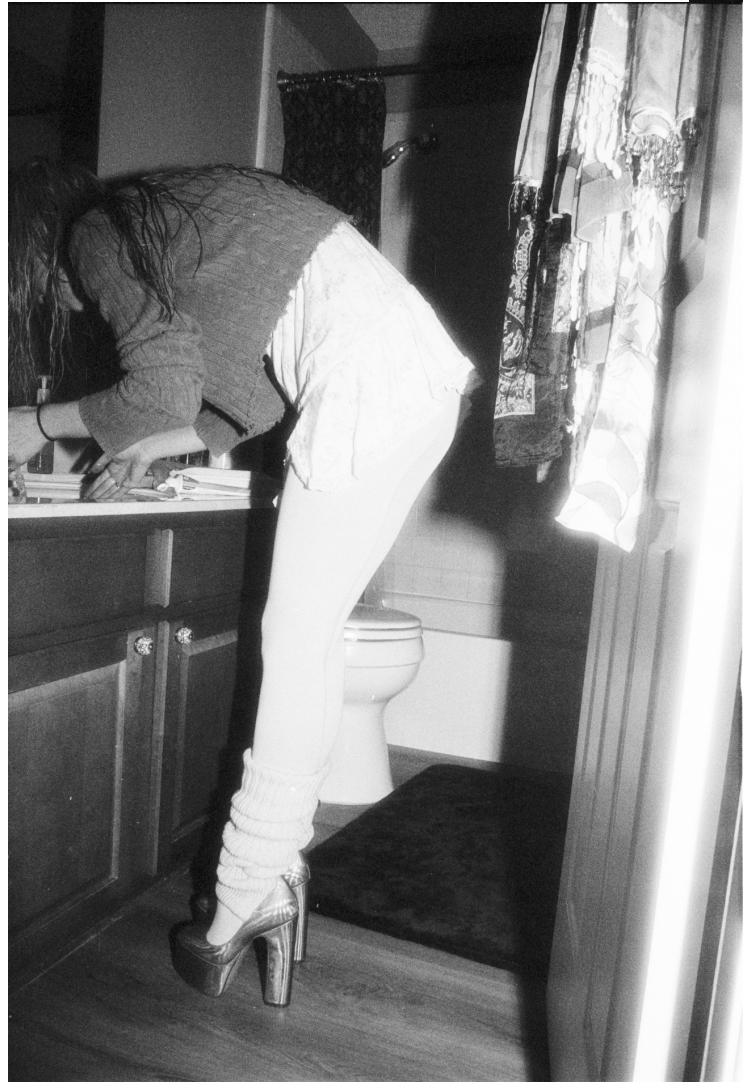
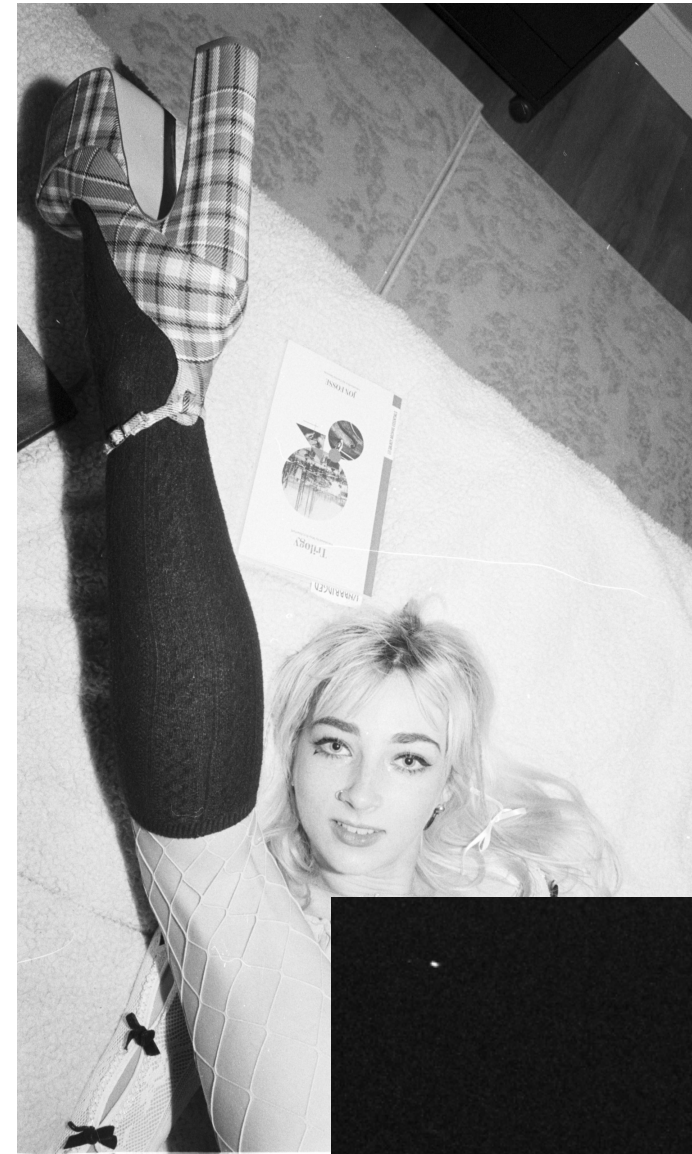
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ontact  
ME ♥



*Hadley Hendrix*