

Graphic Design Portfolio

Jay Wilson

Graphic Designer

2023

TABLE OF CONTENTS

AMETHYST BAY -

8

BRANDING

PASTA AMORE -

12

BRANDING

PACKAGING

PASTA AMORE WEBSITE -

18

BRANDING

WEB DESIGN

UPPER CRUST BAKERY -

20

BRANDING

LOGO DESIGN

DROP THE MIC PRODUCTIONS -

30

BRANDING

LOGO DESIGN

FLYING COLOR GRAPHICS -

36

BRANDING

LOGO DESIGN

PROJECT JAY -

42

BRANDING

LOGO DESIGN

MAGAZINE SPREADS -

46

SCIENCE MAGAZINE DESIGN

ARTWORK -

52

GRAPHICS

PORTRAITS



ABOUT ME



Jay Wilson is a graphic designer, animator, musician, and audio/video engineer. He has experience with several different graphic and music software such as FL Studios, Photoshop, Illustrator, InDesign, Audition, and After Effects, as well as certification in Adobe Premiere Pro.





JAY WILSON

GRAPHIC DESIGNER

Phone: 904-536-5198
E-mail: graphicjay21@gmail.com
Website: graphicjay.com
Location: Middleburg, Florida

SUMMARY

JAY WILSON IS A GRAPHIC DESIGNER, ANIMATOR, MUSICIAN, AND AUDIO/VIDEO ENGINEER. HE HAS EXPERIENCE WITH A NUMBER OF DIFFERENT GRAPHIC AND MUSIC SOFTWARE SUCH AS FL STUDIOS, PHOTOSHOP, ILLUSTRATOR, INDESIGN, AUDITION, AFTER EFFECTS, AND HAS CERTIFICATION IN ADOBE PREMIERE PRO.

PERSONAL

AGE // 24 YEARS
NATIONALITY // AMERICAN

SKILLS

WEB DESIGN
ANIMATION
LOGO DESIGN
GRAPHICS
BRANDING
VIDEO EDITING



PROFICIENCIES

PHOTOSHOP
AFTER EFFECTS
ILLUSTRATOR
INDESIGN
VSCODE
PREMIERE PRO



ACHIEVEMENTS

2018 - 2023
SOUTHERN NEW HAMPSHIRE UNIVERSITY

ACHIEVEMENT:
STUDIED/CREATED GRAPHICS AND ANIMATIONS FOR 5 YEARS

2016
WESTSIDE HIGH SCHOOL

ACHIEVEMENT:
CERTIFICATE OF EXCELLENCE FOR CAREER AND TECHNICAL EDUCATION

2012 - Present
SELF-TAUGHT

ACHIEVEMENT:
LEARNED SOUND ENGINEERING AND AUDIO PRODUCTION

2022
SOUTHERN NEW HAMPSHIRE UNIVERSITY

ACHIEVEMENT:
LEARNED WEB DESIGN AND WEB CODING IN HTML, CSS, AND BOOTSTRAP

EDUCATION

2012-2016
HIGHSCHOOL DIPLOMA

ACQUIRED:
WESTSIDE HIGH SCHOOL, 5530 FIRESTONE RD, JACKSONVILLE, FL

2018-2023
BACHELOR OF ARTS:
GRAPHIC DESIGN & MEDIA ARTS

ACQUIRED:
SOUTHERN NEW HAMPSHIRE UNIVERSITY, 2500 N RIVER RD, MANCHESTER, NH

CERTIFICATION

// Video Communication Using Adobe
Premiere Pro CS6

INTERESTS

GAMES // MUSIC DESIGN // 3D & 2D ART // VIDEO EDITING // 3D & 2D ANIMATION

Graphic Jay Business Card (Back)



Graphic Jay Business Card (Front)



To Whom It May Concern,

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Sincerely,

Graphic Jay



Amethyst Bay

RESORT & SPA

DESIGN: MAGAZINE AD

PURPOSE: BRANDING

TOOLS USED: ADOBE ILLUSTRATOR

TYPEFACE USED: ARIAL



Design Brief

The client for this piece was Amethyst Bay Resort & Spa and was made with the purpose to create an eye-catching magazine ad to help promote the reopening of a new spa location. When designing this piece, I wanted to focus on using the teal and purple colors from the client's provided style guide (as well as given typography) to help bring out key elements of the ad, such as using the teal color to make the tag line and the primary text detailing the grand reopening sale to pop out to the viewer as well as using the purple color to tie in the brand's logo for the header and footer of the magazine ad.

Alongside this, I also decided to use an alternate version of the client's logo (that was provided within the style guide) to help fit in well with the purple elements and add balance to the piece. Lastly, I decided to create a backside for the page that utilized the brand's signature purple with the Amethyst Bay logo centered in the middle to help tie the piece altogether.

AMETHYST BAY
Resort & Spa

Come and enjoy the breathtaking sights and comfortable suites at our beautiful island beach resort with our grand reopening sale!

Let all your stress melt away with our 50% spa discount! Enjoy massages, manicures, pedicures, full body treatment and more!

"Enjoy Your Stay By The Bay"

Address: 716 Amethyst Bay Boulevard, St. Thomas, VI 00802
Phone: 866-323-7070
Website: www.amethystbayresort.com

AMETHYST BAY
Resort & Spa

Amethyst Bay Resort & Spa Magazine Ad - Flat Design



Pasta Amore

FRESH & TRADITIONAL ITALIAN CUISINE



DESIGN: MENU/BROCHURE/TABLE TENT



PURPOSE: BRANDING/PACKAGING



TOOLS USED: ADOBE INDESIGN



TYPEFACE USED: KILNIC SLAB/GOUDY OLD STYLE

PASTA AMORE BRAND LOGO

PASTA AMORE PASTA AMORE

PASTA AMORE



#CF1C44



#0B9446



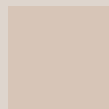
#5E1211



#7B573E



#543136



#D8C6B8



Design Brief

The client for the design pieces within this section was the Pasta Amore Italian Restaurant and is part of a three-piece branding & packaging project with the express purpose of both promoting the restaurant as well as helping promote the brand's mission statement for providing a warm atmosphere for families to enjoy traditional Italian cuisines through the use of these pieces.

For the Pasta Amore menu, I wanted to keep the brand's main mission statement of creating a warm atmosphere and traditional Italian cuisines in mind when designing the style for the menu. To accomplish this, I utilized the bright red and green colors from the logo and used imagery that focused on Italian cuisine. Alongside this, I also used the client's intended font from the provided style guide to help improve readability for menu items (such as adding spacing between header and subtext when necessary to help improve the balance between the typeface and the imagery within the menu pages).

The Pasta Amore menu brochure shares many similar design choices with the large-scale menu, such as the green and red color scheme and the focus on Italian cuisine imagery. This piece can serve as an alternative choice for menu design within restaurant locations or can be used as a take-out or catering menu. This design's main focus was towards simplicity and ease of access, allowing potential customers to take the menu with them and have access to both contact information and location for take-out or catering needs.

For the table tent design, I wanted to emphasize the warm, family-friendly, atmosphere that was part of the client's main mission statement. To accomplish this, I focused on design choices that would help emphasize a family meal deal special by utilizing the client's alternative font, using an alternative version of the logo to help create balance within the front and back of the table tent, and utilizing part of the Pasta Amore logo to help add bullet points detailing additional information about the family meal deal special on the back of the table tent.







Pasta Amore

FRESH & TRADITIONAL ITALIAN CUISINE



DESIGN: BRANDING WEBSITE



PURPOSE: BRANDING/WEB DESIGN



TOOLS USED: VISUAL STUDIO CODE



TYPEFACE USED: KILNIC SLAB/GOUDY OLD STYLE

WEBSITE URL: [HTTP://PASTAAMORE.US/](http://pastaamore.us/)

#CF1044



#0B9446



#5E1211



#7B573E



#543136

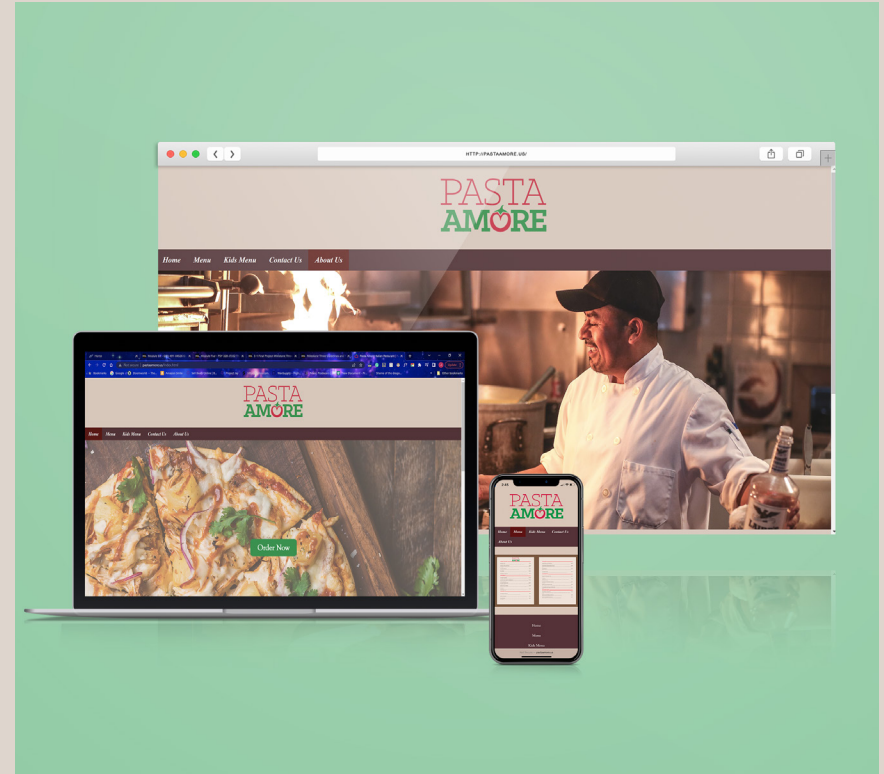


#D8C6B8

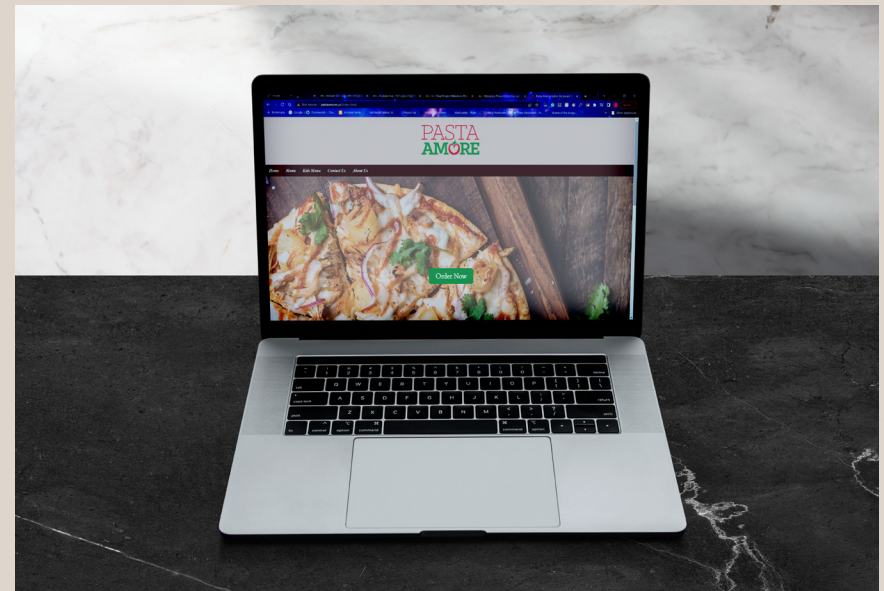
Design Brief

The client for this piece was the Pasta Amore Italian Restaurant and was made with the purpose to create a functional and eye-catching website for the restaurant. The website itself was designed within Visual Studio Code and applies many of the design choices from the previous three-piece branding project I created for them. The website includes a homepage that includes an "Order Now" button and several images showcasing items from the restaurant that leads directly to the menu when clicked. Two tabs lead to two types of menus, the regular menu and the kid's menu, both utilizing differing designs and layouts to help fit the theme of each respective menu.

Then there is the contact page, which provides the client's email, phone number, location, and hours of operation. Users can hover over both the email and phone number and click the links to directly call or email the restaurant with any questions or orders. Lastly, there is the restaurant's About page, which summarizes the restaurant's mission statement and what its users can expect when visiting the Pasta Amore establishment. The provided mockup gives an insight into how the website will be portrayed to the user within different device layouts, such as PC, Laptops and Tablets, and Mobile Devices.



Pasta Amore Website: Multiple Device Mockups



Pasta Amore Website: Laptop Display Mockup



Upper Crust Bakery

BAKED BREAD, PASTRIES, AND MUFFINS 



DESIGN: LOGO/STATIONARY ITEMS



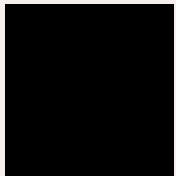
PURPOSE: BRANDING/LOGO DESIGN



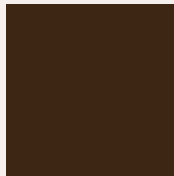
TOOLS USED: ADOBE ILLUSTRATOR



TYPEFACE USED: DELI CAKE/ ROBOTO SLAB



#000000



#3D2714



#A87E49



#DB953E



Design Brief

The client for the design pieces within this section was Upper Crust Bakery and is part of a three-piece branding & logo design project to help the client create an effective brand identity and effective brand message for their target audience. To accomplish this, the client wanted a logo that included the business name, a symbol that could be used to relate to the brand, and it had to be useable within various media formats (such as business cards, letterheads, etc.)

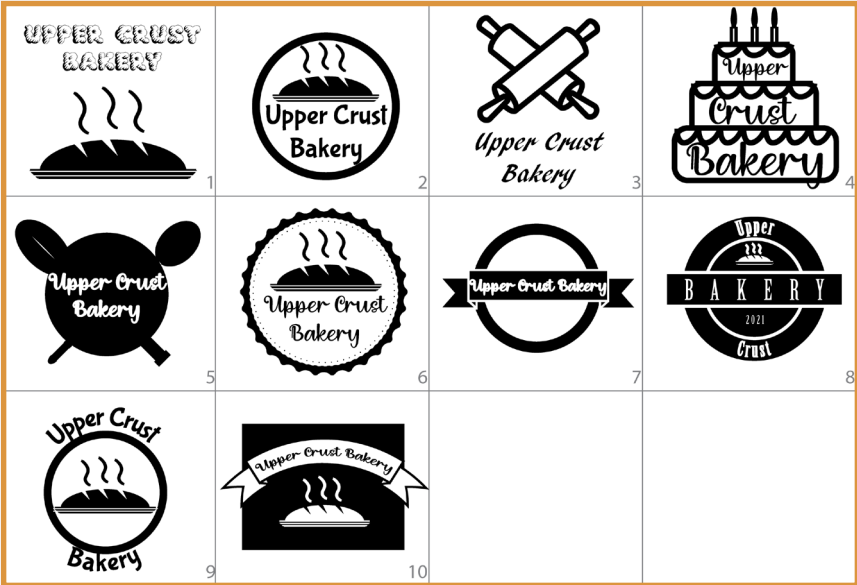
For the logo itself, I wanted to have elements that fit with the theme of the brand and complement the bakery aspects of the company. For this, I created a vector image of freshly-baked bread and worked around this idea. This led to me adding a typeface that was reminiscent of piping bags for the business name, smaller decorative dots to incorporate the dessert aspect of the bakery, and a ribbon-like backdrop for the logo to help add to the decorative elements and add balance to the piece. I then used a gold, black, and brown color scheme to help bring out elements like the bread and the business name in a creative manner. The design choices made for the Upper Crust Bakery business card showcase how the elements from the logo influenced the overall style of this specific media format.

For the envelope design, I wanted to keep the design simple but still focus on the design elements used in the logo. For this, I made the design focus solely on the logo itself by adding the logo prominently on both sides of the envelope while leaving room for other elements to be added to the envelope (such as postal stamps, information about who's receiving the letter, etc.). I also decided to make the envelope black for this mockup as it keeps in theme with the brand's color palette.

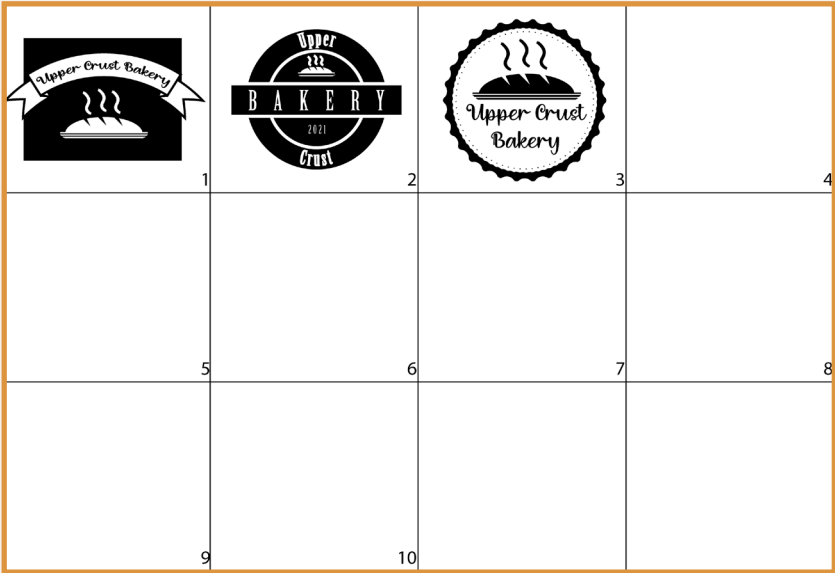
Much like I stated when describing the Upper Crust Bakery logo, when it came to applying this style through the various media formats, I kept the design choices I made for the logo in mind, using the color palette to help bring out important elements and the decorative text to keep the similar creative aspect of the brand within the brand items. For the letterhead, you can see these design choices in action, from making the logo prominent within the letterhead to the decorative text used for the writer's name. I also wanted to keep the design clean and professional by using a more modern typeface for the main content of the letterhead to help with readability while still fitting with the overall theme and color scheme of the brand. Lastly, I also added a gold border around the letterhead to tie back into the brand's color scheme and drew out a line coming from the border to place the brand's contact information.



Upper Crust Bakery Logo: Ten Rough Drafts



Upper Crust Bakery: Final Three Drafts



Upper Crust Bakery Logo: Final Design & Rough Color Palettes









To Whom It May Concern,

dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

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Sincerely,

Lucius Wilson

123 anywhere lane • Paris, France 1111 • 111-222-3333 • www.UCBakery.com



Drop The Mic Productions

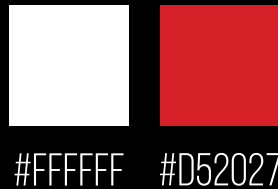
D.T.M MUSIC GROUP

DTM DESIGN: LOGO

DTM PURPOSE: BRANDING/LOGO DESIGN

DTM TOOLS USED: ADOBE PHOTOSHOP

DTM EFFECTS USED: OUTER GLOW



#FFFFFF #D52027

Design Brief

This piece was created for the Drop The Mic Productions music group to create a bold and modern style of logo that could be applied to various items. Specifically, the client wanted to focus on a logo that would grab the user's attention while remaining simplistic and could be readily used for merchandising purposes (such as applying the logo to clothing, phone cases, laptop covers, etc.) They also wanted the logo to be the abbreviation of the group name to stick with the clean and simplistic design.

With this in mind, I focused on using a simple black, white, and red color palette and used various effects to help add more emphasis on the red of the logo (such as by utilizing the "outer glow" effects from Adobe Photoshop and using the layers panel to add depth to the lettering in the logo). The contrast between the black background, the white lettering, and the red outline, allows for the logo as a whole to retain its simplicity while also having the elements that make the logo stand out on various items.



Drop The Mic Productions: Phone Case Mockup







Drop The Mic Productions: Laptop Cover Mockup





Flying Color Graphics

COLORS IN FLIGHT

-  DESIGN: LOGO
-  PURPOSE: BRANDING/LOGO DESIGN
-  TOOLS USED: ADOBE PHOTOSHOP
-  TYPEFACE USED: PRISMA

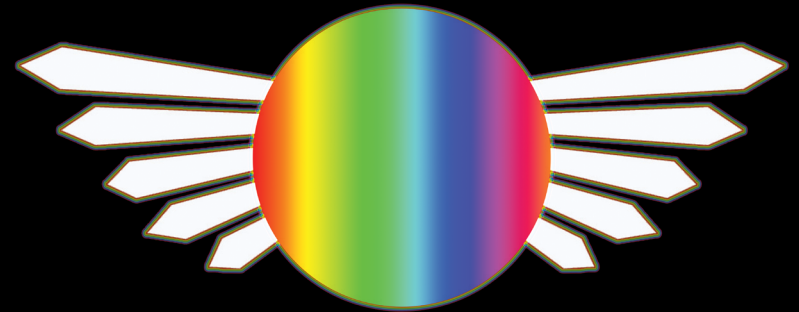
Design Brief

For this piece, the main goal was to create a fictitious business for myself that focused on a topic that fit my specific style and voice. With this in mind, I went into designing this piece with the main focus being directed towards graphic design and art.

To achieve this, I focused on using a wide range of colors through the use of gradients and made the ball in the center of the logo the centerpiece of the brand as a whole. I also wanted to add the element of movement to the piece by adding wings to the logo to give the effect of the logo flying which, when applied with other backdrops, helps to emphasize both the brand name and the logo itself.

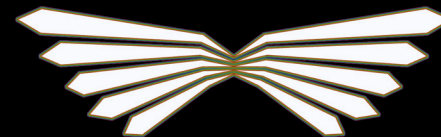
To finish the logo, I also wanted to use a font that would help add more elements of color while not impacting readability. This led to me applying a similar gradient from the logo to the brand name itself to help bring more cohesiveness between the logo and the brand name.

Flying Color Graphics Logo



FLYING COLOR GRAPHICS

Wings For Logo



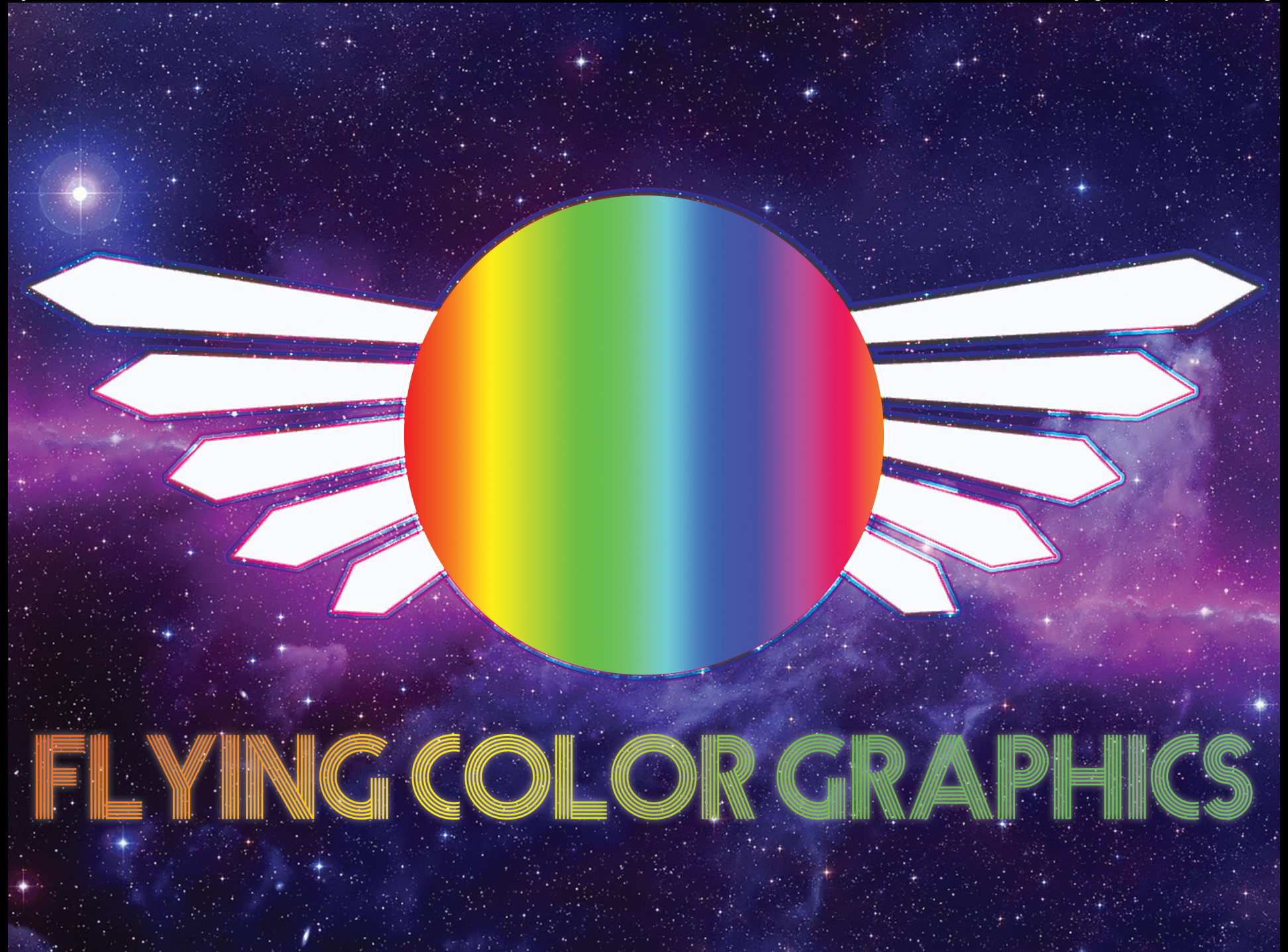
Logo Base



Logo Color Gradient Palette

					
#ED2024	#F37321	#FCEE18	#B3D335	#6ABD45	#71C168
					
#70CBD1	#4066B0	#4752A4	#AF509E	#ED1B57	#F5841F







Project Jay

MUSIC PRODUCER



#FF0000



#6F1B01



#CECECE



#E6E5E5



DESIGN: LOGO



PURPOSE: BRANDING/LOGO DESIGN



TOOLS USED: ADOBE PHOTOSHOP



EFFECTS USED: COLOR GRADIENTS



Design Brief

This piece was created for the music artist, Project Jay, with the express purpose of creating a logo that would allow the client to use it as his brand towards music.

Similar to the Drop The Mic Productions logo, the client for this project wanted a logo that was simplistic but also emphasized his stage name and was able to be used for various merchandise items (such as hoodies, T-shirts, Posters, etc.).

The main design elements focused on a clean and stylized design that also added grit and texture to help add emphasis to the logo as a whole. The client also wanted to focus on a red and greyish-white color palette to help match his brand. To accomplish this, I used various methods and effects from Adobe Photoshop by using various layers to create a greyish-white outline, an inner red outline, and the inner ring that would house his name. I then used a gritty, concrete-like font to use for his name (as it would be the centerpiece of the logo) and applied a clipping mask to imprint the name within the inner circle. Lastly, I would add a gradient over the red elements of the outline to add more detail to the splatter splitting from the name as well as add a direction of light to the logo.



Project Jay: Hoodie Mockup



Project Jay: Grey Hoodie Mockup



Project Jay: Back Logo Hoodie Mockup



Are The Planets Inhabited?

MAGAZINE SPREAD

GJ DESIGN: MAGAZINE LAYOUT

GJ PURPOSE: LAYOUT PRACTICE

GJ TOOLS USED: ADOBE INDESIGN

GJ TYPEFACE USED: MEGRIM/ROBOTO SLAB LIGHT

HEADER



#29ABE2

QUOTE



#EE7E23

Design Brief

This piece was created to test my skills in different art forms and layouts. For this design piece, the main goal was to create a comprehensive layout that had stylistic elements that fit the theme of the article while also maintaining readability for the viewer. Alongside this, I also had to focus on spacing and alignment for the article and include a prominent quote from the article that would grab the viewer's attention.

Due to the article's theme of outer space, I wanted to focus on two types of colors that would fit well with the overall message and used them sparingly so I wouldn't detract from the article with design choices. To accomplish this effectively, I chose the colors blue and orange and used the blue for the chapter title and as a header underline for the article title while using the orange for emphasis (such as the letter "I" at the beginning of the article and the quote used in the middle of the page). I also wanted to use an image of a space telescope to further connect to the main theme of the article. Lastly, to emphasize the quote, I utilized Adobe InDesign's rectangle tool and text wrapping to cause the text to form around the quote without altering the quote's position on the page.

THE QUESTION STATED - PART 1

HEADERS: MEGRIM

MAIN TEXT: Roboto Slab Light

*There was a greater light
to rule the day; a lesser
light to rule the night; and
there were the stars also."*

ARE THE PLANETS INHABITED?

Written by E.
Walter Maunder,
F.R.A.S.

THE QUESTION STATED - PART I

In those days there seemed an immense difference between the earth upon which men stood, and the bright objects that shone down upon it from the heavens above. The earth seemed to be vast, dark, and motionless; the celestial lights seemed to be small, and moved, and shone. The earth was then regarded as the fixed centre of the universe, but the Copernican theory has since deprived it of this pride of place. Yet from another point of view the new conception of its position involves a promotion, since the earth itself is now regarded as a heavenly body of the same order as some of those which shine down upon us. It is amongst them, and it too moves and shines—shines, as some of them do, by reflecting the light of the sun. Could we transport ourselves to a neighbouring world, the earth would seem a star, not distinguishable in kind from the rest.

But as men realized this, they began to ask: "Since this world from a distant standpoint must appear as a star, would not a star, if we could get near enough to it, show itself also as a world? This world teems with life; above all, it is the home of human life. Men and women, gifted with feeling, intelligence, and character, look upward from its surface and watch the shining members of the heavenly host. Are none of these the home of beings gifted with like powers, who watch in their turn the movements of that shining point which is our world?"

This is the meaning of the controversy on the Plurality of Worlds which excited so much interest some sixty years ago, and has been with us more or less ever since. It is the desire to recognize the presence in the orbs around us of beings like ourselves, possessed of personality and intelligence, lodged in an organic body. This is what is meant when we speak of a world being 'inhabited.' It would not, for example, at all content us if we could ascertain that Jupiter was covered by a shoreless ocean, rich in every variety of fish; or that the hard rocks of the Moon were delicately veiled by lichens.

Just as no richness of vegetation and no fulness and complexity of animal life would justify an explorer in describing some land that he had discovered as being 'inhabited' if no men were there, so we cannot rightly speak of any other world as being 'inhabited' if it is not the home of intelligent life. If the life did not rise above the level of algæ or oysters, the globe on which they flourish would be uninhabited in our estimation, and its chief interest would lie in the possibility that in the course of ages life might change its forms and develop hereafter into manifestations with which we could claim a nearer kinship.

On the other hand, of necessity we are precluded from extending our

enquiry to the case of disembodied intelligences, if such be conceived possible. All created existences must be conditioned, but if we have no knowledge of what those conditions may be, or means for attaining such knowledge, we cannot discuss them. Nothing can be affirmed, nothing denied, concerning the possibility of intelligences existing on the Moon or even in the Sun if we are unable to ascertain under what limitations those particular intelligences subsist. Gnomes, sylphs, elves, and fairies, and all similar conceptions, escape the possibility of discussion by our ignorance of their properties. As nothing can be asserted of them they remain beyond investigation, as they are beyond sight and touch.

*"There was a greater light
to rule the day; a lesser light
to rule the night; and there
were the stars also."*

The only beings, then, the presence of which would justify us in regarding another world as 'inhabited' are such as would justify us in applying that term to a part of our own world. They must possess intelligence and consciousness on the one hand; on the other, they must likewise have corporeal form. True, the form might be imagined as different from that we possess; but, as with ourselves, the intelligent spirit must be lodged in and expressed by a living material body. Our enquiry is thus rendered a physical one; it is the necessities of the living body that must guide us in it; a world unsuited for living organisms is

not, in the sense of this enquiry, a 'habitable' world.

The discussion, as it was carried on sixty years ago by Dr. Whewell and Sir David Brewster, was essentially a metaphysical, almost a theological one, and it was chiefly considered in its supposed relationship to certain religious conceptions. It was urged that it was derogatory to the wisdom and goodness of the Creator to suppose that He would have created so many great and glorious orbs without having a definite purpose in so doing, and that the only purpose for which a world could be made was that it might be inhabited. So, again, when Dr. A. R. Wallace revived the discussion in 1903, he clearly had a theological purpose in his opening paper, though he was taking the opposite view from that held by Brewster half a century earlier.

For myself, if there be any theological significance attaching to the solving of this problem, I do not know what it is. If we decide that there are very many inhabited worlds, or that there are few, or that there is but one—our own—I fail to see how it should modify our religious beliefs. For example: explorers have made their way across the Antarctic continent to the South Pole but have found no 'inhabitant' there. Has this fact any theological bearing? or if, on the contrary, a race of men had been discovered there, what change would it have made in the theological position of anyone? And if this be so with regard to a new continent on this earth, why should it be different with regard to the continents of another planet?



Music Is Everything

PHOTOGRAPHIC ARTWORK

GJ DESIGN: PHOTOGRAPHIC COLLAGE

GJ PURPOSE: ART/PHOTOGRAPHY PRACTICE

GJ TOOLS USED: ADOBE PHOTOSHOP

GJ TYPEFACE USED: AMETHYST



#1C123F



#25215A



#482A73



#843895



#9D67AB

Design Brief

This piece was part of a personal graphic I was originally going to use for a school assignment but kept it as I didn't think it would fit the original instructions of that assignment. However, this piece allowed me to combine my skills in photography with my skills in graphic design and create a graphic that could be used as either an art piece or for items such as laptop covers and phone cases. Specifically, the main focus when designing this piece was to focus on my career in music and transform this focus into an art graphic by utilizing photos I took of various musical equipment (such as guitars, pianos, audio interfaces, etc.).

I utilized a total of five pictures and used the image of my headphones as a base for the collage piece. Using Adobe Photoshop's clipping mask tool to add in each of the five pictures, I took and arranged the photos within the shape of the headphones, keeping the original shape without distorting the original image. I then created a purple color palette using various hues and applied them to the headphones as a form of gradient, overlaying the color over the collage. I then used a space-like image and font to help add balance to the piece as well as the element of movement within the piece. Lastly, I added various shadows, outer glow, texture, and splatter effects to add more detail and depth to the overall collage.



Music Is Everything Graphic - Flat Headphone Design







MUSIC IS EVERYTHING





Louis Armstrong

TYPOGRAPHIC PORTRAIT

GJ DESIGN: TYPOGRAPHY PORTRAIT

GJ PURPOSE: ARTWORK

GJ TOOLS USED: ADOBE ILLUSTRATOR/PHOTOSHOP

GJ TYPEFACE USED: PARK LANE NF

Design Brief

This piece was part of a typography assignment for school but quickly turned into a personal project! The main focus of this piece was to create a portrait of any given famous musician, actor, or historical person using only words related to that figure and a single font. For me, I decided to focus on Louis Armstrong and did some research on his life to pick out phrases and songs that would relate directly to him. I also decided to use a font that would be reminiscent of the era of music Louis Armstrong was in to help fit the style of the piece together.

I began by finding a reference photo of Louis Armstrong and used Adobe Photoshop to turn the photo into a saturated, black-and-white photo and removed the background. I then switched over to Adobe Illustrator and began placing the words within the outline of the photo. After I got a basic outline, I began filling in the inside of the portrait using the envelope distort tool and used big words to draw attention to certain words or phrases, and utilized smaller words to add detail to specific areas. After the rough design was done, I went back in and adjusted the spacing or angle of words by adjusting points on the envelope mesh until it was finished.

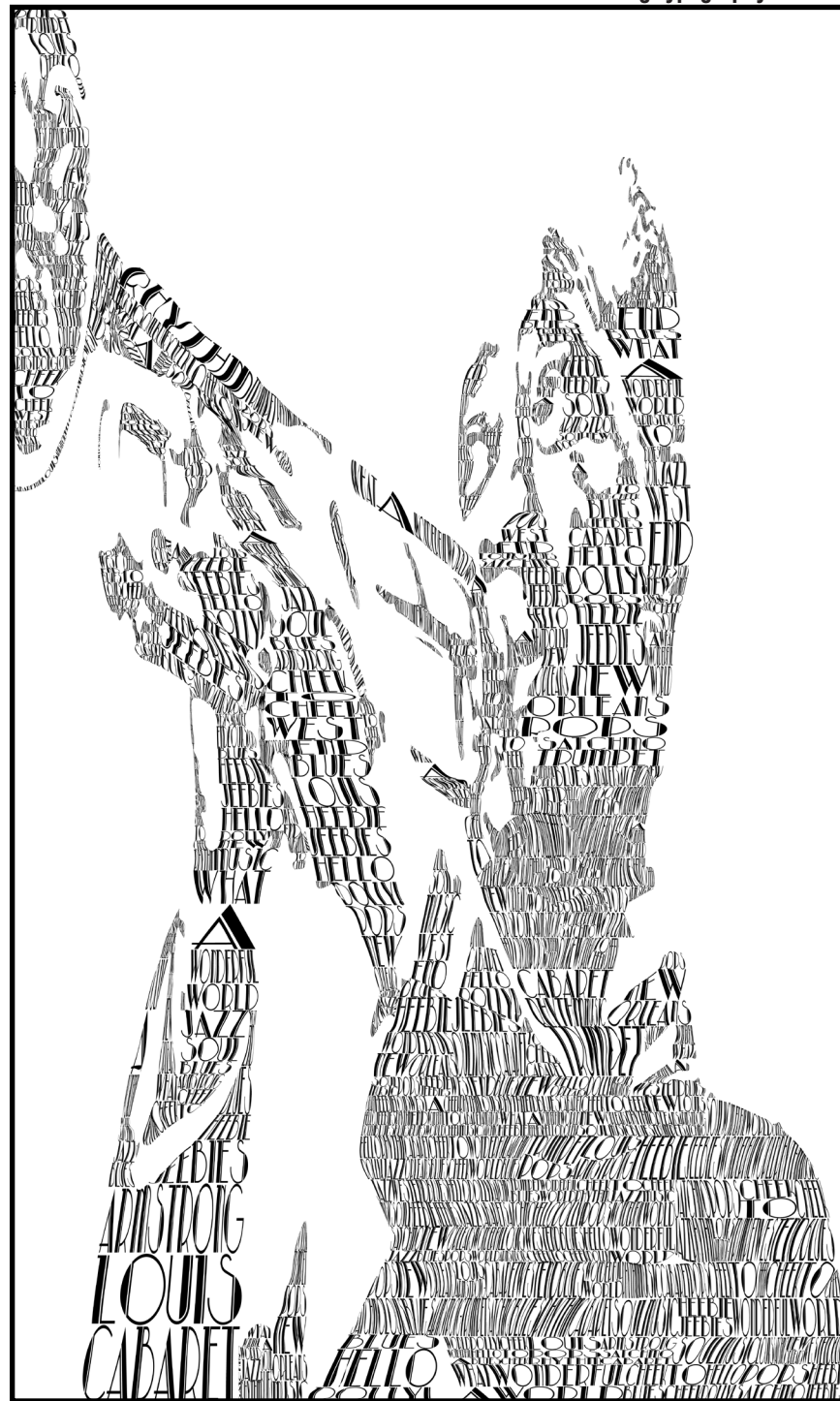














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