

\ \ /\*

## BETHANY CHAPPELL



\ \ /\*

BETHANY CHAPPELL



Selected Works

# Before We Begin

For me, I see the ever-growing capabilities of design as a link between communication and innovation. What draws me into playing a role in this field is the desire for resolution through the broadest combinations of thinking and taking action. Since being introduced to the creative industry, I've found myself to be more curious and less limited in my view of the world around me. Looking ahead, my current ambition is to further my proficiency in digital landscapes by exploring the relationship between visual language and technical capabilities.

This book contains a curated selection of some of my proudest work over the past few years. These works range from

student projects, internship tasks, and personal explorations.

When it comes to my creative workflow, I've learned that the most engaging conversations come from an exposure of the 'dirty details' of the process. I find this increasing admiration for discovery captivating, and this enables me both in and outside of my design process.

With that being said, the intent of this book is not to expose my detailed process, but to showcase the final products. If you find yourself curious about a particular project, I'd encourage you to visit my website or behance portfolio to read more on it. Thank you for your time, and I hope you enjoy!

## RIGHT

Taken at Haystack Mountain School of Crafts, Deer Isle, MI. October 2014

 Boston, MA

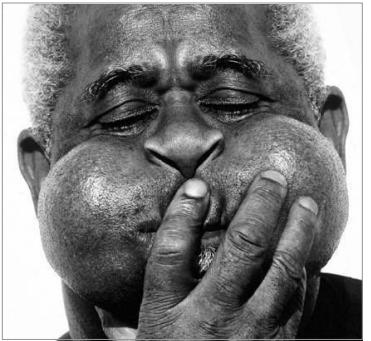
 401.741.7554

 [www.blccreative.com](http://www.blccreative.com)

 [blchappelldesign@gmail.com](mailto:blchappelldesign@gmail.com)



Bethany Chappell



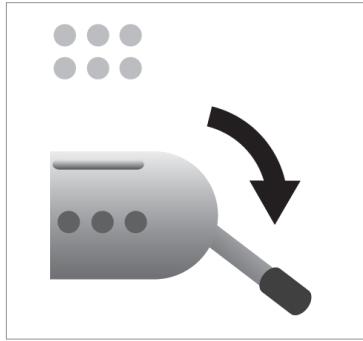
08 2-BEAT MAGAZINE  
Publication, Editorial Design



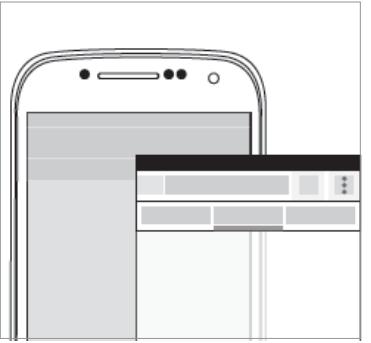
12 VINYL BOXED SET  
Publication, Editorial Design



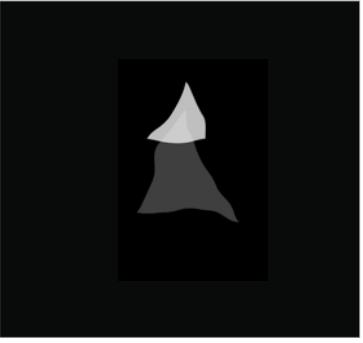
16 2024 BOSTON OLYMPICS  
Publication, Editorial Design



20 NESPRESSO POSTER  
Infographic, Poster Design



24 NATIVE APP SCHEMATICS  
Illustration, Visual Analysis



28 MUSIC VIDEO  
Animation, Motion Graphics



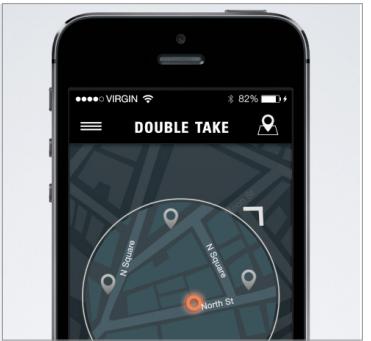
30 DMV SERVICE RE-DESIGN  
Animation, Service Design



34 PERCEPTION  
Sound Design, Installation,  
Illustration

“Identify your life’s core purpose and relentlessly follow that purpose to become everything you were created to be.”

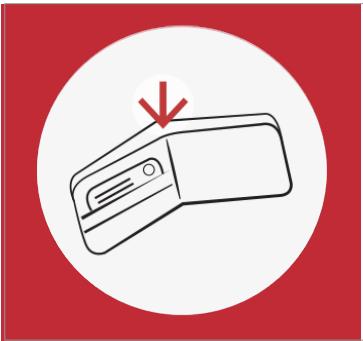
—Carmine Gallo



38 DOUBLE TAKE APP  
Interface Design



42 BAYBOUND APP  
Interface Design



46 LOAN CONTROL  
Web Design, App Design



50 WAYWARD BOUND  
Web Design, Editorial Design,  
BFA Degree Thesis

# 2-BEAT Magazine

Format	Editorial Design
Date Completed	Spring 2014
Last Modified	Spring 2015
Project Duration	6 Weeks
Size	9.5" x 12"
	33 Pages

2-beat showcases the powerful influence of jazz on musicians across the globe. It is a publication that seeks to spread that influence and culture of jazz across diverse regions of the world, fulfilling the needs of jazz enthusiasts, upcoming musicians, composers, and record collectors. Acting as a definitive source for jazz culture trends, the quarterly issues will touch on the evolving and diversifying jazz scene with originality and independent opinion among today's crossover appeal of all genres of music for the more discerning fan.

The magazine project not only showcases a grasp on typography and lay-

out, but also stands as the first project that I felt confident about experimenting with new visual styles in editorial design. With that, the theme of jazz music that I focused on gave me the chance to combine interests with design and my past involvement in jazz. This also gave way to a new opportunity, where I conducted an interview with my past jazz band director and included the transcript as a featured article in the magazine. Overall, this piece displays one of my first creative leaps as a designer and integrates multiple levels of interest and skills.



**Issue #01**

10 Re Readers sound off on what they want out of this mag  
12 Release Notes Behind the Scenes of this issue  
**Live it Up**  
24 Improvisation Queue  
28 Rad, Radio & Boost or Bust  
32 Star Power  
34 Gadget Labs  
36 How to Listen Now or Otherwise  
38 Dave Brubeck was the Middleman of 1954  
40 A Different Drum: Annex, Far East for the Old Song  
42 Behind the Tone Music

**Tune In**

45 New England Scene is Taking Over by Alissa Lohr  
48 Portland Little Big Town by JESSICA HALL  
50 The Jazz Loft Project  
54 5 Must-See Projects at the Beantown Jazz Festival  
56 Powered by Joy: A New England Connection in Cuba  
62 Joe & Vito's Newport Jazz Festival  
64 Interview with Diana Ross er... once upon a time

**Maestro in Training**

66 Compiling a Creative Art: What Duke Ellington's Renaming Reveals about Pugnacious and Playful  
68 First to Market  
71 Breaking Ground vs. Breaking Point  
72 Producing a Jazz Festival is Fun, but Never Easy by ANGELA STEAN

**Gadget Labs**

74 Rock: Free Your Music  
76 Do-Gooder Goodness Electronic Guitars Made from Oil Cans  
78 Jawbone Mini Jambox

**Jazz Notes**

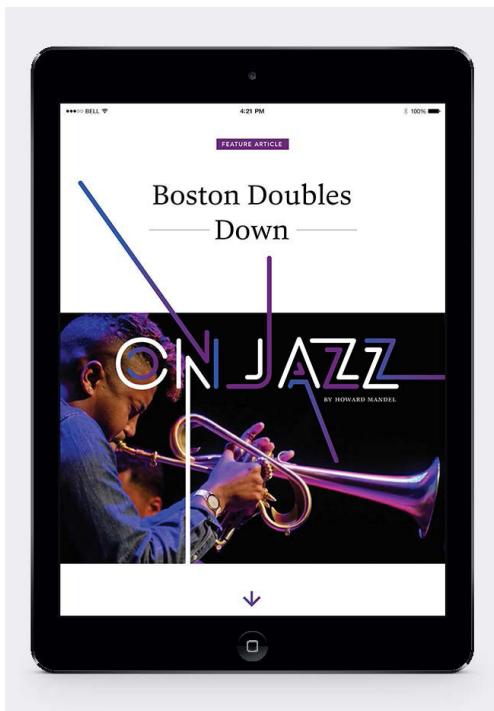
82 The Drummer Who Invented Jazz Basic Beat

**Contents**

84 The Cover Photograph by Paul Petty, Prop design by Michael Hugeman. Other credits for other images would go here too.

Editor in Chief, Bethany Chappell

The global journey of jazz is one of music's most remarkable stories. In this day and age, composers and musicians who practice jazz are spread all over the world, each location and demographic encouraging a diverse feel for the music. You are currently holding the first issue of a unique, new magazine, 2-BEAT showcases the powerful influence of jazz on musicians across the globe. We are a publication that seeks to spread that influence and culture of jazz across diverse regions of the world, fulfilling the needs of jazz enthusiasts, upcoming musicians, composers, and record collectors. Acting as a definitive source for jazz culture trends, the quarterly issues will touch on the evolving and diversifying jazz scene with originality and independent opinion among today's crossover appeal of all genres of music for the more discerning fan. 2-BEAT targets the relationship of the music with its audience around the globe, and addresses issues and interests of this constantly evolving genre on a global scale.



# Vinyl Boxed Set

<b>Format</b>	Packaging System, Catalogue Design
<b>Date Completed</b>	Fall 2014
<b>Last Modified</b>	Spring 2015
<b>Project Duration</b>	4 Weeks
<b>Size</b>	BOX 12.25" x 12.25" x 1.125"  BOOK 6" x 10" 28 Pages

By designing a boxed music album set, I gained experience in combining four major practices: branding, publication, systems, and packaging design. The glory of this project was that I wasn't only branding a band, I was branding my association with the band. The new aesthetic reveals not only the loud, wayward sound of the ska band Streetlight Manifesto, but also the sophisticated roots of jazz that the genre grew from.

This piece holds a significant place in my portfolio, not only because it

dives back into my former involvement in jazz performance, but because the content of the catalogue was pushed to be entirely reflective. The writing aspect required me to carefully consider the story that I had to tell, and I got to share a definitive part of my upbringing. In that sense, I realize that the band that I was packaging was only a vessel in my personal story, and the brand that I established came to represent my own image, as influenced by the jazz and ska scene.





VINYL BOXED SET



# 2024 Boston Olympics

<i>Format</i>	Editorial Design
<i>Date Completed</i>	Spring 2014
<i>Dimensions</i>	9.5" x 12"
<i>Project Duration</i>	6 Weeks
<i>Size</i>	33 Pages

The intent of this project was to propose an identity systems pitch for the 2024 Boston Olympic bid. The assignment scope included drafting a logo and a brand manual to represent the city.

As a resident and insider of the city's prospects, my aim was to showcase what's unique about our city on a global standpoint. Boston is a gateway for opportunities, especially for educational and career objectives. The city's growing faster than any metro area in the Northeast, and our tech, medical, and academic innovations are poised to lead the world economy of the future. This anticipated future is in the

hands of the students and young professionals who command their path, and Boston is a major stepping stone in the lives of a quarter of a million up-rising professionals each year.

So, why Boston? Because Boston breeds success. This energy and ambition is encouraged on both a national and a global scale, and it's the spirit we're looking to share. A quarter of a million college students reside in Boston and Cambridge, making us America's youngest major metropolis. College is the time to find yourself, and the educational atmosphere commands the experience that will shape your path.



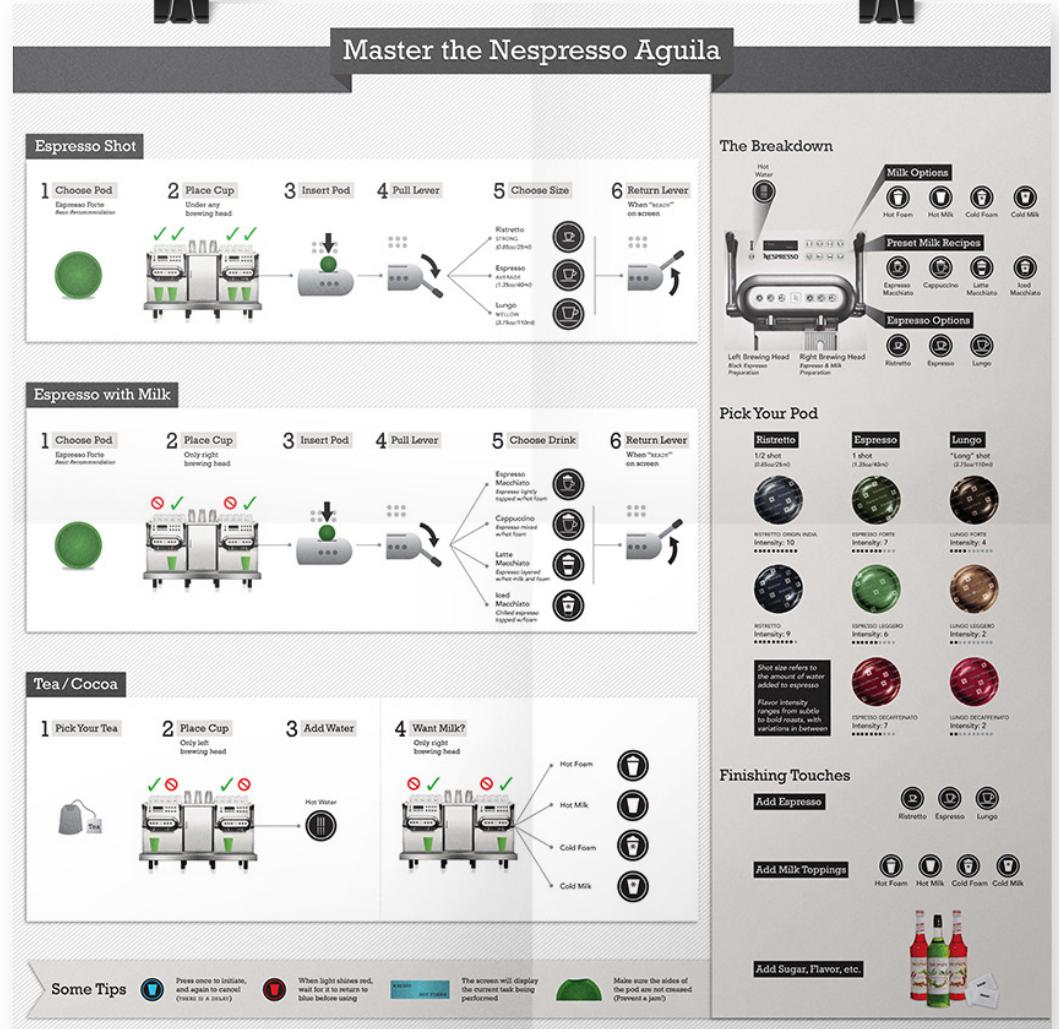


The goal of the Boston brand is to demonstrate Boston's capability, achievements, and future-focused ambitions.

# Nespresso Poster

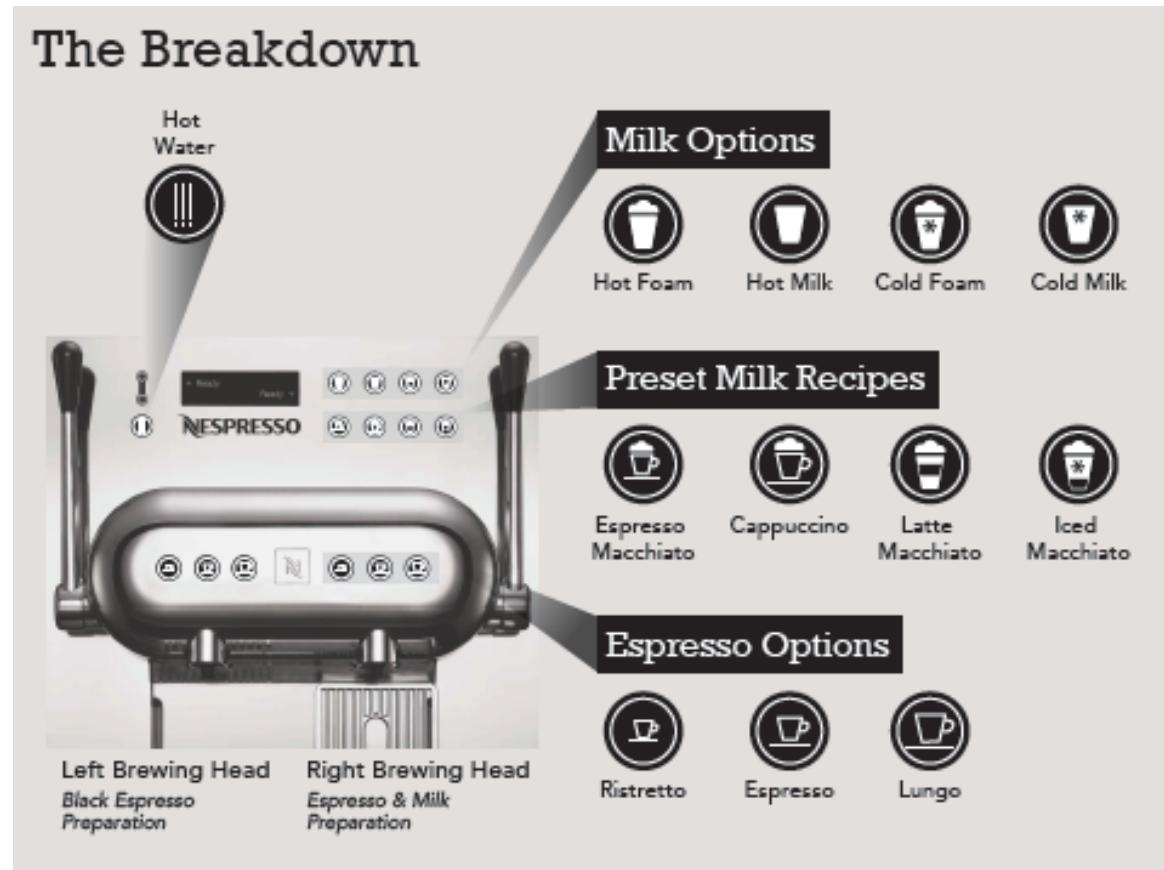
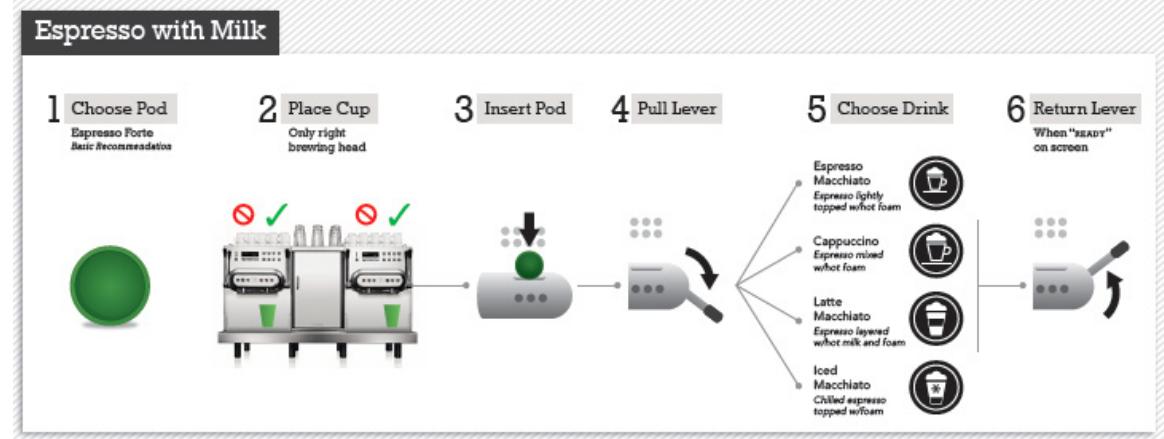
Format	Infographic, Poster
Date Completed	Summer 2014
Project Duration	2 Weeks
Size	20" x 20"

Designing an easy to use, instructional poster for the complex Nespresso Aguila machine was my first fun challenge during my internship at Fidelity Investments. Completed during my first week of work, the purpose of the task was to test my capability to identify complex information and restructure it in an easily digestible manner. For this project, I conducted interviews, tested drafts, and follow ups to determine the effectiveness of my process.



## Problem

Limit the time and interruptions taken during the workday to train employees and clients on the Nespresso Aguila.



## Pick Your Pod

Pod Type	Description	Intensity
Ristretto	1/2 shot (0.85oz/25ml)	RISTRETTO ORIGIN INDIA Intensity: 10
Espresso	1 shot (1.35oz/40ml)	ESPRESSO FORTE Intensity: 7
Lungo	"Long" shot (3.75oz/110ml)	LUNGO FORTE Intensity: 4
Ristretto	1/2 shot (0.85oz/25ml)	RISTRETTO Intensity: 9
Espresso	1 shot (1.35oz/40ml)	ESPRESSO LEGGERO Intensity: 6
Lungo	"Long" shot (3.75oz/110ml)	LUNGO LEGGERO Intensity: 2
Ristretto	1/2 shot (0.85oz/25ml)	ESPRESSO DECAFFEINATO Intensity: 7
Espresso	1 shot (1.35oz/40ml)	LUNGO DECAFFEINATO Intensity: 2

**Shot size refers to the amount of water added to espresso**

**Flavor intensity ranges from subtle to bold roasts, with variations in between**

The screen will display the current task being performed

Make sure the sides of the pod are not creased (Prevent a jam!)

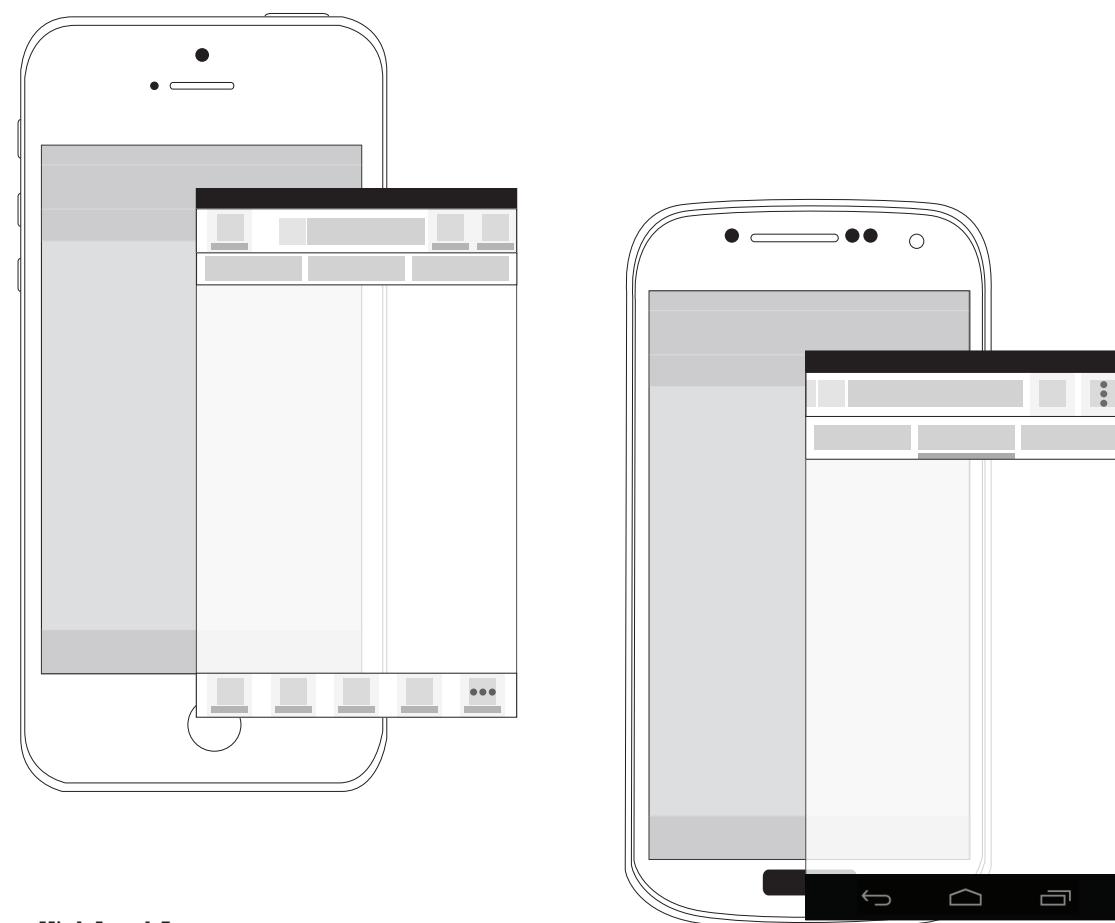
# Native App Schematics

Format	Illustration
Date Completed	Summer 2014
Project Duration	2 Days
Size	Legal

While working with a team of Information Architects at Fidelity, I studied cases and patterns of mobile and desktop views for user task flows of the company's applications. This was in preparation for the team's freshly launched project of redesigning the products in a responsive solution. This "Multi-Device Strategy" included a hybrid application for mobile—a developed web app in a native shell. In order to fully develop this approach for mobile, the app design needs to adhere to both iPhone and Android systems. My part in this step was to

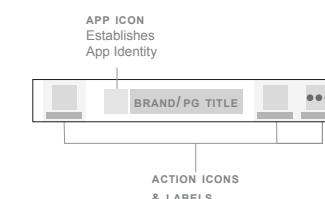
compile visual schematic studies that would assist the team in comprehending the navigational components of native (downloadable) apps that can overlap the code in each platform.

I believe that these studies are a strong addition to my portfolio because they reveal the degree of research understood for responsive and native application design. They also can be used as a resource to other developers considering the interactions of the nav bars among platforms.



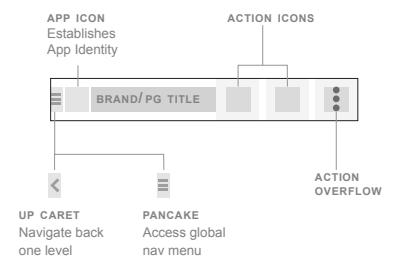
## High Level Access

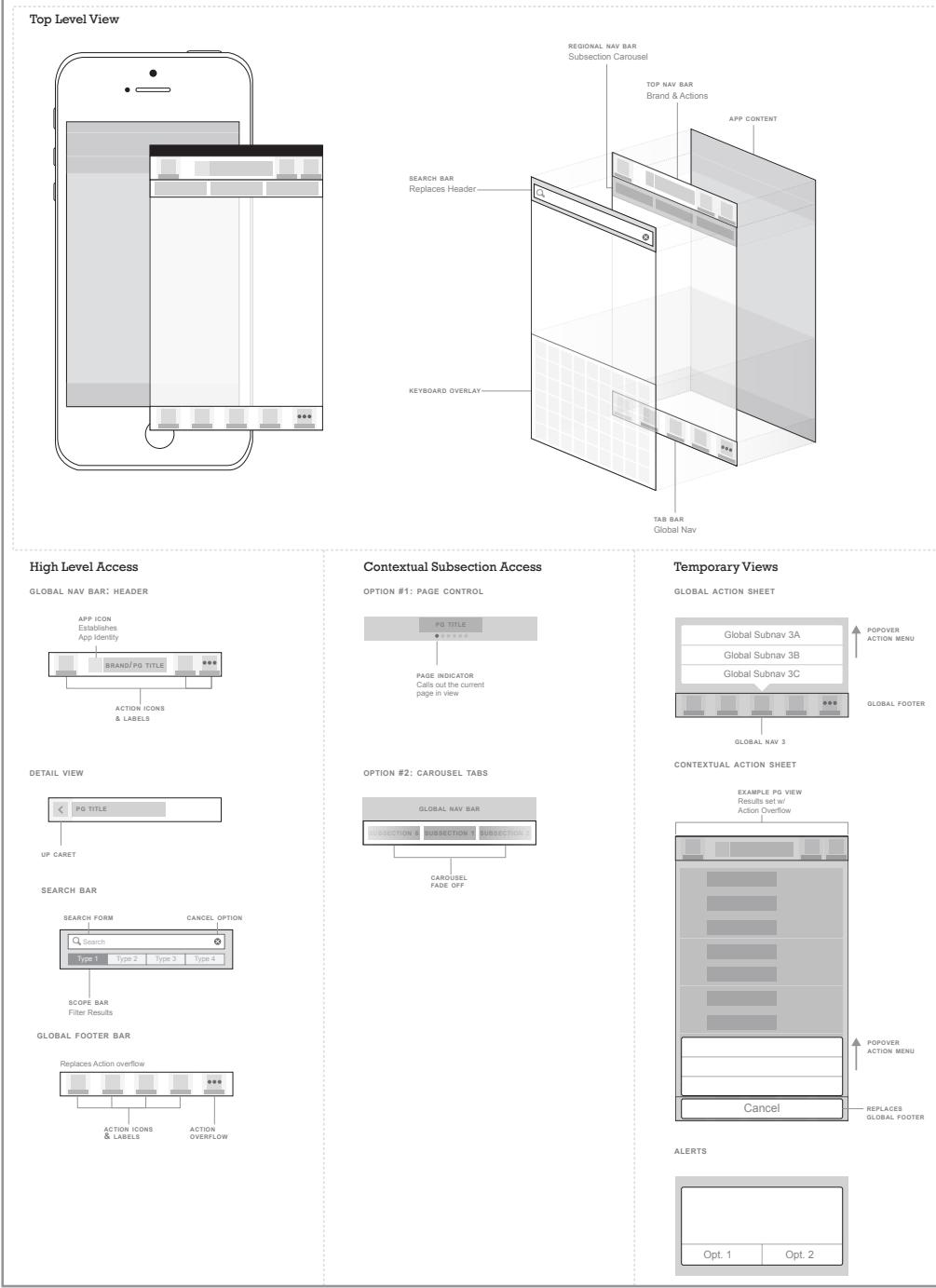
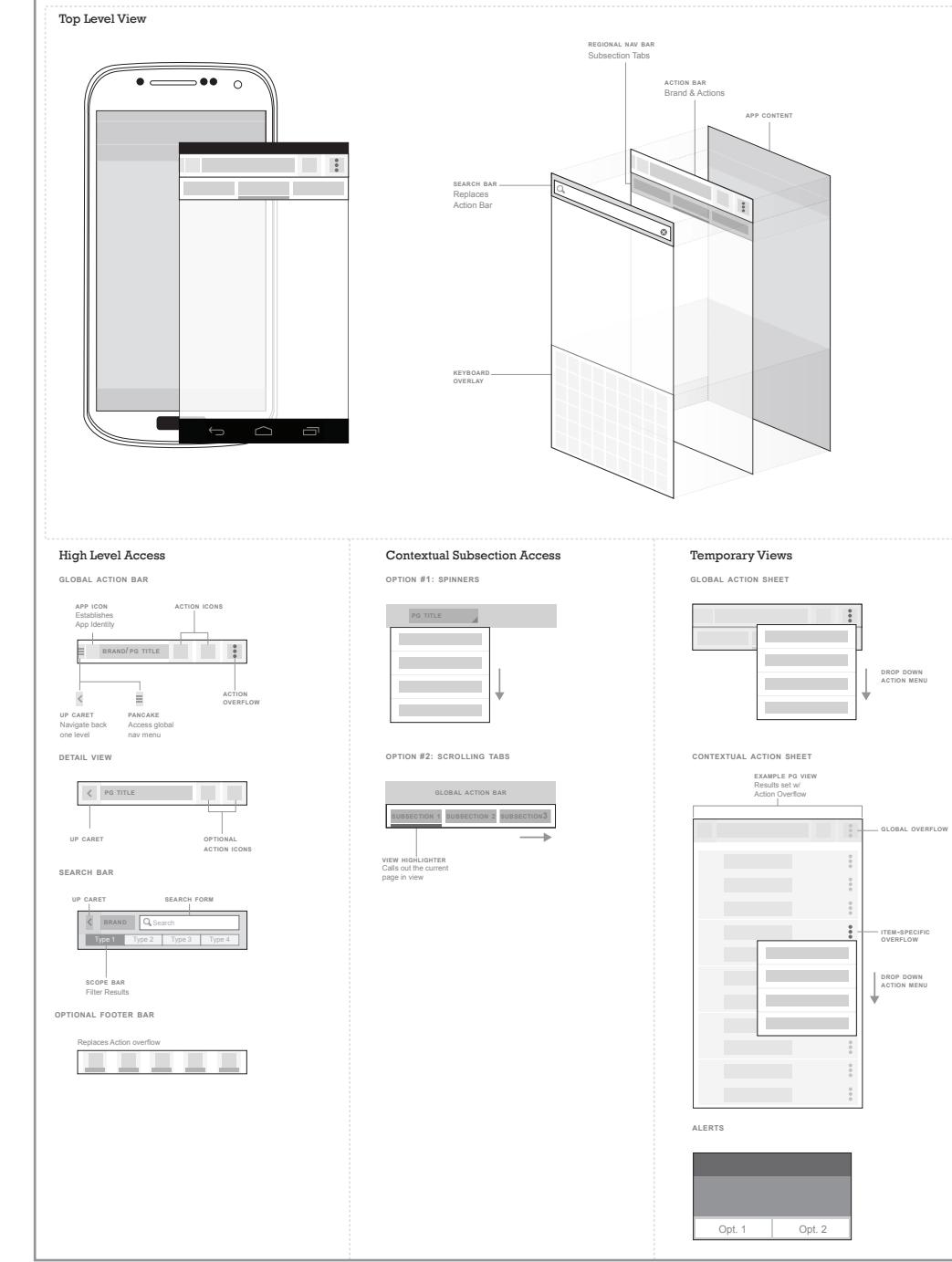
### GLOBAL NAV BAR: HEADER



## High Level Access

### GLOBAL ACTION BAR

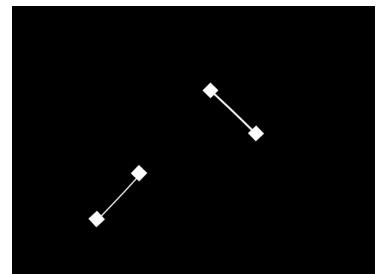
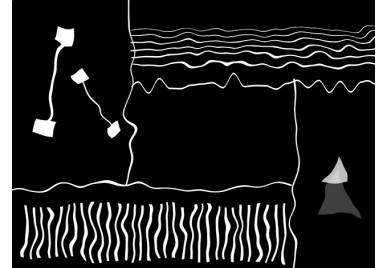
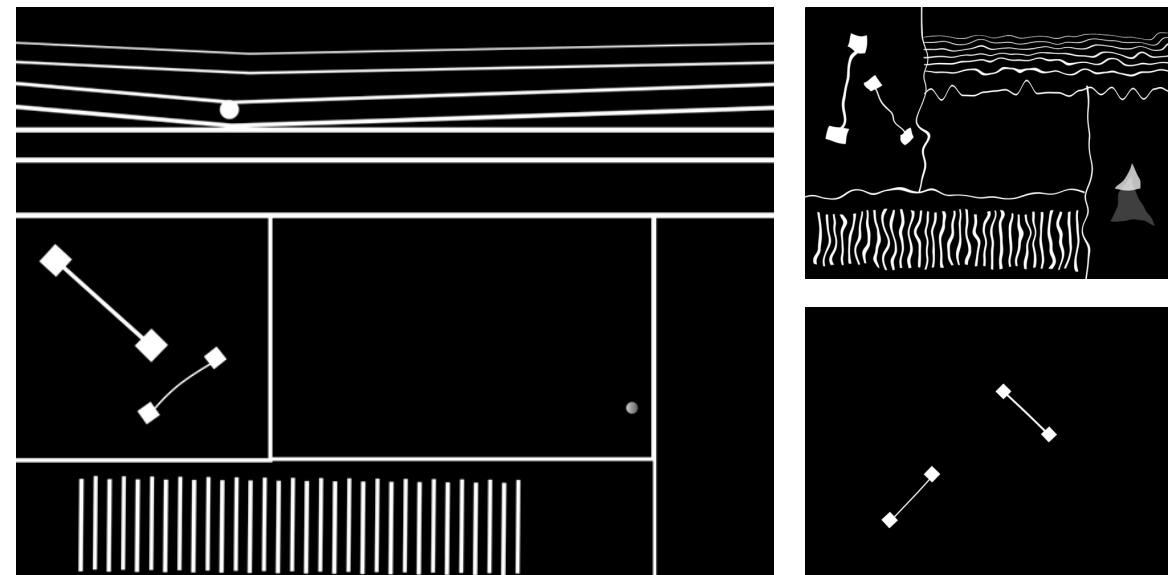
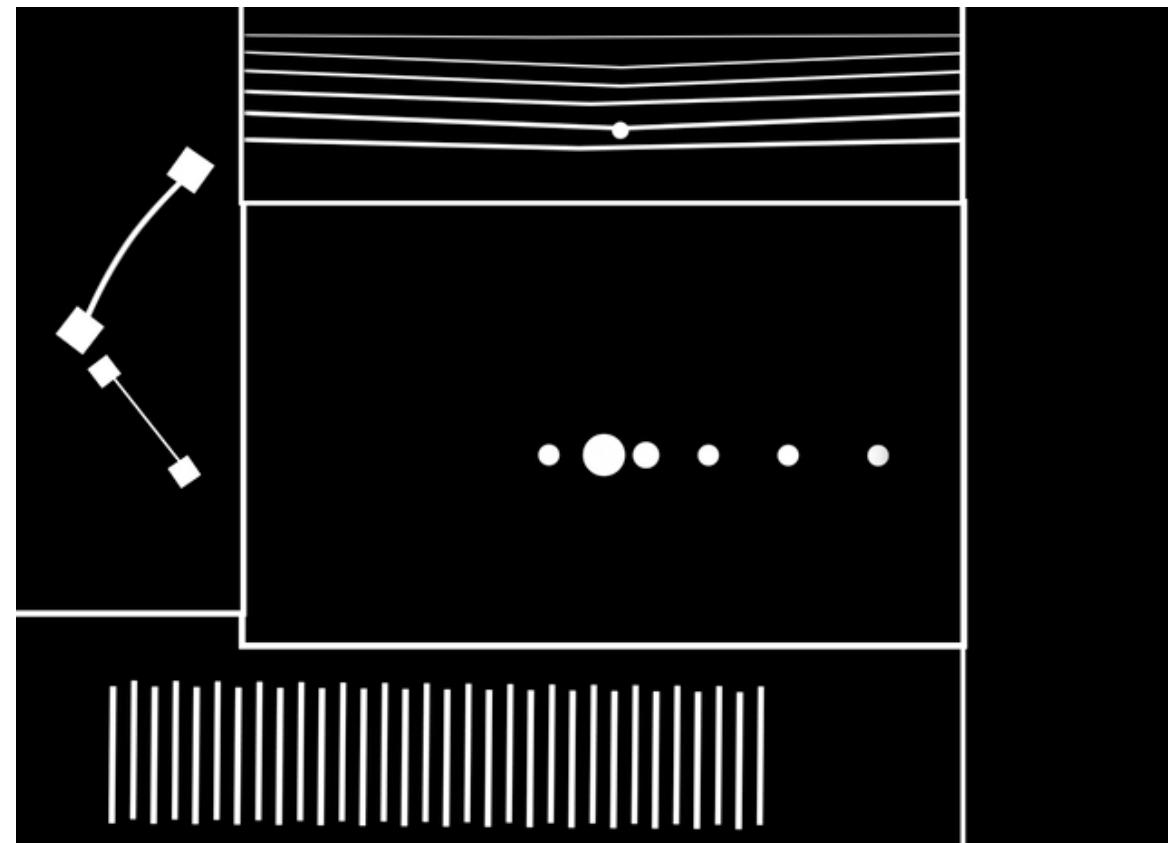
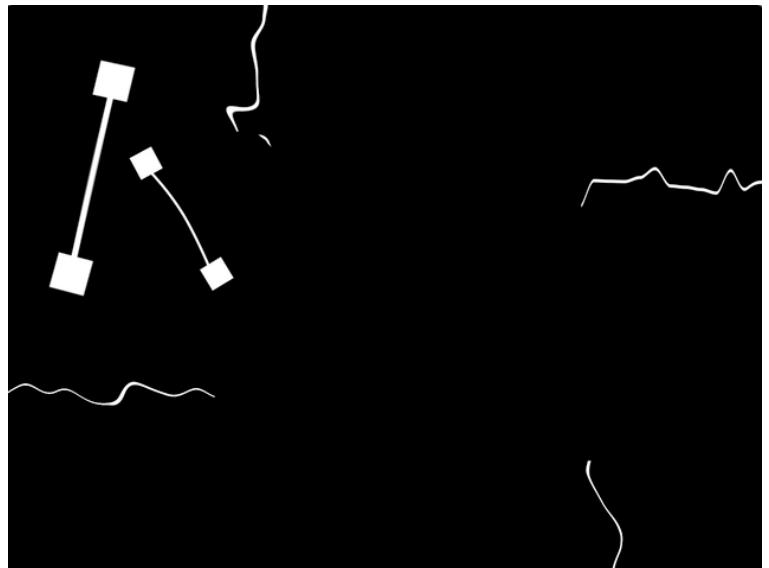
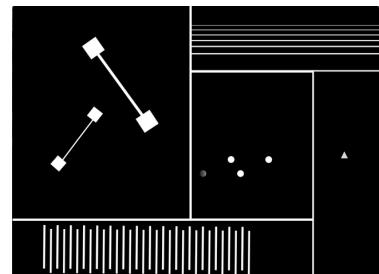


**iOS 7 Native Schematic****Android Native Schematic**

# Music Video

Format	Animation
Date Completed	Spring 2014
Project Duration	6 Weeks
Size	640 × 480 1:15 mins

This animation is purely experimental, with heavy influence from Japanese music videos. The project was fun and light, and adds another range to my experience in dynamic media. The animation was a challenge to represent an instrumental piece of music without any typography. This is a motion graphic experiment in response to the song "Lilies in the Valley" as performed in the contemporary dance film Pina.



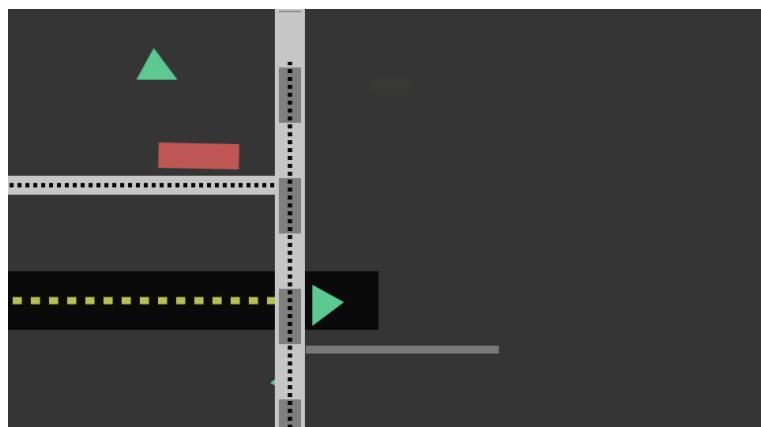
# DMV Service Redesign

<b>Format</b>	Animation, Promotion, Service Design
<b>Date Completed</b>	Fall 2014
<b>Project Duration</b>	6 Weeks
<b>Size</b>	960 x 540 2:00 mins
<b>Team</b>	Bethany Chappell Brittany Johnston Alex Norton

I'm excited to be including this piece in my portfolio, because it revealed to me my capabilities in animation and motion graphic design. Working in dynamic media is an area that I've had the confidence to do well in over the past year, but I hadn't actually taken the chance to fully invest in a project to take it to the next level until this animation. Watching the reel that I completed now confirms that I am capable of stronger animations in the future, which is an empowering thought.

In this Service Design project, the task

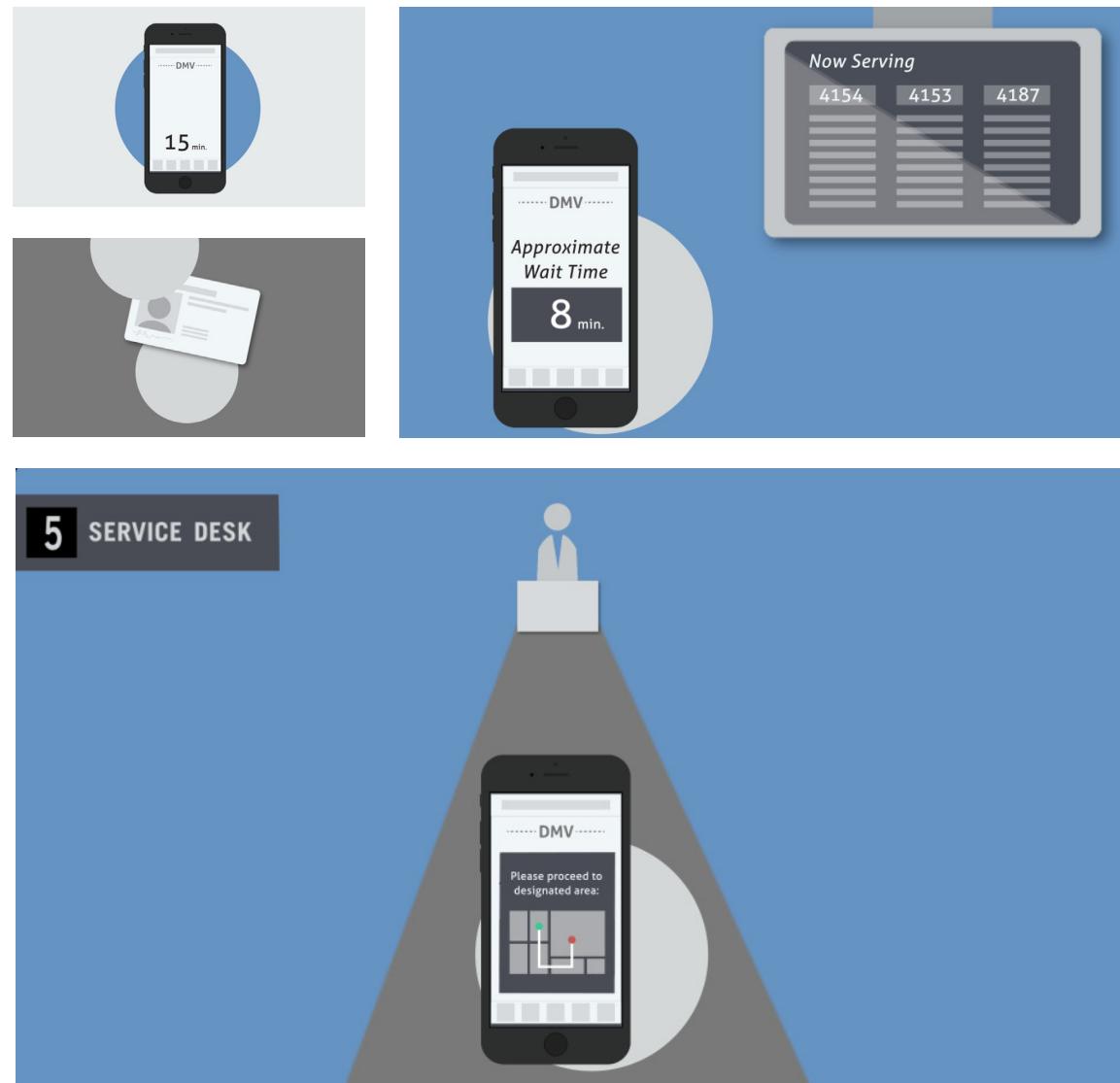
was to design [or redesign] a service and draft a video proposal identifying both digital and analog touch points. This project was a part of Design Research, a senior level course at MassArt where students work together in small teams to produce three separate design projects over the course of one semester. These projects reveal a considerable process to the final presentation through field research, user interviews, ideation, and revisions. The course addresses a need for team management, driven by the students to determine roles and deliverables.



**1 EMAIL NOTIFICATION**

**2**

**3 CHECK IN**



See it at:

[www.blccreative.com/work/dmv](http://www.blccreative.com/work/dmv)



My team worked together to address the overarching frustration of the Department of Motor Vehicles [DMV], and proposed an integration the current and rising capabilities of todays technologies. Together, we researched,

storyboarded, and designed visual assets to contribute to the final presentation. The final animation, done in After Effects CC, is my most significant contribution to the project.

# Perception

<b>Format</b>	Installation, Sound Design, Poster
<b>Date Completed</b>	Winter 2014
<b>Project Duration</b>	3 Months
<b>Size</b>	<b>SPACE</b> 5' x 8' <b>AUDIO</b> 5:20 mins

In June 2014, twelve of us from the Graphic Design department at MassArt participated in a ten-day student exchange to Japan through the Kakehashi Project: Bridge for Tomorrow. In response to our journey, the twelve of us put together an exhibition and designed pieces to display our collective experience.

Perception is a sensory exploration of different cases of emotion inspired by our travels. The experience is divided into four distinct phases, composed of audio collected throughout the trip.

This sound installation that stands alone from anything else in my port-

folio. This is my first self-driven experiment that was, at first, completely detached from the graphic design process. This piece was specifically designed for the space that it inhabited, and ceased to exist after uninstallation. As a purely reflective piece, the installation serves as an experiment to replicate these emotions evoked by my travels to Japan in a controlled setting, targeting our sense of hearing as our tool of comprehension. Working with audio and the installation process also opened a new door of working with arudinos, and peaked my curiosity in the programming realm.



**PERCEPTION**  
A Listening Experiment

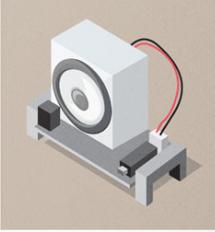
**1 PERPLEXITY**  
TOKYO Narita International Airport, Shibuya Crossing, Asakusa, Tokyo University of the Arts



**WHERE ARE WE?**

Jumping into a culture that's foreign from our own, the first phase aims to replicate the initial emotions evoked by "culture shock." The sequence of sounds opens with the intercom and landing from our flight in Narita International Airport in Tokyo. In a consistent state of perplexity, we travel through the city over the next two days in Tokyo, from walking across the street at Shibuya Crossing (arguably the busiest intersection in the world), to shopping in Asakusa and being welcomed at Tokyo University of the Arts.

**2 EXPOSURE**  
TOKYO Korg Inc. Gifu The Gifu Great Buddha



**HOW DO I DO THIS?**

The second phase touches on being exposed to new and compelling technologies, and viewing things we were familiar with from home in a different context. Most of the sounds came from Korg's presentation by their industrial designers. They showcased some of their new products, such as their collaboration with littleBits to design the Synth Kit, a modular synthesizer gadget to create music combinations.

**3 IMPRESSION**  
TOKYO Downtown Shibuya NAGOYA Nagoya Castle



**WHAT IS THIS?**

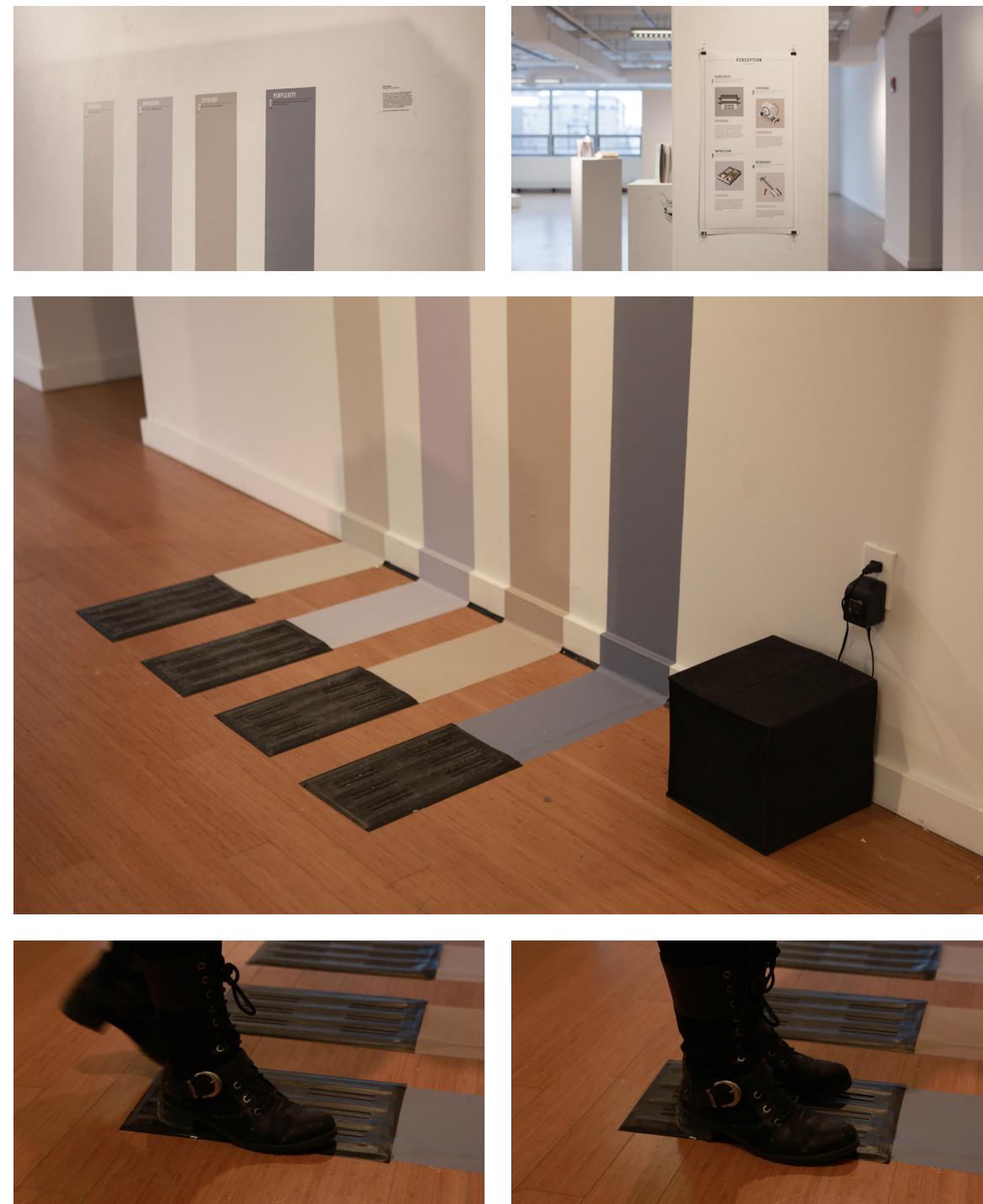
Experiencing a tour of Japan's culture shaped an impressive reflection of their capabilities for us, with certain moments that we're not likely to forget. Not only will we remember what we saw and learned, but also what we experienced together. The food, in particular, was an adventure in itself. In the third phase, the sounds are focused on us and our reactions to smells, tastes, and understandings.

**4 REVERENCE**  
TOKYO Kakehashi Project Orientation



**CAN I BRING THIS HOME?**

Throughout the trip, we were given a handful of powerful demonstrations of traditional music, artistic performances, and creative work flows. The final phase rewinds back to one of our first nights in Japan, with a performance by Tsugaru shamisen player Shô Asano.



# Double Take App

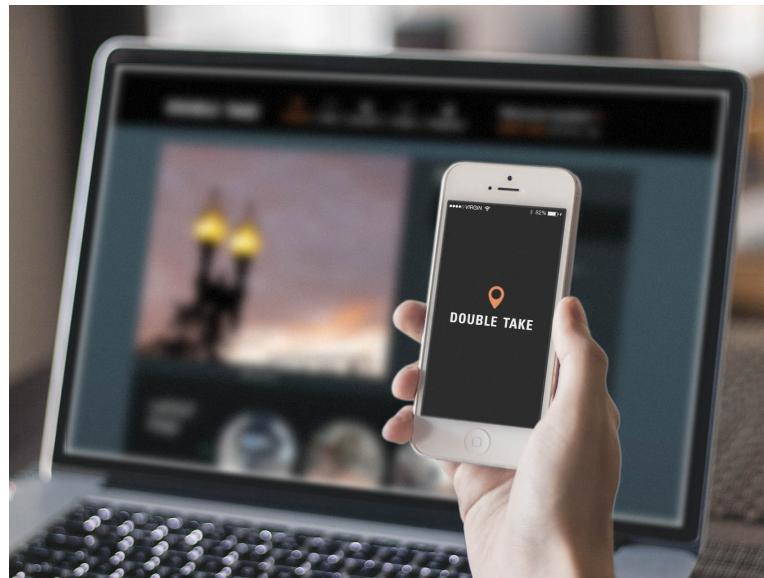
Format	Interface Design
Date Completed	Spring 2014
Project Duration	6 Weeks
Size	iPhone/Web

The Boston Neighborhood Project is an ideal example of a fully fleshed out design process, starting with significant research on the area of concern, to a product design in response to those findings. It was a project that I felt successfully removed from biases and delivered a unique perspective in my result.

The scope was to pick a neighborhood in Boston, and get lost in it. Through field research and the concept of psycho-geography we ex-

plored our surroundings, talked with the locals, listened to their stories, and researched the appeal of the neighborhood. The multi-platform application, in response, was inspired by what we found.

Stemming from the culture and personality of the North End in Boston, Double Take is inspired by unexpected findings; an appreciation for the "little things" you find while heading somewhere else. Double Take serves as an interactive repository for found

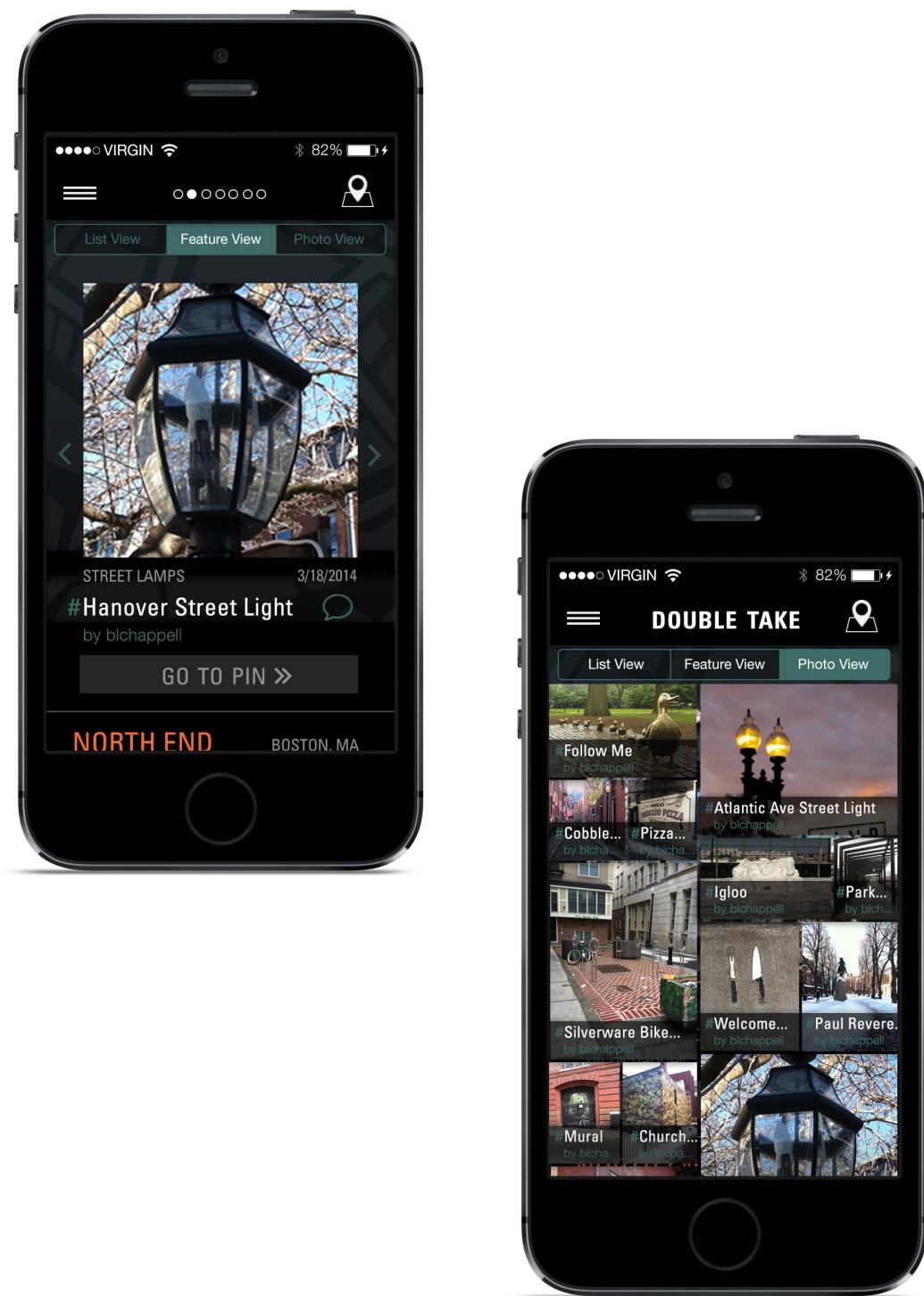


art, public art, or anything in between that peaked your interest enough to slow down and give appreciation. Share and discuss unique sites or artifacts with others, and map to other must sees in your area. The app invites smartphone users to document

moments and groups them together by neighborhood to share the appeal of that area with other users.

The native app is a simple way to capture the moments and sites as they present themselves, while the website

invites users to create profiles and explore deeper into the pins. The site is where artists and be recognized and promoted for their public works, and users can update and find events and pins in their neighborhood.

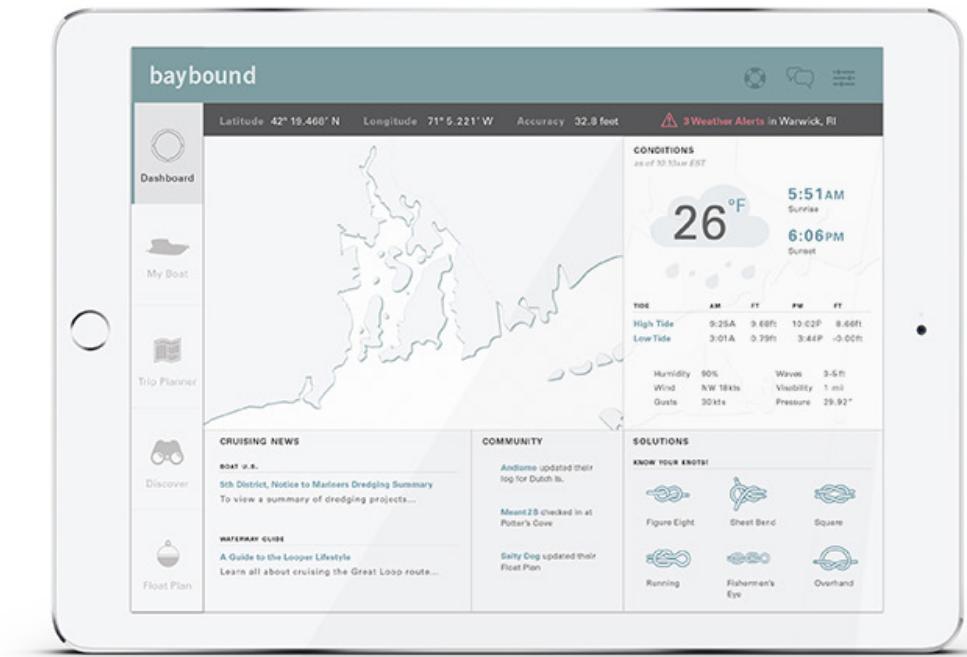


# Baybound App

Format	Interface Design
Date Completed	Spring 2015
Project Duration	3 Weeks
Size	Tablet

This project was self-initiated, inspired by my first interface design project at MassArt. This first project was an interactive visual database titled 100 Anchor and Mooring Spots in Narragansett Bay. In this, I mapped out 100 coordinates on the bay in Rhode Island in anchorages that I was familiar with from boating. Training my focus on recreational boaters—a community and summer lifestyle that I grew up with—I revisited my research from this project a year and a half later. What my research informed me of was the opportunity of targeting this demographic, simply because there are hardly any appealing applications out there yet that benefit this hobby.

This is easily stands as one of my favorite projects so far, as it roots to my personal interests and can therefore speak strongly about the grounds that the project is built on through experience. This new app, titled Baybound, is a tool to view information regarding the user's local waterways. The intent of the app is to be used as a resource to display essential information, and to promote safe practices in recreational boating. The home screen hosts a dashboard that gives information that the user would usually have to listen for reports on over their VHF radio. This includes a map of your current location, weather conditions, cruising



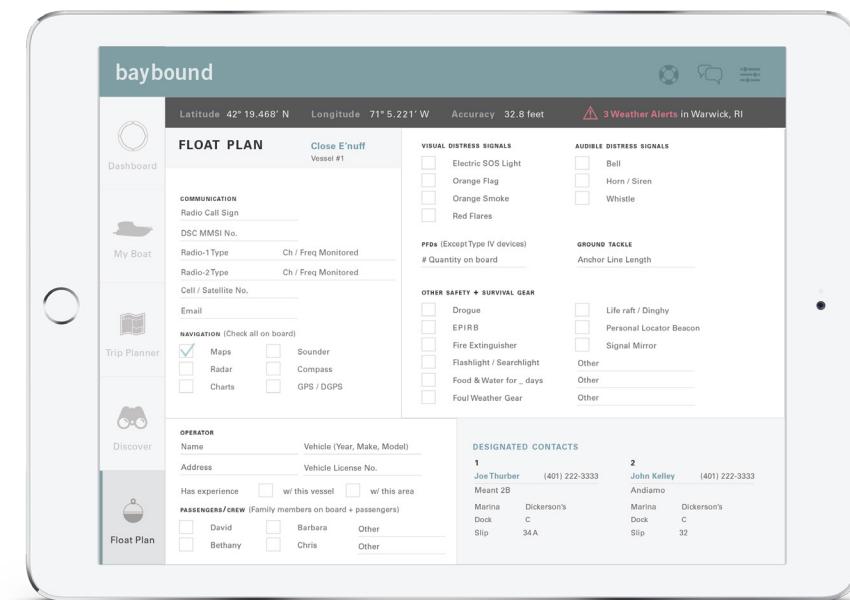
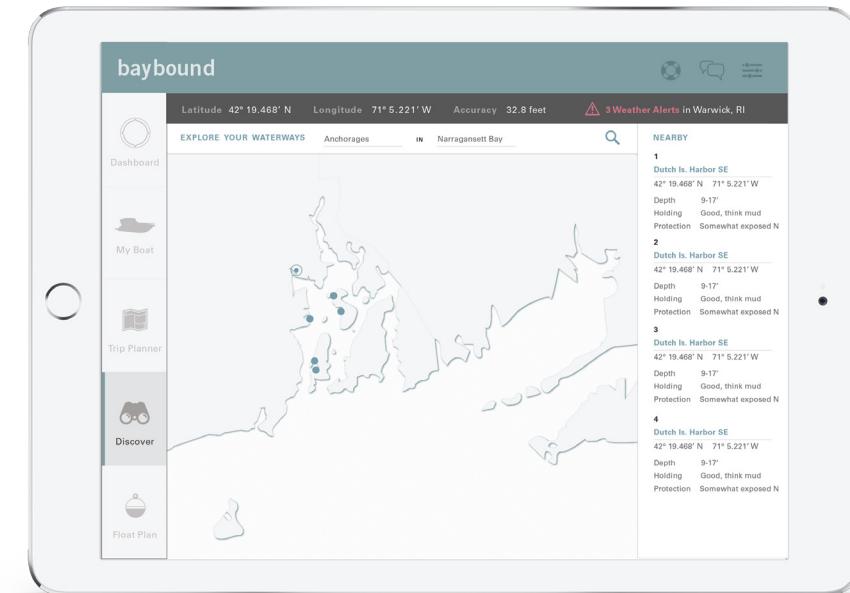


news, community, and quick-solutions.

With that, the main app features the chance to log your boat and trip information, plan out way points on extended trips, explore accommodations around your waterways, and maintain an updated float plan.

The float plan is one feature that I wanted to emphasize, because it's a safety precaution that many inexperienced boaters disregard. Created by the USCG, it's a document that records the safety equipment and persons on board, as well as marking the departing and arrival time on extended trips. It's meant to be given to a trusted neighbor to ensure that someone is aware you are away and meant to return at a planned time.

I visited some past neighbors at marinas to conduct user interviews, and gathered data on the best features to display on the tablet. When asked, the interviewees preferred the app to be in a tablet view over a smartphone. The overall opinion was that it would be helpful to view more information on the screen at once, over having to scroll or drill down in the smaller view. Regardless, my future ambition for this project is to build out a prototype for the smartphone and website.



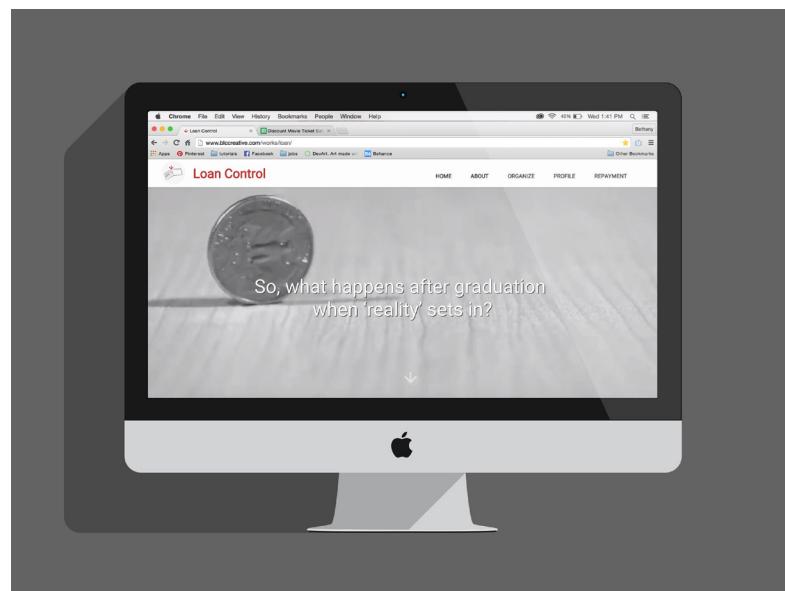
# Loan Control

Format	Interface Design, Web Design
Date Completed	Fall 2014
Project Duration	4 Weeks
Size	Web

One of the most powerful lessons that I learned while interning at Fidelity Investments was the essence of designing by placing yourself in the shoes of your demographic. Whether you fall within the target audience or not, considering a subjective approach can assist in designing for a specific user case and task flow in mind. This mindset in my workflow enabled me to design a multi-platform application responding to a need to educate millennials on repaying student loans. Fitting into my own target audience helped me consider all of the features

of the product that I would be most prone to using, and discarding the excess components.

Loan Control is a native tool that serves three needs: to inform, organize, and manage student loans. Targeting young adults ages 18-24, the site opens up a dialogue between a unnamed narrator and the user. The tone is kept light and casual, as a method to alleviate the expected dismay of the issue of understanding your financial situation. The experience is broken down in digestible fragments, with the overarching theme being reassurance.



INTRODUCING

# Loan Control

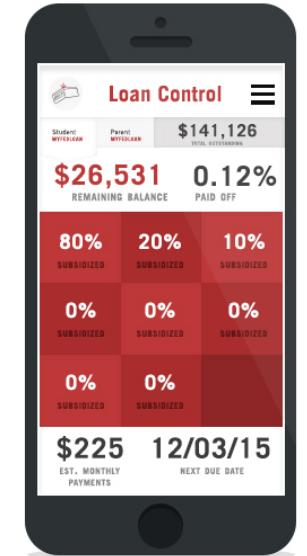
TAKE CHARGE OF YOUR MONEY, AND CLEAR OUT YOUR LOAN DEBT.

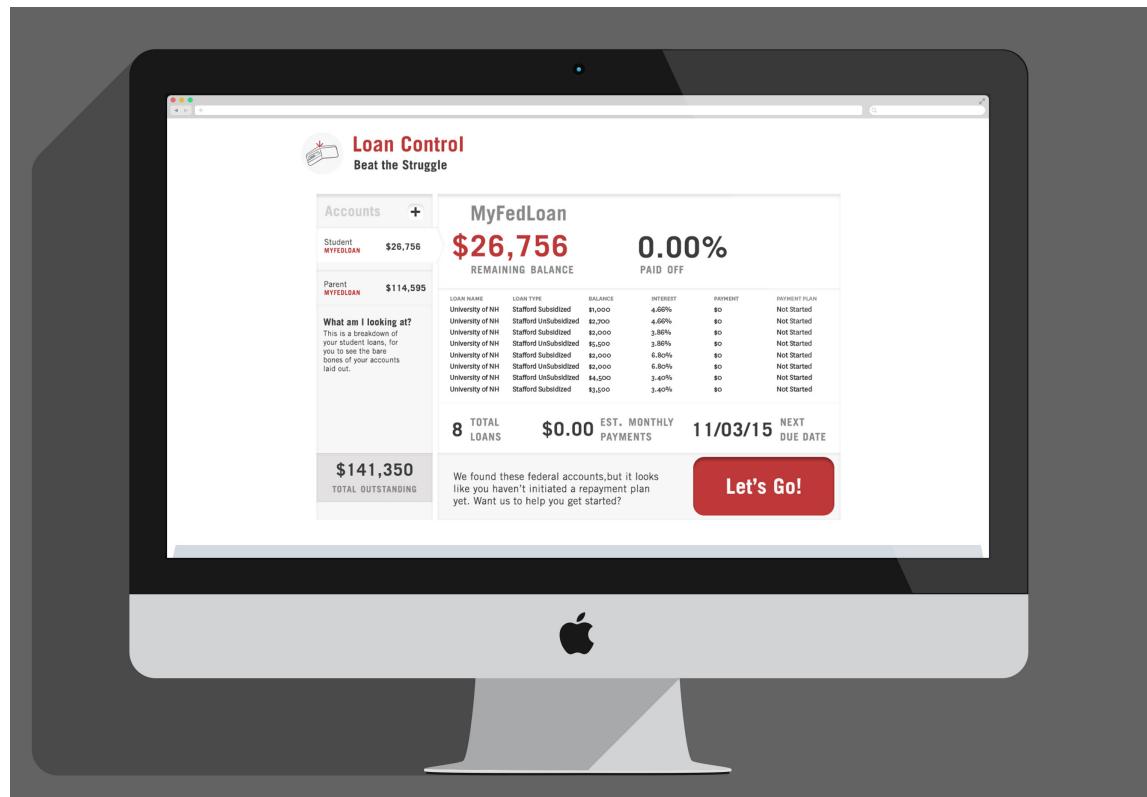
1. Get together a list of your loans
2. Uncover the info about that debt
3. Assess your debt situation
4. Let the magnitude of the debt sink in...

Reassurance that you can understand, and that you can break it down and pay it off.

In order to showcase all of the features of the app, I designed a promotion-

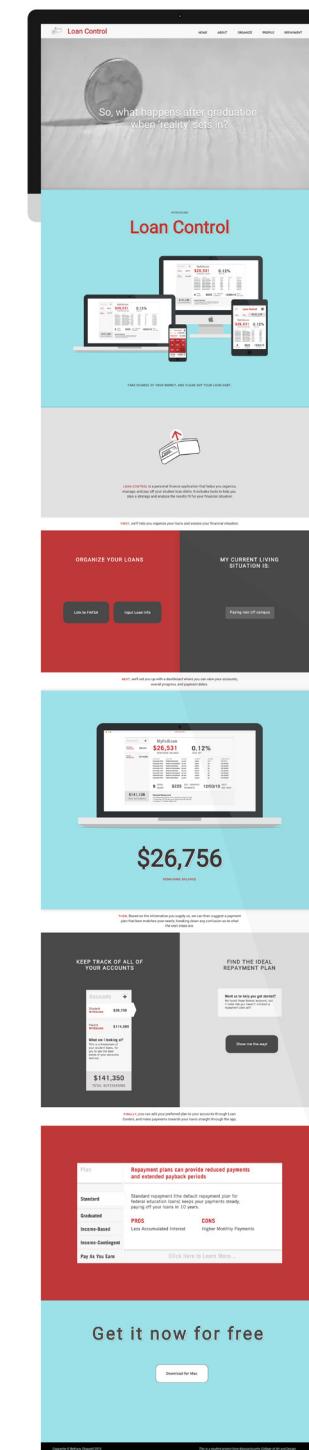
al website to introduce the tool and provide a mock source to download it. I also got to flex my coding muscles with this project, and had fun experimenting with interactive storytelling through a single scrolling experience.





See it at:

[www.blccreative.com/work/loan](http://www.blccreative.com/work/loan)



5. Break down any intimidation of what to do next
6. Offer a management tool to keep payments on schedule

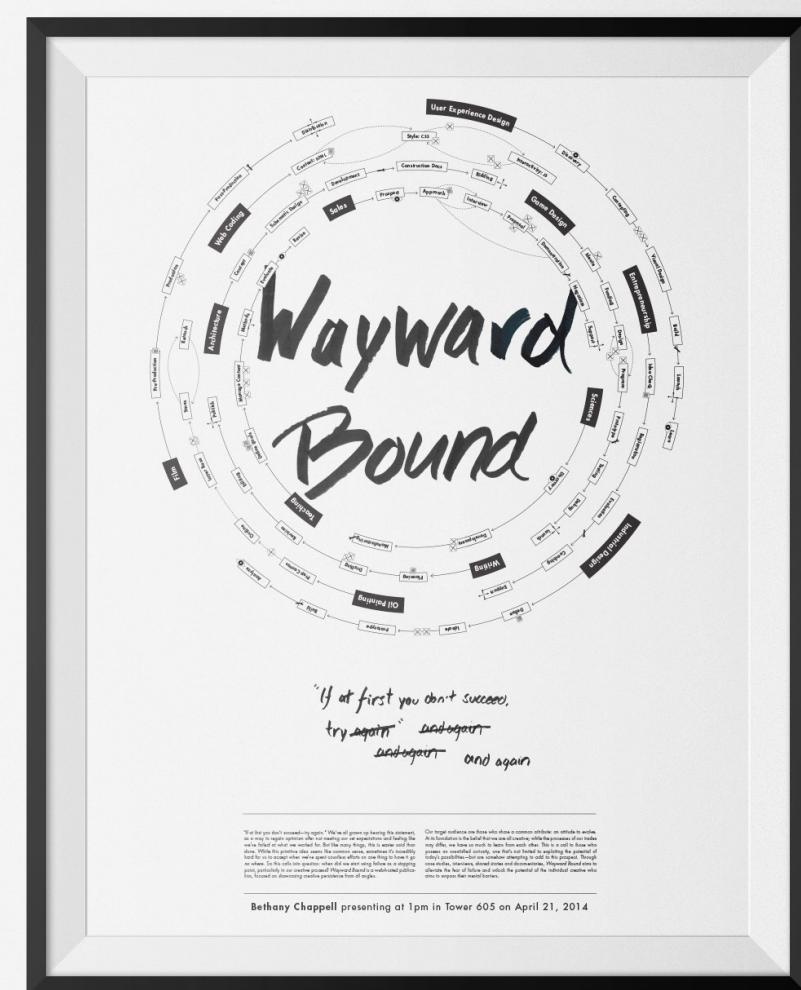
Provide your FAFSA login credentials and we'll login to nslds.edu.gov on your behalf and find your student loans.

# Wayward Bound

<i>Format</i>	Web Design, Editorial Design, UX/UI
<i>Date Completed</i>	Summer/Spring 2015
<i>Project Duration</i>	4 Months
<i>Size</i>	Web

"If at first you don't succeed—try again." We've all grown up hearing this statement, as a way to regain optimism after not meeting our set expectations and feeling like we've failed at what we worked for. But like many things, this is easier said than done. While this primitive idea seems like common sense, sometimes it's incredibly hard for us to accept when we've spent countless efforts on one thing to have it go nowhere. So this calls into question: when did we start using failure as a stopping point, particularly in our creative process? Wayward Bound is a web-hosted publication, focused on showcasing creative persistence from all angles.

Our target audience are those who share a common attribute: an attitude to evolve. At its foundation is the belief that we are all creative; while the processes of our trades may differ, we have so much to learn from each other. This is a call to those who possess an unsatisfied curiosity, one that's not limited to exploiting the potential of today's possibilities—but are somehow attempting to add to this prospect. Through case studies, interviews, shared stories and documentaries, Wayward Bound aims to alleviate the fear of failure and unlock the potential of the individual creative who aims to surpass their mental barriers.



See it at:

[www.blcccreative.com/work/wayward](http://www.blcccreative.com/work/wayward)

**Issue #4: The Fear of Failure**

"When did we start using failure as a stopping point, particularly in our creative process?"

"If at first you don't succeed, try again." "We all grow up hearing this, but it's so hard to do. We have expectations after not meeting our expectations and feeling like we've failed. Like many things, this is easier said than done. But failure is a common state."

**EDITOR'S LETTER**

**'U at first you don't success, try again'**

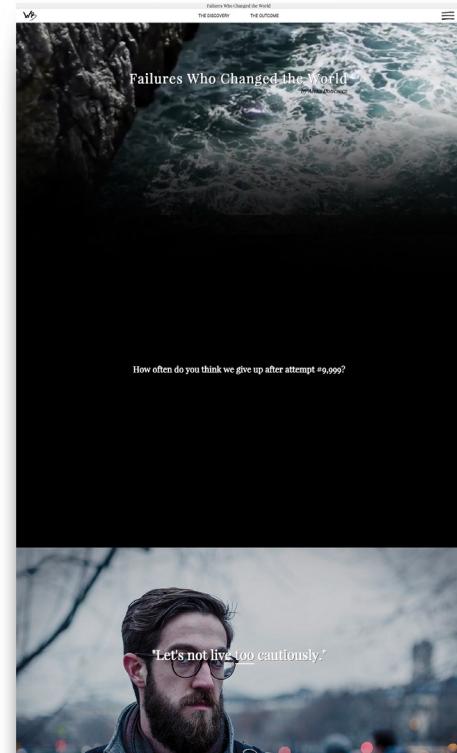
**"Let's not live too cautiously."**

**"Every week is a risk. Running a online business is difficult. It's not for people who are afraid to take some sort of inherent stability, because that does not exist."**

**"Perfection is boring. Getting better is where all the fun is!"**

**Wayward Bound**

© 2013 Ben Chappell  
A web-based publication focused on showcasing creative persistence.  
ISSUE #4 | APRIL 2013 | WAYWARD BOUND



A Degree Project x The Process

INTRODUCTION PREPARATION RESEARCH DIRECTION IMPLEMENTATION REFINEMENTS

## Preparation

Some of my favorite design projects are ones where successful designers that I admire focus all their efforts on uncovering the roots of a personal barrier in their life. For instance:

- ▷ Jessica Walsh's **[40 DAYS OF DATING]**
  - it was so relatable + provoking
- ▷ Tom + David Kelley's **[Creative Confidence]**
  - inspiring, motivational
- ▷ Randy Pausch's **[The LAST LECTURE]**
  - reflective, considerate

Out of all the people who I can thank for inspiration, these people have made the greatest impact on my ambitions.

They've got me thinking on my purpose, my capability, and my potential influence.

**PROGRESS REPORT 1**  
February 10th, 2015

I've spent the last few days reading the growing mound of books that I've been buying and checking out from the library that pertains to my topic of interest. The two books that have had my full attention are "Creative Confidence," by Tom + David Kelley, and "Fail Better: Design Smart Mistakes and Succeed Sooner," by Anjali Sastry + Kara Penn. I've been opening a lot of consideration and mind mapping on where I believe I'm heading with this study, and what my purpose is through it.

I've determined that my target audience are designers and creative folk who are struggling with finding confidence following a failure. My first step is to gather feedback and stories from others on my current area of study: fear as a barrier in the creative process. But, having sent out simple survey monkey quizzes before, I know that in order to provoke and gather the level of reflection that I'm looking for, I'll need to get a little more creative with how I present the questions.

Because I also want this project to serve as a vessel to experiment with increasingly popular areas of design, I'm trying something that I'm definitely not ready for. Yesterday I started coding a website to host my questions, using a form submit to gather my stories. Sounds like a simple task for a web designer.

**Creative Confidence**  
UNLEASHING THE CREATIVE POTENTIAL WITHIN US ALL  
by TOM KELLEY  
BESTSELLER, AUTHOR OF THE ART OF INNOVATION  
& DAVID KELLEY  
PRESIDENT, IDEAS & STRATEGY & DESIGN

**Journal Excerpts**  
Click to read the full entry.

For my degree project, I had decided on examining the importance of failure in the creative process.

Wayward Bound serves as my final degree project towards my BFA at MassArt. I was led to designing a publication in response to researching topics on creative persistence, ambition, and fears as mental barriers to success. I spent a majority of the semester trying to answer questions like, "Why aren't more creatives willing to take higher risks in their work to push themselves?" and, "What could drive someone to be more confident in their capabilities?" Instead of trying to answer these curiosities on my own, I instead worked to create a vessel to open up a conversation on these themes.

Once my direction was intact, I went forward with implementing a website to host the publication. While I am a huge advocate for the beautifully

printed magazine, I hoped to explore the potential of using dynamic media to enable a story. Through this, I got to also expand my skills in web development by using CSS and JavaScript to add elements to each article view to test the experience of reading online content.

.....  
Thank you  
.....

