

Portfolio 2022

Guidelines for Enhanced Layouts

by alex haas

We have many words for the frustration we feel when an interface isn't directing us to what we need to know. Loud, messy, cluttered, busy. These words... express our feeling of being overwhelmed visually by content on a screen or page. We need them to express how unpleasant a user experience it is to not know where to direct our attention next. (Porter, 2010, para 1)

The proper composition of visual elements generates not only visual stability, it enhances mood through composition and generates order that prevents visual chaos. Designers use compositional rules in their work to make the reader enter their work and experience a design environment that is calm yet exciting, quiet yet interesting. A magazine designer, for example, creates a grid and applies an order to the typographic elements creating a comprehensible hierarchy. This design system is interpreted in different ways, in pages and spreads, issue after issue. If the organizational system is versatile and planned with thought and depth, it can be used to produce unique and exciting layouts that remain true to the rules determined for the overall system initially designed. Organizational principles create a framework for design without determining the end results.

Compositional rules can be used to generate content as well as organize it. The Bauhaus artist and designer Laszlo Moholy-Nagy created a series of paintings by calling in a set of instructions to a sign painter using the telephone. Here is his account of the experience, written in 1944:

In 1922 I ordered by telephone from a sign factory five paintings in porcelain enamel. I had the factory's color chart before me and I sketched my paintings on graph paper. At the other end of the telephone, the factory supervisor had the same kind of paper divided in to squares. He took down the dictated shapes in the correct position. (It was like playing chess by correspondence). (Moholy-Nagy, 1947, p. 79)

Designing visual elements into a strong composition is a complex endeavour on its own, but increasingly designers are being asked to create vast compositional systems that other people will implement. Much like Laszlo Moholy-Nagy, designers need to be able to make strong compositional systems and also convey how their systems work, how to apply their rules, and how to apply them so they retain a relevant freshness.



Emphasis

A focal point in a composition draws the eye to it before the eye engages with the rest of the visual information. This is called emphasis and is achieved by making a specific element gain the attention of the eye. Emphasis is created in graphic design by making only one focal point and clearly emphasizing it by placing the elements on the page in positions where the eye is naturally drawn to the proper entry into the work. Designers rely on additional compositional principles to support the hierarchy of a composition such as contrast, repetition, or movement.

Designers use emphasis to assist viewers in identifying the relative importance of each element in a composition. Emphasis is strongly linked to visual hierarchy. Both emphasis and visual hierarchy create order for the viewer, allowing the eye to see the first element of importance, then the second, then the third, and so on. Graphic elements gain or lose emphasis by changing in size, visual intensity, color, complexity, uniqueness, placement on the page, and relationship to other elements.



Movement

Movement is made by creating visual instability — like motion in a photograph that blurs the image, as shown in the example in Figure 3.18. Creating the illusion of movement photographically or artistically is not difficult because a blur translates into movement in the mind of the viewer. However, it is not the only option for a designer. A composition can also achieve movement if the graphic elements are arranged in a way that directs the eye to move in a specific direction — usually by creating a diagonal that takes the eye up to the right corner (forward motion) or down to the left corner (backward motion). Movement can also be created using overlapping planes that imply depth and distance by becoming progressively smaller and lighter in tone (mimicking depth). Using typography as a visual medium is also an option. Overlapping the text blocks and/or sentences effectively creates both depth and movement (though it destroys legibility). David Carson is a designer who often uses this technique to create movement in his work.



Scale

Varying scale (size) is one of the major tools in the designer's toolbox. Changing scale is important on two levels. The first is purely compositional — a composition needs variety in the size of its elements to be dynamic and effective. If all the elements have the same visual weight, the composition will be flat. Another aspect to varied scale is conceptual. If a design visually distorts the size relation of one element to another, the viewer is instantly engaged in discovering why. This is a great method to engage the viewer and add a twist to the message embedded in the design. A great example of this is the "think small" ad campaign of the 1960s for Volkswagen Beetle.

The series is witty and engaging and plays on how we perceive size. This distortion is witty and playful, and presents smallness as desirable. Subtle scale differences do not make much visual impact, but large ones are very dramatic. The concept and context of a project should determine the relationship of scale differences for a composition. Large differences in scale are suited to dramatic and energetic design content, while smaller differences in scale are appropriate for professional and institutional content.

“If everything is equal, nothing stands out. (Bradley, 2011)”

Guidelines for Enhanced Layouts 3

Hierarchy: Dominance and Emphasis

Simply put, hierarchy is applying an order of importance to a set of elements. Hierarchical order is apparent in every facet of our lives and is a defining characteristic of our contemporary culture. Hierarchy can be very complex and rigorous — an instruction manual is a good example of this. It can also be uncomplicated and loose. Hierarchy in composition is conveyed visually through variations of all the elements — size, color, placement, tonal value, and so on.

Graphic design does not always embrace hierarchy. There are some messages that are more suited to visual anarchy and chaos (Punk design is a good example). These projects often connect to an audience by experimenting with, and breaking free from universal rules of visual structure. It is important to match the structure of the composition to the needs of the project.

is very important in design. A body of text is made more comprehensible by imposing order through a system of titles, subtitles, sections, and subsections. Hierarchy is created when the levels of the hierarchy are clear and distinguishable from one another. Subtle signs of difference are not effective. Typography acts as a tonal voice for the viewer, and must create clear variation in tone, pitch, and melody.

Hierarchy is usually created using similarity and contrast. Similar elements have equality in typographic

hierarchy. Dominant and subordinate roles are assigned to elements when there is enough contrast between them. The bigger and darker an element is, the more importance it has. Smaller and lighter sizes and tones imply lesser importance.

Every hierarchy has a most important level and a least important level. The elements that fall between the two are ranked according to size and position. However, if you subdivide the text with too many levels, the contrast between different levels will blur their differences in the hierarchical order. A good strategy to follow with typesetting is to analyze the content and confirm how much content exists, how will the information need to be grouped. This should confirm how many levels of hierarchy will be needed.

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Bradley, S. (2011, January 31). Counterpart and counterpoint in typographic hierarchy. Vanseo Design. Retrieved from <http://www.vanseodesign.com/web-design/counterpart-and-counterpoint-in-typographic-hierarchy/>
Moholy-Nagy, L. (1947). *The new vision and abstract of an artist*. (1st ed.). New York City, NY: Wittenborn.
Porter, J. (2010, March 12). Visual hierarchy. 62 Weeks of UX, week 10. Retrieved from <http://62weeksofux.com/post/448826776/visual-hierarchy>



Rhythm

Rhythm is integral to the pacing of a design composition and is also necessary for creating a pattern. The pacing of a repeating motif or element at regular or irregular intervals within a design deter-



Repetition

Repetition creates visual consistency in page designs or in visual identities, such as using the same style of headline, the same style of initial capitals, and the same set of elements, or repeating the



Balance

Balance and symmetry are important design qualities because they are deeply embedded in human DNA. Because our bodies are symmetrical, we have a strong association and satisfaction with

Proximity and the Gestalt Theory of Visual Relationships

Proximity of elements is part of Gestalt theory, which is a framework of spatial relationships developed in the 1920s by the German psychologists Max Wertheimer, Wolfgang Kohler, and Kurt Koffka. The term Gestalt means unified whole, and points to the underlying conceptual structure of this framework. Gestalt works because the mind seeks to organize visual information. A composition created using Gestalt principles predetermines how each of the elements within it interacts with the others spatially. In this system of relationships, close proximity of objects, regardless of shape, size, or content, indicates a connection.

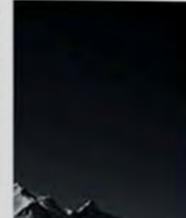
When visual elements have a similar shape or look as one another, a viewer will often connect the

Continuation is the tendency of the mind to see a single continuous line of connection rather

Closure is a design technique that uses the mind's tendency to complete incomplete shapes. The



Proximity



Figure/Ground



Symmetry and Order

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The proper composition of visual elements gives us not only visual stability, it enhances mood through composition and gives us a sense of order that prevents visual chaos. Designers use compositional rules in their work to make the reader see their work and experience a design continuously that is calm yet exciting, quiet yet interesting. A magazine designer, for example, creates a grid and applies an order to the typographic elements creating a comprehensible hierarchy. This design system is hierarchical in different ways, in pages and spreads, same after same. If the organization system is thought and depth, it can be used to produce unique and exciting layouts that remain true to the rules determined for the overall system initially designed.

Organizational principles create a framework for design without determining the end result.

Compositional rules can be used to give us a sense of order. The bookmaker and designer Leslie Moby-Nagy created a series of paintings by calling to a set of instructions to a sign painter using the telephone. Here is his account of the experience, written in 1946:

In 1942 I returned by telephone from a sign factory the painting is provided on demand. I had the factory's order chart before me and I sketched my paintings on graph paper. At the other end of the telephone, the factory supervisor had the same kind of paper divided to squares. He took down the dictated shapes in the correct position. It was the painting done by telephone. (Moby-Nagy, 1975, p. 79)

Designing visual elements into a strong composition is a complex endeavor on its own, but increasingly designers are being asked to create visual compositions that other people will implement. Much like Leslie Moby-Nagy, designers need to be able to make strong compositional systems and also convey how their systems work, how to apply their rules, and how to apply them as they remain in relevant situations.

Emphasis Movement Scale

A focal point in a composition draws the eye to it before the eye engages with the rest of the visual information. This is called emphasis and is achieved by making a specific element gain the attention of the eye. Emphasis is created in graphic design by making only one focal point and clearly emphasizing it by placing the elements on the page in positions where the eye is naturally drawn to the proper entry into the work. Designers rely on additional compositional principles to support the focus by using techniques such as contrast, repetition, or movement.

Designers can emphasize to assist viewers in identifying the relative importance of each element in a composition. Emphasis is strongly linked to visual hierarchy. Both emphasize and visual hierarchy create order for the viewer, allowing the eye to see the first element of importance. Then the second, then the third, and so on. Graphic elements gain or lose emphasis by changing in size, brightness, color, complexity, uniqueness, placement on the page, and relationship to other elements.

“If everything is equal, nothing stands out. (Bradley, 2011)”

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Proximity of elements is part of Gestalt theory, which is a framework of spatial relationships developed in the 1920s by the German psychologists Max Wertheimer, Wolfgang Köhler, and Kurt Koffka. The term Gestalt means unified whole, and points to the underlying conceptual structure of this framework. Gestalt works because the mind seeks to organize visual information. A composition created using Gestalt principles provides order for each of the elements within it, interacts with the viewer's psychology, in a system of relationships, close proximity of objects, repetition of shape, size, or content, indicate a connection.

When visual elements have a similar shape or look alike in another way, a viewer will often connect the discrete components and see a pattern or grouping. This effect can be used to create a single, like-thing, image, or message from a series of separate elements. Similarity of numbers, shapes, size, color, or features will trigger a sense of unity. The sense of grouping will be strengthened or weakened by increasing or decreasing the consistency of the individual elements.

Closure is a design technique that uses the mind's tendency to see the mind to see a single continuous line of connection rather than discrete components. The eye is drawn along a path, line, or curve, as long as there is enough proximity between objects to do so. This tendency can be used to point toward another element in the composition, or to draw the eye around a composition. The eye will continue along the path or direction suggested by the composition even when the composition ends, continuing beyond the page dimensions.



Guidelines for Enhanced Layouts

Proximity is an arrangement of elements that creates an association or relationship between them. If individual elements are similar, they will probably be perceived first as a whole and second as discrete components. It is like the example above, some of the components here to create a large "vehicle" and/or elements positioned away from the main shape will also be associated with the large shape. In this case, the three triangles are seen as falling off or away from the main shape. The shapes need not have to be geometric to create the effect of proximity. Any components have a strong commonality in shape, color, texture, size, or other visual attribute can achieve proximity. Proximity can also be achieved with dissimilar shapes and textures if clarity and conceptual consistency.

“There are six basic Gestalt principles: (1) similarity, (2) continuation, (3) closure, (4) proximity, (5) figure/ground, and (6) symmetry and order.”



Rhythm is implied in the pairing of a design composition and is also necessary for creating a pattern. The pairing of a repeating motif or element at regular or irregular intervals within a design demonstrates the energetic quality of a composition; it also creates a consistent and unified building for the introduction of new elements. Rhythm in the effect produced by a sequence of look by varying the placement of elements within the grid structure. The changes in the density of elements and visual tones of the periods translate into a rhythmic visual energy as the energy of each page grows or shifts. Rhythm is the flow that connects one page to the next. It reveals structure, texture, and emotional value in the content. What viewers understand about the rhythm of a book, a magazine, or a website, they will also appreciate the rhythm that speaks with or organizes the rhythmic content, images, design, or layout.

Hierarchy: Dominance and Emphasis

Simply put, hierarchy is applying an order of importance to a set of elements. Hierarchical order is apparent in every level of our lives and is a defining characteristic of our modern society. Hierarchy can be very conceptual, rigorous – an intricate manual is a good example of this. It can also be implemented in a more fluid, more organic way. Hierarchy is, in comparison to organic, visually through variations of all the elements – size, color, placement, kind, value, and so on.

Graphic design does not always embrace hierarchy. There are some messages that are more suited to visual hierarchy and others that are not. Because our bodies are symmetrical, we have a strong association and inclination with centered, symmetrical design. Related visual elements organically follow the vertical and horizontal axes of the design. This is important if you wish to convey a sense of stability to the viewer. When needed at a design, we use our innate sense of what constitutes "right balance" to assess its stability. If that stability is missing, we feel tension, which can be contained in the core of the message. Centered design compositions work very well for stable, security-bringing content, but what about content that demands action, or tension, or excitement? When a centered or stable composition is not desirable, developing an asymmetrical composition is the best strategy. Asymmetry has been employed in graphic design for the last 100 years, and designers continue to discover new strategies that feel fresh. Asymmetry has no empirical rules but is guided by balancing the distribution of main elements around the space of a composition in an unexpected way. Contrast and counterweight are

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Bradley, E. (2011, January 21). Centerpoint and counterpoint in graphic design hierarchy. *Shoreline Design*. Retrieved from <http://www.shorelinedesign.com/wordpress/wp-content/uploads/2011/01/centerpoint-counterpoint-in-graphic-design-hierarchy.pdf>
Moby-Nagy, L. (1975). *The new rules and standard of an artist*. New York City, NY: Stinehour.
Porter, S. (2010). *March 24: Visual Hierarchy*. 62 Weeks of UX, week 20. Retrieved from <http://www.bogotobro.com/week-20-visual-hierarchy/>



Multicolumn Project

The goal of this assignment was to combine type and images and work with different column variations. The images were meant to be visually pleasing but also to visually represent the concepts being presented in the article like the six basic Gestalt principles. I created a black and white theme with the images I chose and I incorporated images and type in the columns. I used simple and elegant typefaces for the body copy as well as the titles and pull quotes.

Pitch

“Creating asymmetrical design is not easy because there are no firm rules to follow, but it is exciting”

- 2021 -
Thanksgiving Menu



appetizers:

Tomato Bruschetta with Balsamic Glaze
Charcuterie Board
Bacon Cheddar Cheese Ball
Butternut Squash Galette
Creamy Pumpkin Hummus

drinks:

Ginger-Cranberry Sparkler
Applejack Mulled Cider
Pink "Champagne" Mocktail
Eggnog

main course:

Roasted Citrus-and-Spice Turkey

sides:

Oyster Pie
Crab Cakes
Oyster stuffing with Cream sauce
Brown sugar Yams
Lima Bean and Corn succotash
Nana's Famous Corn Pudding



desserts:

Salted Caramel-Apple Slab Pie
Ginger Pumpkin Pie
Cranberry Walnut Shortbread Bars

Enjoy!



Thanksgiving Menu

This was an exercise in creativity, the only requirement was to combine type and imagery in a cohesive way. Since it was around Thanksgiving, I decided to keep in the spirit of the season and create a menu. For my typefaces I paired a very artistic, hand drawn style font with clean and simple sans serif typeface. I mainly used the sans serif and used the bolder, more stylized typeface to create contrast and hierarchy. I also tried to make good use of negative space and not crowd the type and images. I used a textured background as well as a color correcting layer in Photoshop to make the images cohesive.





Portrait Photography



These were senior photos taken in various places around downtown Salem Oregon and shot on a Nikon camera. They were edited in Adobe Photoshop





Brainstorm

This piece, titled Brainstorm, was created in Photoshop using extensive layers and masking. I wanted to visualize what the creation of a new idea feels like.

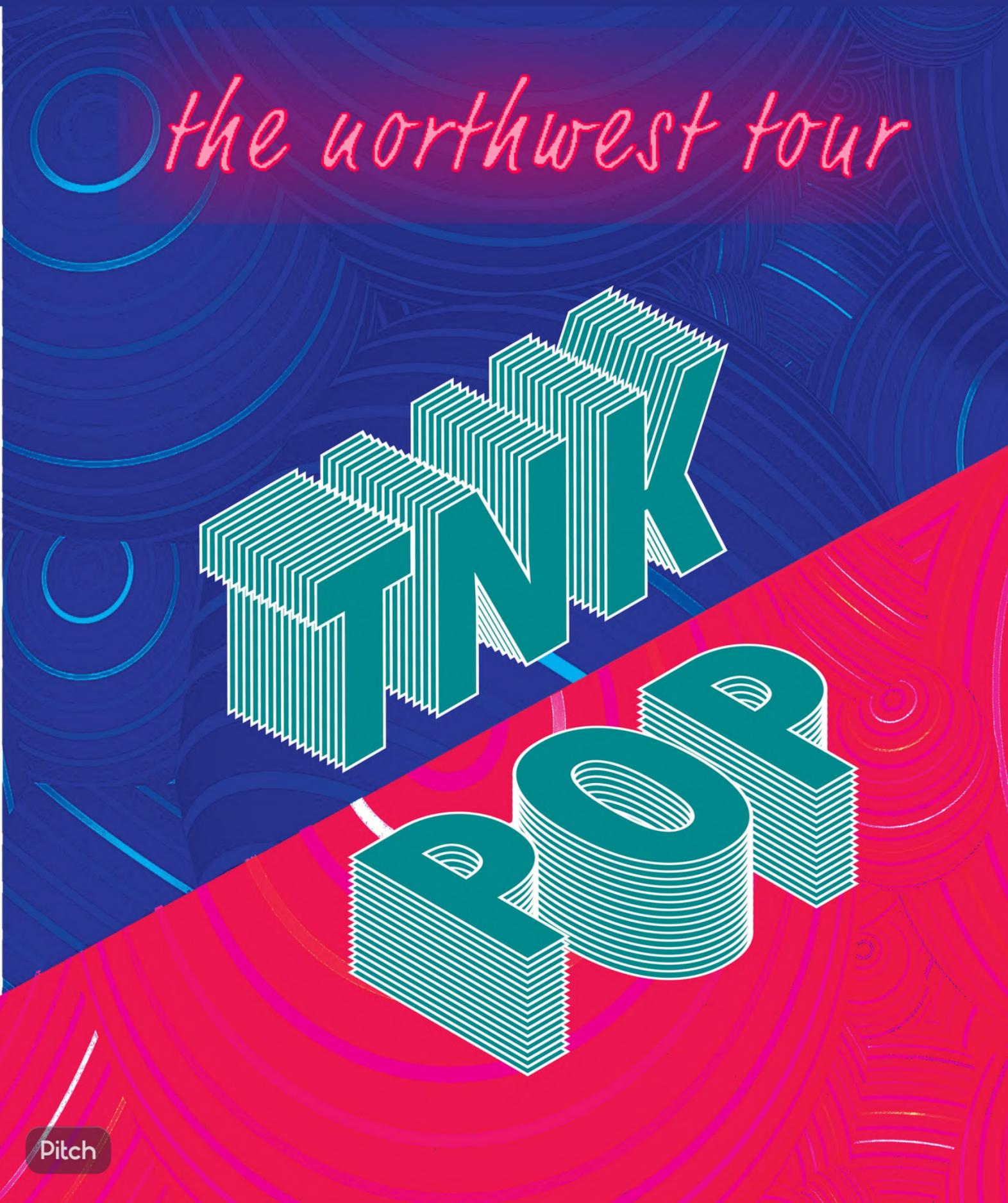


the northwest tour

TNK

POP

1/16/22 Portland, OR - Honda Center	3/16/22 Boise Falls, ID -
1/16/22 Portland, OR - Revolution Hall	3/16/22 Bismarck, MT -
2/10/22 Portland, OR - Keller Auditorium	4/16/22 Missoula, MT -
3/10/22 George, WA - Corgi Amphitheatre	5/16/22 Coeur, MT -
4/16/22 Spokane, WA - Spokane Arena	10/16/22 Lacrosse, WI -



Music Poster

With this poster I experimented with different ways to manipulate text in Illustrator and made the text the focal points. Bright colors and contrast



Midas Touch

a color study in yellow

Yellow is a bright color that immediately grabs our attention. It can be harsh and bright but also comforting. It represents sun, light, and warmth. In fact, it is one of the first colors that children recognize. It is also a royal color, because it represents the gold and wealth of royalty. But, yellow-green can be thought of as cowardly. The color yellow carries a wide range of positive and negative associations and a variety of shades and tints.

A close-up photograph of a hand holding a single yellow flower with a green stem. The hand is positioned on the right side of the frame, with fingers gently gripping the stem. The background is a solid, vibrant blue.

Color Study Poster

The purpose of this poster was to do research on a color of your choosing and present information about that color in a way that would be visually pleasing to a viewer. For the photo I was inspired by the fairytale of the King Midas whose touch turned everything to gold. I thought it would be an interesting take on the color yellow.

Midas Touch

a color study in yellow

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ULTIMA
PRODUCTIONS



ULTIMA
PRODUCTIONS



ULTIMA



UL
PRO

+

Logo Design

This client wanted a minimal, geometric logo that would work well in different applications like business cards and clothing. They also wanted the multimedia aspect of their company to be evident in the logo, so they chose a design that combined their name with soundwave icons.





23-5678
ksvisualdesigns.com
ksvisualdesigns@gmail.com
2345 First Street SE, Salem OR

Soft Skills

- Teamwork
- Willingness to learn
- Creativity
- Problem Solving

Work History

Server - Kentucky Fried Chicken
May 2021 - Feb 2022

- Proficient as a drive thru worker and food packer
- Able to work in fast-paced conditions
- Friendly and engaging customer service

Secretary - Schanz-Lawler PC Attorneys
Feb 2022 - Present

- Organizational Skills
- Balancing multiple tasks on a daily basis
- Working as a team

Capabilities

- Basic understanding of HTML & CSS
- Proficient in most the Adobe Suite
- Logo and Layout design
- Understanding of current social media trends
- Photography & Editing

Education

- High School Diploma - Abeka Academy - May 2020
- Associates of Applied Science in Interactive Media - Chemeketa Community College



May 2022
Dear Longbottom Tea and Coffee Inc.,

I am writing to show my interest in the Social Media, Graphic Design, and Communications job opening at your company. My name is Kennedy Straight and I have been trained in Graphic Design/ for two years and will be graduating with an Associates in Interactive Media in June 2022.

My goal is to keep Longbottom Coffee and Tea's brand consistent using social media, promotional material design, and web design. I have had the opportunity to create a branding suite for a small multimedia company which gave me experience I can apply to benefit Longbottom's brand consistency. This experience included designing a logo as well as implementing it on clothing merchandise and business cards. During this process I also conducted several client meetings and went through the design process which included sketches and product mockups.

For my design work I use the Adobe suite, with my strongest skills in Photo-shop, Illustrator, and XD. I also have skills in website coding and front-end web design that I can utilize to maintain Longbottom's website presence. I have built several websites from scratch using HTML and CSS or WordPress and am willing to learn other website building programs. Although an online presence is essential, physical materials can be just as important for Longbottom. I have experience designing business cards, magazine pages, flyers which would be a big asset to your company. When designing my personal business cards, I learned how to best utilize the small space to convey contact information quickly and effectively.

With a combination of experience in the food industry as well as a knowledge of social media, I believe my skills and experience would enrich Longbottom's current customer experience and satisfaction while also reaching new customers. I would love to have the chance to discuss this with you further at an interview. Thank you for taking the time to read this letter. I have also attached my resume and portfolio website link for you to view at your convenience. I look forward to hearing back from you.

Best Regards,

Kennedy S

Kennedy Straight
ksvisualdesigns.com
ksvisualdesigns@gmail.com



Personal Logo Design

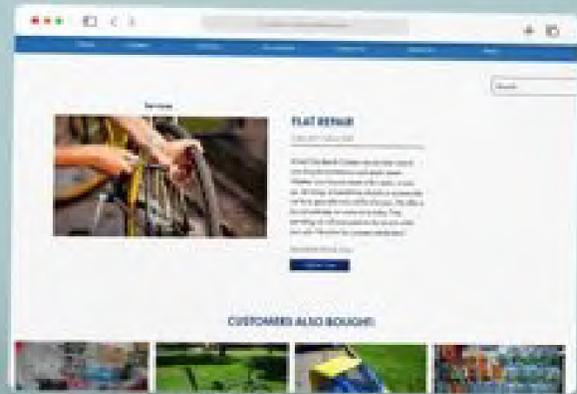
I chose to incorporate music and specifically the fermata, also known as a 'birds eye' into my design first of all because playing the piano has been such a big part of my life, but secondly because I believe music and graphic design may have some surprising parallels. The fermata represents the culmination of all your hard work, both in design and in music. Playing a difficult piece of music and working through the design process both takes time, effort, and determination that when you set your mind to it, will culminate into a beautiful piece of work. This is why I believe a version of a fermata is a fitting element for my personal logo that will represent my work ethic as well as provide aesthetic qualities.





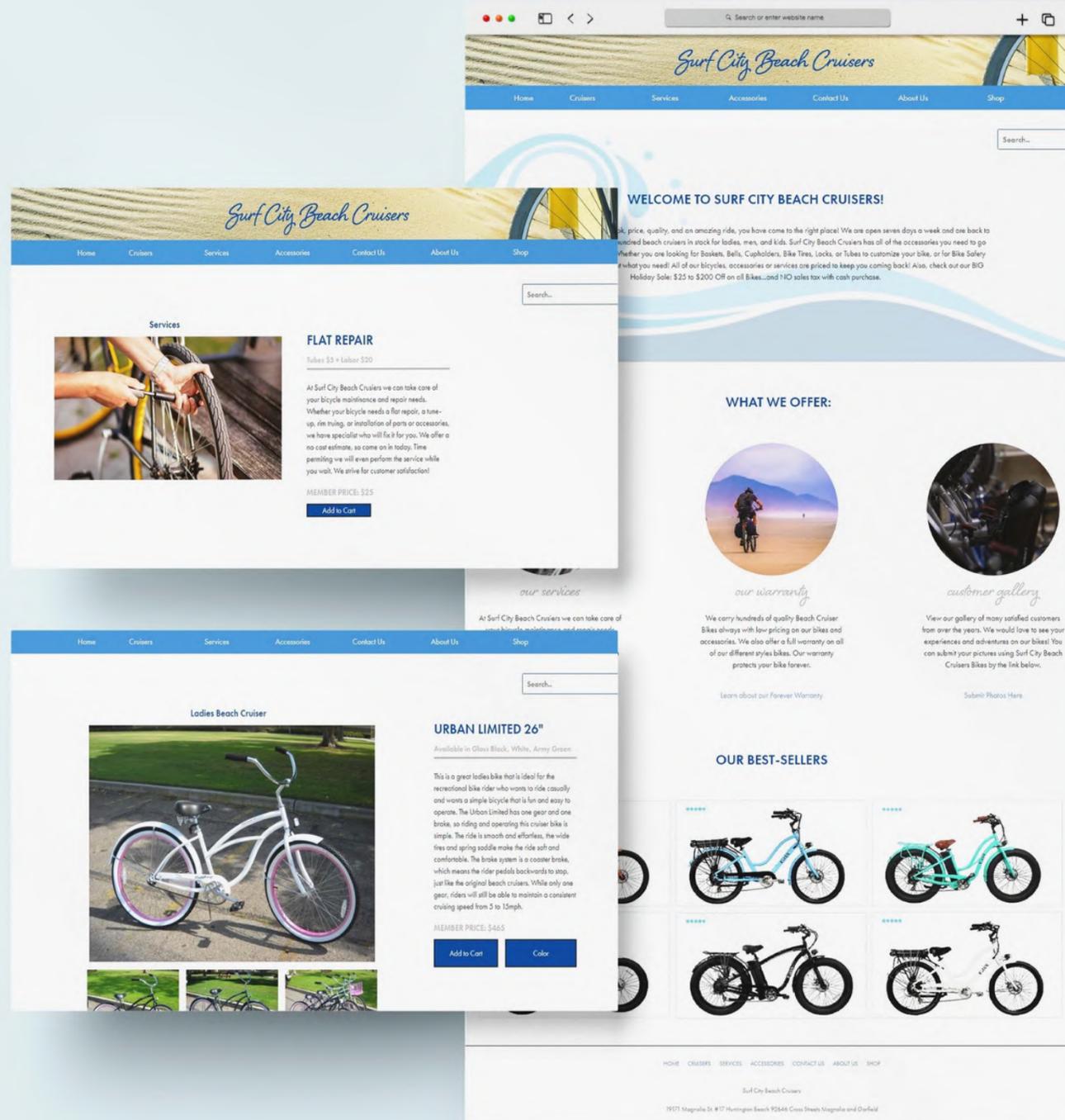
Social Media/ Advertisement Slide Design

Outside of school, I do volunteer design work for Salem Baptist Church. This experience has given me the opportunity to learn to work off of a brand guide, follow instructions from an art director, and learn new design environments.

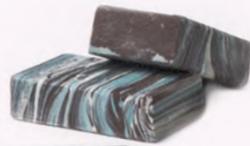


Surf City Website Redesign

This website was built using HTML & CSS coding for a beach cruisers shop located in California. Their current website is overly busy and product information was not readily available to customers. To combat this, I created a design with ample white space and thoughtful text and image layout.



Our Soaps



Apricot is sweet and
light of spring,
always gentle on the skin.

Bay Rum
This soap scent has a deep
musky scent, always gentle on
the skin.

Coconut
This soap scent is tropical, light
and reminds of summer,
always gentle on the skin.

Seasonal Products



Apricot ~ \$4.00
This soap scent is sweet and
fruity with hints of spring,
always gentle on the skin.

Bay Rum ~ \$4.00
This soap scent has a deep
musky scent, always gentle on
the skin.

Coconut ~ \$4.00
This soap scent is tropical, light
and reminds of summer,
always gentle on the skin.

Apricot ~ \$4.00

Bay Rum ~ \$4.00

Coconut ~ \$4.00

"We love using their natural"

"It makes you squeaky clean."

"Love the variety of scents as"

View our Process...



Many people do not realize how soap is
actually made. It is not a product that a
person can make in the evening and sell
the next day. First, all oils are measured to
the gram and since some of them are
solid, we melt them in a big pot.

Next we measure the lye. Yes, all soaps
are made with lye. We buy ours from a
chemical company and are very careful
with it. One tiny dry caustic soda bead on
your skin will burn. It must be measured by
the gram (so do the other ingredients).
Water is added to the lye and it
immediately heats up with no heat source.



When both the oils and the lye water
cool down to anywhere between 110
and 125 degrees, we pour them together
into the big pot. We then begin stirring
and wait for it to saponify (a molecular
change making soap and glycerin).
When it changes from watery oil to
vanilla pudding texture, we add the
essential or fragrance oils.

We then pour it into wooden molds.

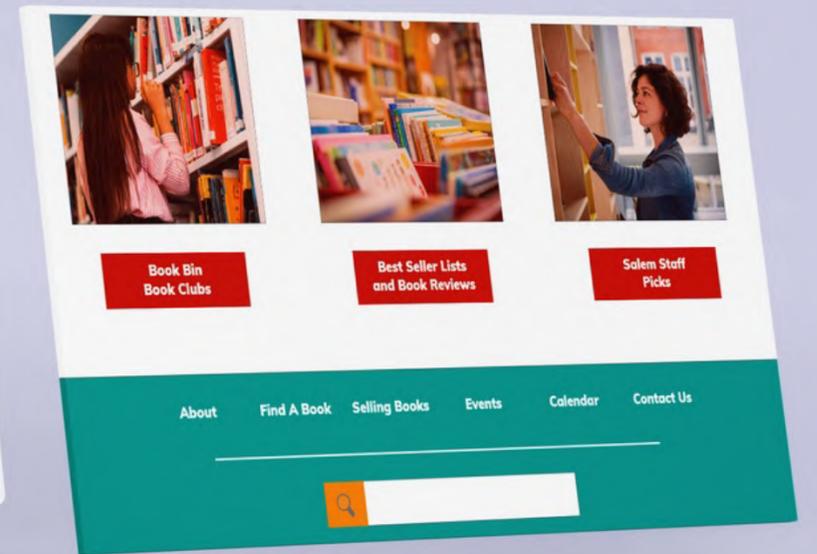
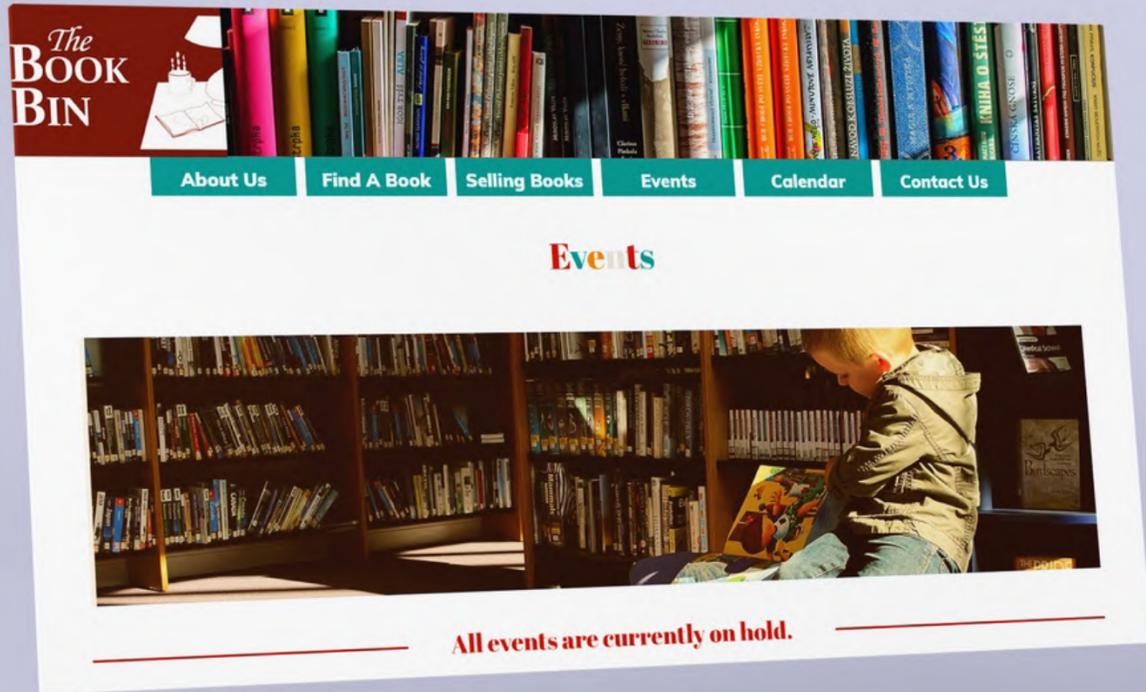


Home
Products
Contact
Process
Locations

Silver Creek Website Design

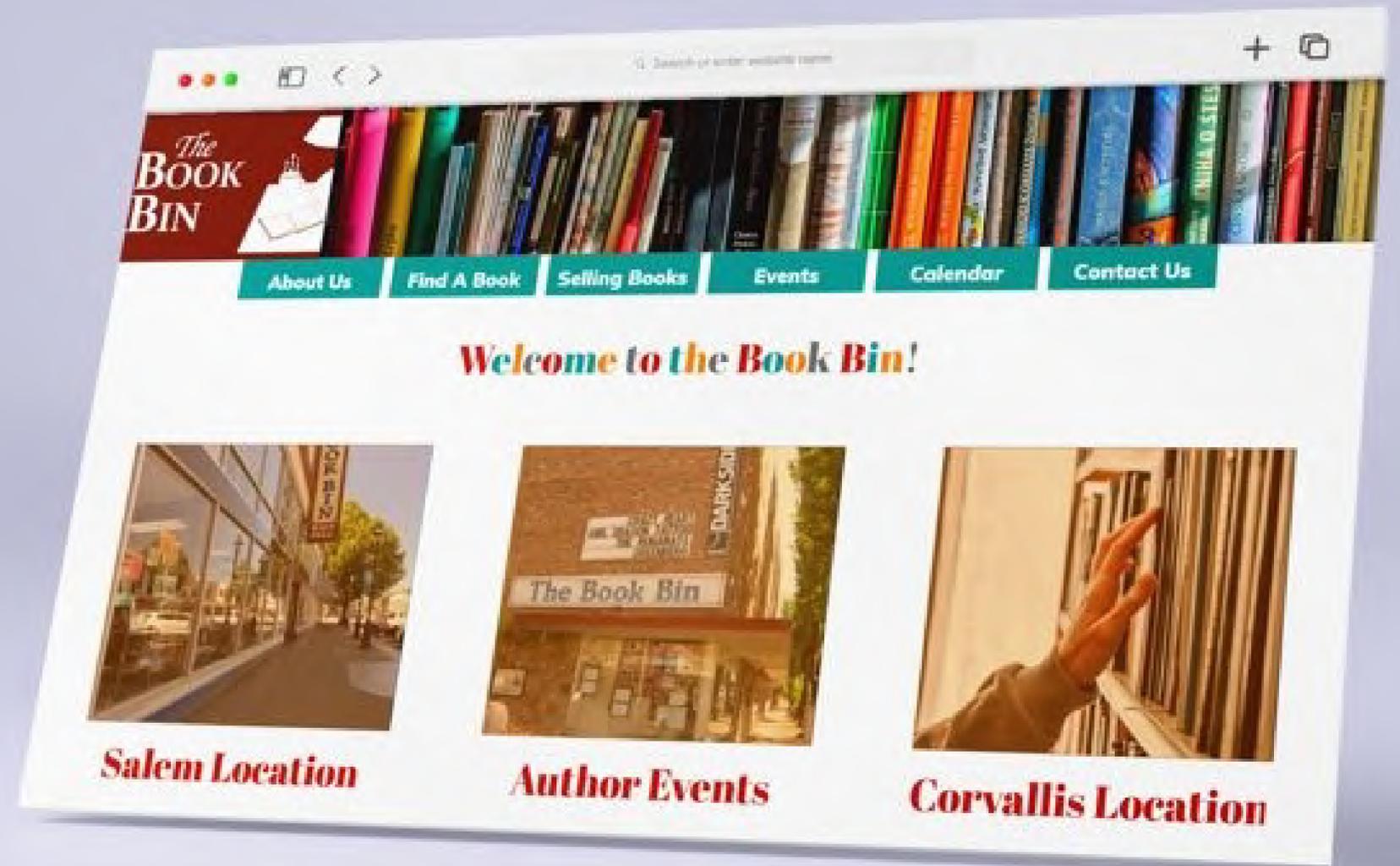
This goal was to create a mock website for Silver creek Soap Company, which currently does not have an official website and relies on a Facebook page. The owner had previously specified that a simple site would work best, and that they liked to see green and tree elements in the design. Because of that, I chose one image to be the background with an opacity layer to improve legibility. I used a heavy, stamp-style font with a very simple sans serif for the body text. I also kept the color palette simple and only used black and white for the text.





Book Bin

This assignment was to create a mock website for the Salem Book Bin, which currently does have a webpage but could use some improvement. I chose a very colorful palette that I hoped would appeal to children who visited the site but still be serious enough for adults. I tried to keep blue as the primary color like it is in the current site (pictured above). I worked with a serif as well as sans serif fonts.



Art Tour Salem

MAP ARTWORK CREDITS

Artwork



Elsinore Mural

About the Elsinore Mural

Commonly referred to as the Elsinore Mural because of its location, the Theatrical Heartscape Mural is one of the most popular sightseeing locations in Salem because of its impressive size and vibrant colors. It covers 68 feet and took two years to complete. The focus of the mural is famous actors and actresses of the 1920s like Theda Bara, Marlene Dietrich, W.C. Fields, and Charlie Chaplin. By 2013, the mural showed signs of wear and Dan Cohen was hired to renovate and brighten Mattingly's original design.



Artist

Jim Mattingly (1934-2006)



Year

1948



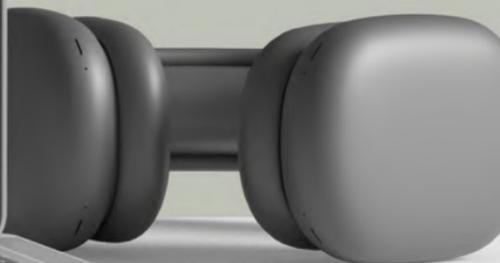
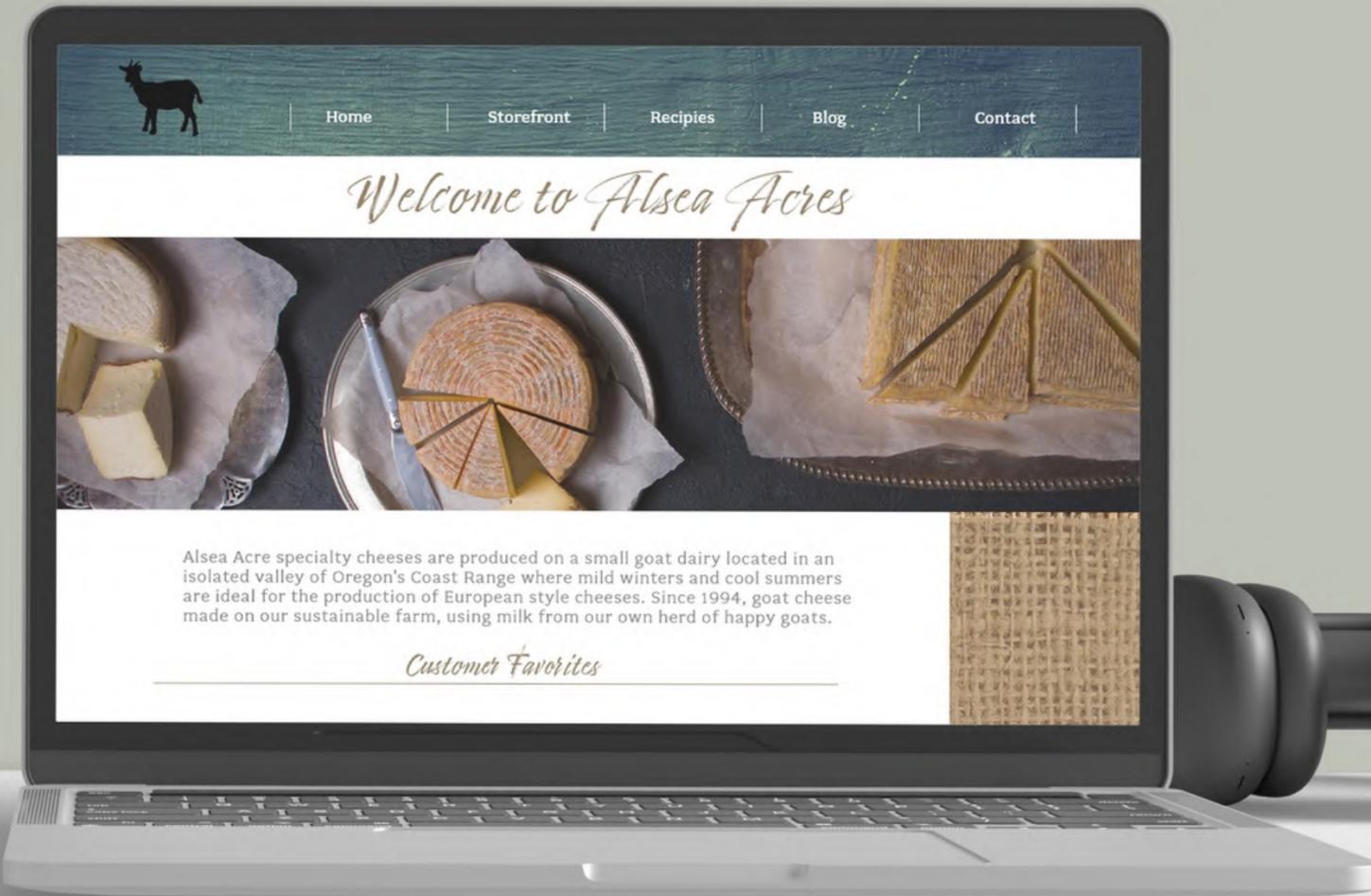
Medium

Painting



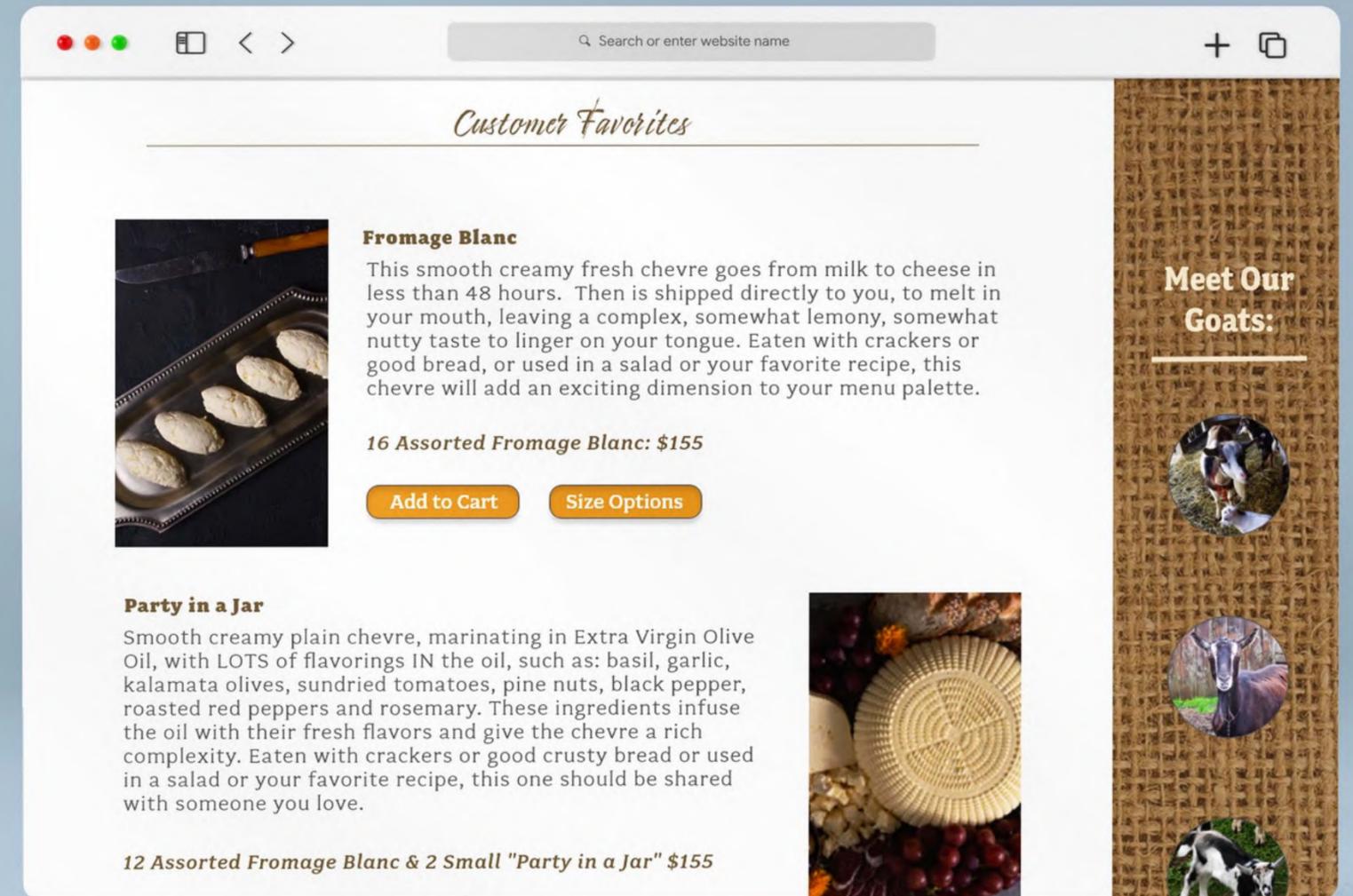
Art Tour Salem

These photos were taken for group project that built a website exploring the public art of downtown Salem, Oregon. They were shot on a Nikon camera. I also designed icons to represent important information about the different artists.



Alsea Acres Website Design

The goal was to create a homepage design for Alsea Acres Cheese Company, which currently runs off a Facebook Page. My design elements were used to give the page a rustic, farm appeal to customers. I made sure that featured products, contact information, and blog posts were readily available to the users to potentially increase sales. I used a decorative cursive font paired with a serif font that worked well for body text.



Thank you for viewing!

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