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p02 / **sprint 1**: initial exploration

p12 / **sprint 2**: transformed ephemora

p20 / **sprint 3**: typography as texture

p28 / **sprint 4**: text – abbreviated

p34 / **sprint 5**: new helvetica neue

p44 / **sprint 6**: typography as pattern

p52 / **résumé design**

p58 / **process journal**: spring 2021

p66 / **extended exploration**: type & motion

p86 / **all of the other stuff** that i did during this semester

sprint one

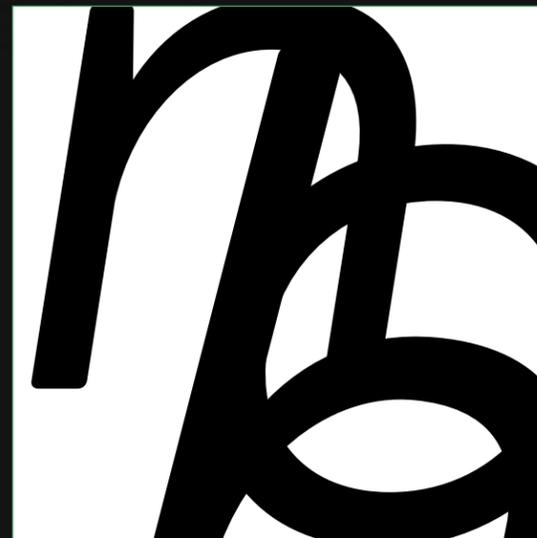
initial exploration

assignment brief

Typography and letterforms can be used as a main design element. Explore the design possibilities using the form of the character as a graphic element.

assignment goals

- » Heighten awareness of the visual form of type characters (separate from the letter's meaning)
- » Experimentation with formal composition
- » Divergent exploration



parameters

- » Use your own initials (middle initial not required; or you can do some with and some without.)
- » Do not “work over the top” of explorations – duplicate a page or artboard to explore new ideas or push a specific direction.
- » Page/artboard size: 4”x 4”
- » Work must be black and white only; tints and opacity change is allowed.
- » Typeface options
 - > Need to be in the serif or sans serif classification. For this sprint, steer clear of Blackletter, Uncials, Decorative and Script typefaces
 - > Pick one or two typeface families to work with.
- » Only one of each initial per comp
- » Use only one typeface family at a time in a composition.
- » Each initial can be from different typefaces, weights, or styles.
- » Characters may
 - > bleed off the edge;
 - > overlap or punch through;
 - > be rotated, but not flopped.
 - > not have a stroke added;
 - > not be distorted through horizontal or vertical alterations;
- » No additional embellishments (e.g. lines or shapes).
- » Readability of the letterforms is not a requirement.

process

- » Work fast and loose! Strive for divergent explorations. Create as many as you can in time allotted.
- » Do not worry about whether they “work;” evaluation will be later.
- » Create lots of different explorations, before going to “theme and variation.”

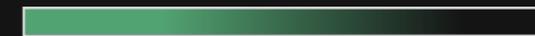
assignment thoughts

This assignment sounded like a great start to me: something fast & loose, with not many components to worry about. I was excited to get started with the semester.

initial vibe:



current vibe:



oh boy, that's a lot

As I thought, the assignment was fairly entertaining. I tried starting out by doing 10 at a time with a given font & weight before moving on to try something completely different. I figured this would feel refreshing, but in hindsight I'm not sure it was a super great idea. I would often feel burnt out about halfway through each section. I eventually started doing whatever I felt like after 50 or so explorations, but at this point, my interest in the assignment was already waning.

I didn't spend a whole lot of time sifting through typefaces for this project, but I did go through a few different serif options before landing on Georgia. I thought that Georgia's curves would be really fun to utilize for this kind of project, and in the end I think it was a great choice.

For my sans-serif option I just went with one of my favorite go-tos: Ageo. This typeface has a ton of weights, so I figured it would be a good one to go with, so I wouldn't run out of different styles to play with.

Georgia Regular
Georgia Regular Italic
Georgia Bold
Georgia Bold Italic

Ageo Thin
Ageo Thin Italic
Ageo Light
Ageo Light Italic
Ageo Regular
Ageo Regular Italic
Ageo Medium
Ageo Medium Italic
Ageo SemiBold
Ageo SemiBold Italic
Ageo Bold
Ageo Bold Italic
Ageo ExtraBold
Ageo ExtraBold Italic
Ageo Heavy
Ageo Heavy Italic

i forgot lowercase letters existed

Whoops! This journal probably looks like I'm trying to compensate for that now. It took me about 40 explorations to remember to use the other 50% of my available options. This helped me push forward quite a bit.

At the same time, though, the impeachment trial was happening during class and, needless to say, I was quite distracted. Everyone knew what the outcome would be, but I was more interested in what the republicans voting not to impeach had to say about their decisions. I didn't get a lot done on this day.

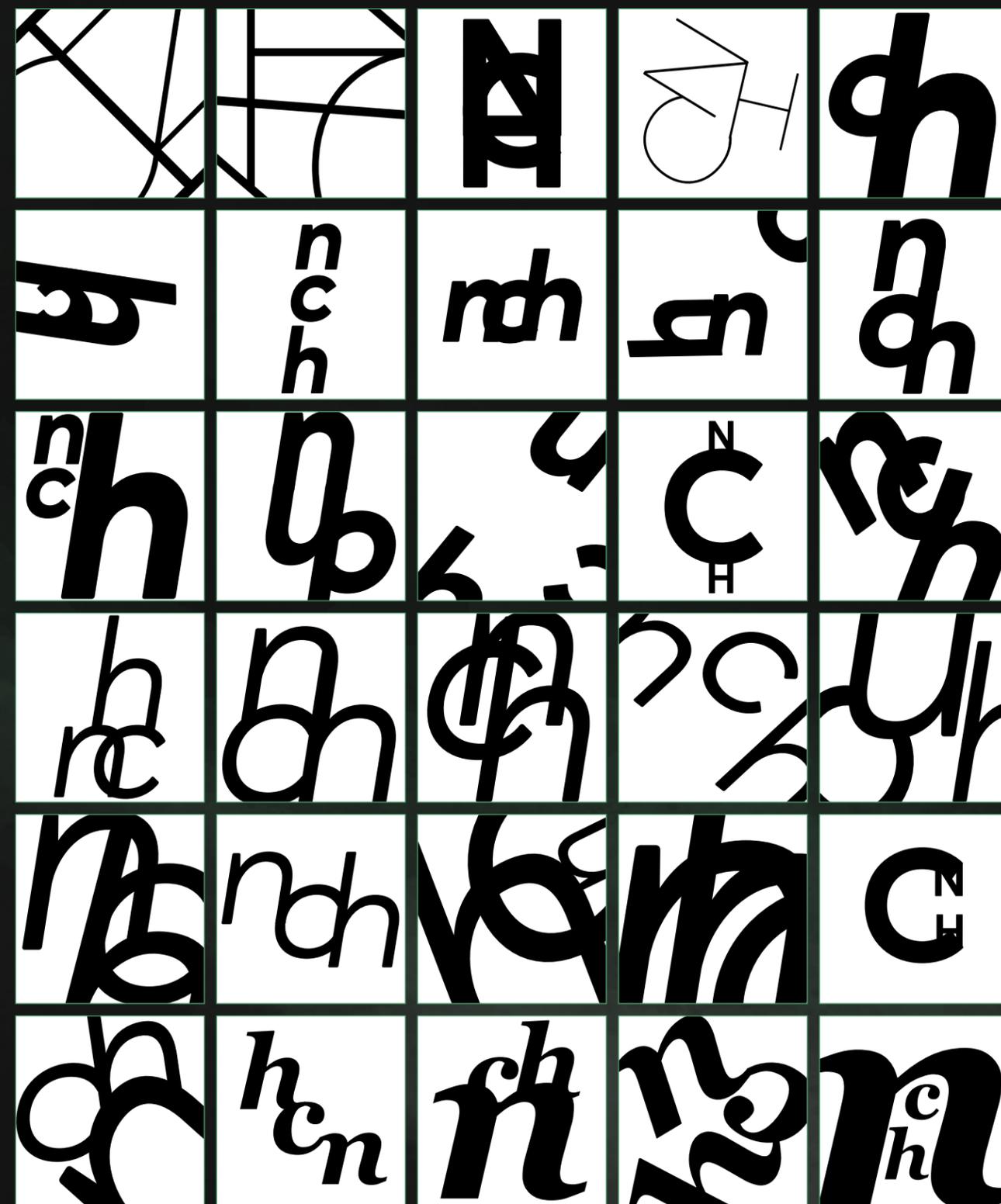
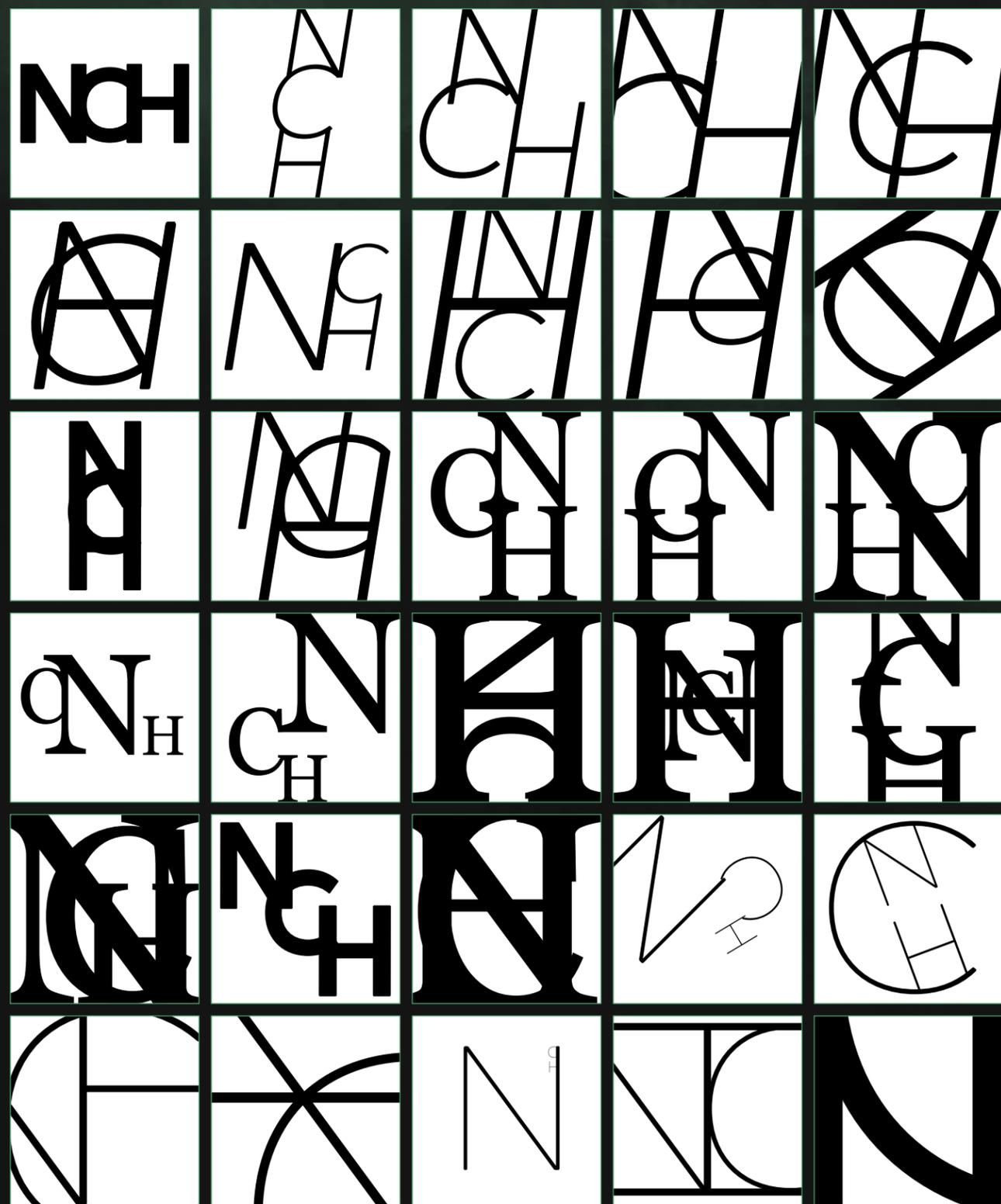
uh oh

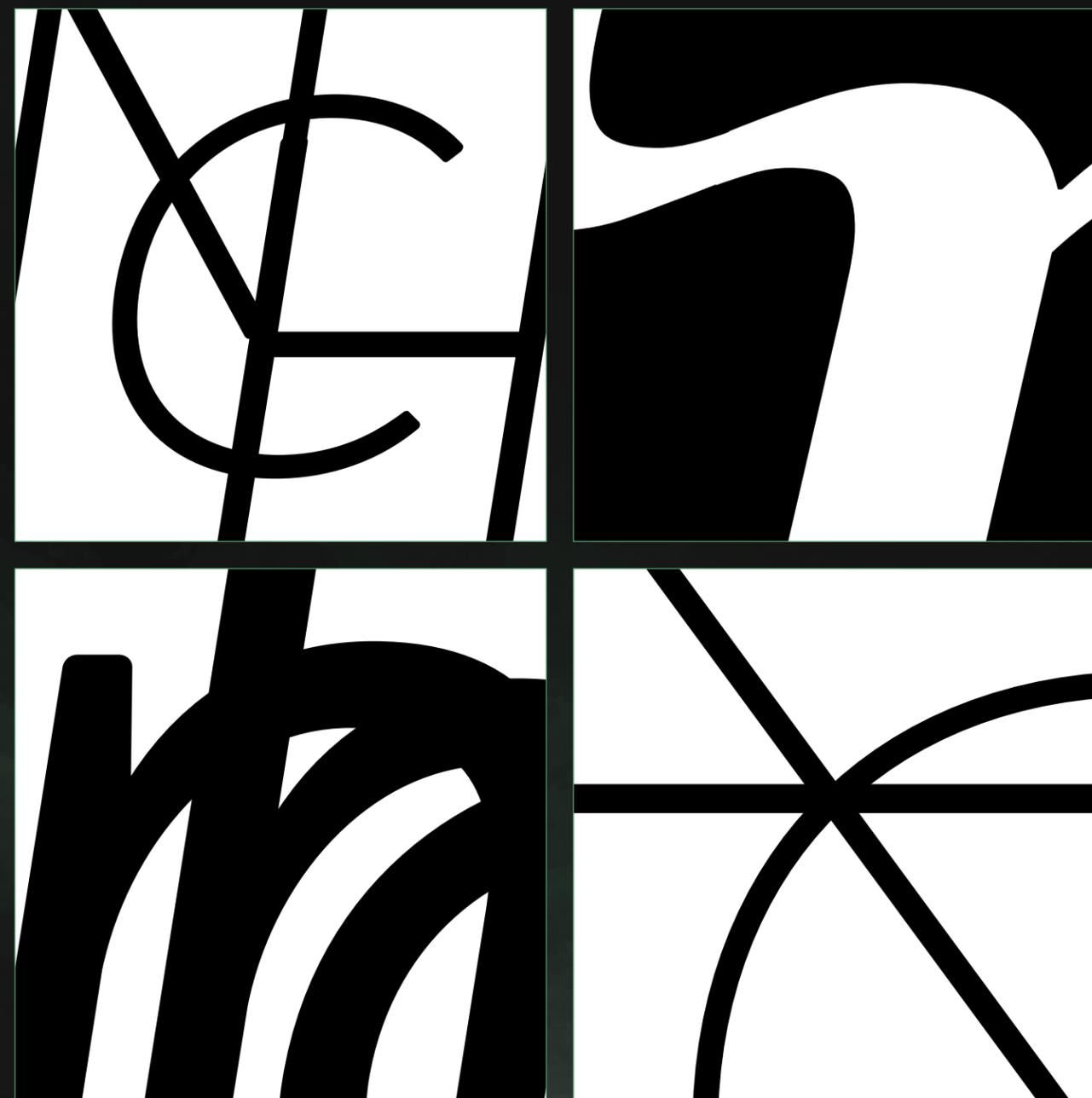
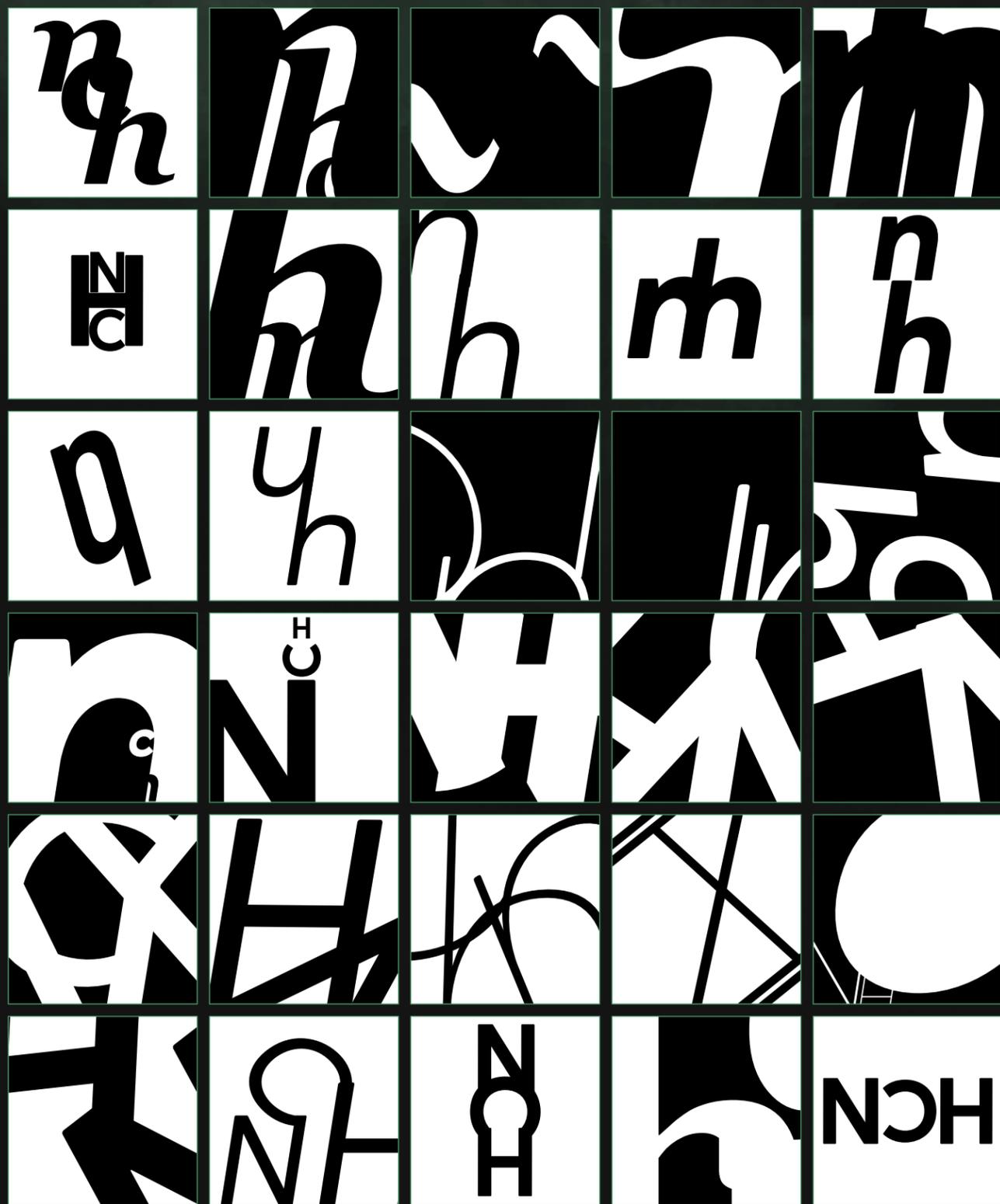
At this point, about 60 explorations in, my head was completely empty and all I could muster was staring at Photoshop as either my primary or secondary task for the entire day. I don't think anything got done at all. Sometimes this is just how it is.

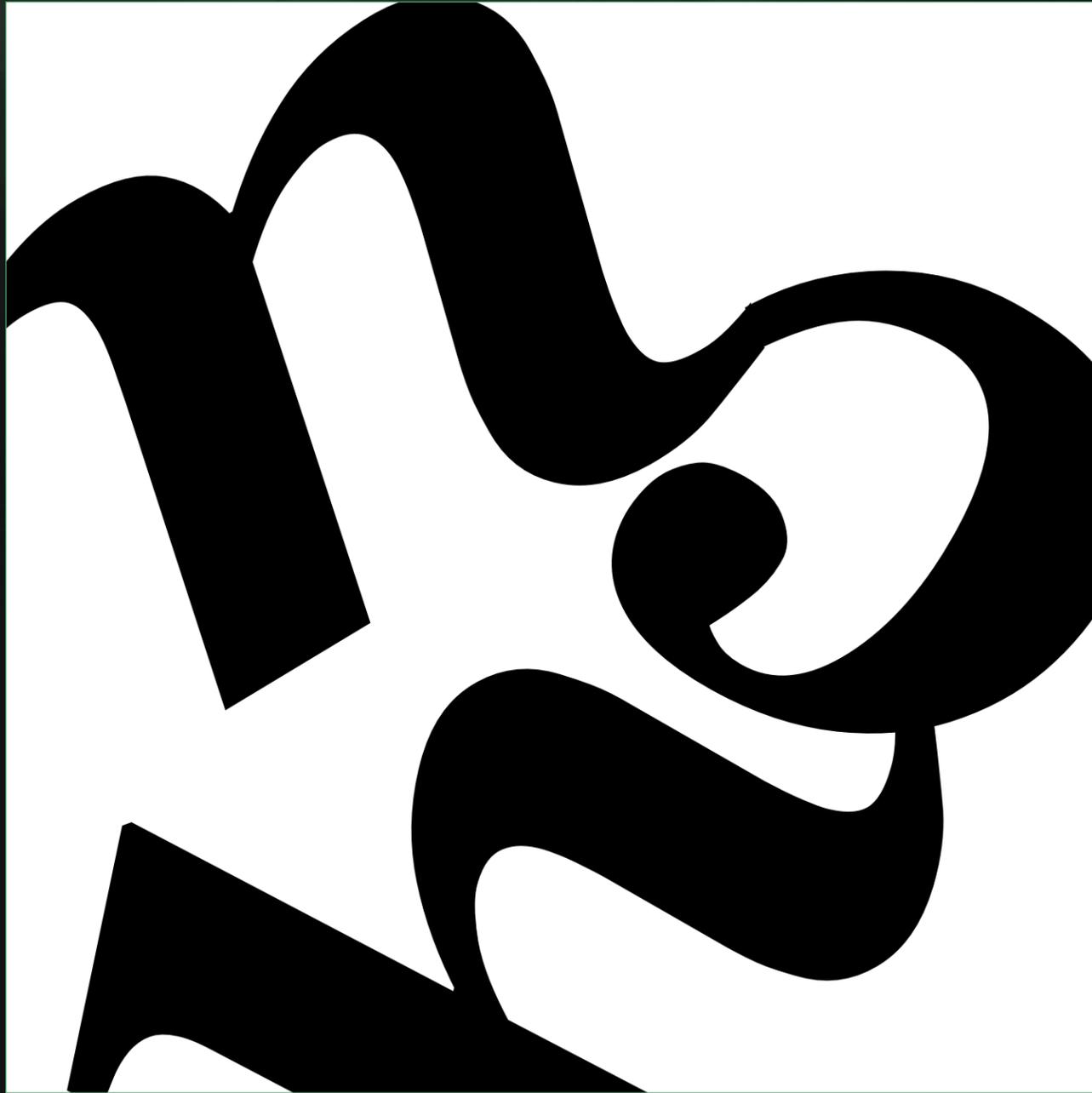


help

I had no idea how I was going to get 10 more of these done. I honestly don't know why I was struggling so hard, I don't think I was loosening myself up enough. I originally wanted to hit 100 explorations, but only ended up with 90 - still a fantastic amount - but not as "cool" of a number. Oh well! While this project certainly ended up being somewhat tiring, I love the end result. There's only a few individual explorations I really like, but all together I think they look fantastic.







sprint two

transformed ephemera

assignment brief

Ephemera is the name given to printed materials that are not expected to be saved. Examples include packaging, claim checks, grocery receipts, wrappers, etc.

A transformation is more than a slight modification or iteration. "Trans" is Latin for "across": when we transform, we carry the form "across" into another realm so to speak. You do something to the form that you start with that changes the form in a big way.



assignment goals

This exercise asks you to start with a piece of ephemera that uses typography prominently, and to alter the appearance of it through various non-drawing transformations. Examples of nondrawn transformations might include such things as folding, wadding, soaking, burning, throwing darts into it, shining a light on it and capturing through photography the effect of light. There are countless others. The key in doing a non-drawn transformation is that you are not making an image of something else on it, but rather you change the look of the subject through some physical process.

parameters

- » Choose a piece of ephemera that prominently features typography or lettering.
- » Do a series of (non-drawn) transformations to it:
 - > One transformation must be physical.
 - > Digital transformations allowed.
- » Watch the compositional and expressive sensibility change as you do the transformations
- » Choose one result that you think is the most aesthetically powerful and interesting.
- » The chosen transformation should be uploaded as a pdf to BaseCamp.
- » Size of pdf will be 10 inches vertical and 16 inches horizontal.

details

This exercise asks you to start with a piece of ephemera that uses typography prominently, and to alter the appearance of it through various non-drawing transformations. Examples of nondrawn transformations might include such things as folding, wadding, soaking, burning, throwing darts into it, shining a light on it and capturing through photography the effect of light. There are countless others. The key in doing a non-drawn transformation is that you are not making an image of something else on it, but rather you change the look of the subject through some physical process.

assignment thoughts

At first I hated the idea of this assignment. I still haven't gotten over my traditional/physical art drainage that occurred after AP Art in high school. I'm still working on this. It definitely took me a minute to get any kind of direction going for this one.

initial vibe:

current vibe:



time for something completely different i guess

This was vaguely upsetting, honestly. While the first project definitely got tiring near the end, I was hoping we were going to be doing more like it. Doing this project immediately after made me lose a lot of momentum. I had to brainstorm ideas for my exploration for nearly a week before I was able to figure anything out; it was just something I couldn't attach myself to and felt like I wasn't able to work freely, even if we were supposed to.

That said, the work must be done. After several days, I finally thought of an idea I didn't hate and set up another mini photo studio on my desk. I love having these pieces of mat board around to use as nice black backdrops. They're very easily edited in Photoshop to appear as seamless backgrounds, if that is the sort of look you want to go for.



The aforementioned "mini photo studio."

why do i hoard all of this garbage? is it garbage if it becomes useful at some point?

Question of the century.

Anyways, my one idea was to use my old insulin pens to make some messy commentary photos. As much as I'd like to say, "I spent a dollar on this project," it pains me to explain that I already had the ripped bill laying around. Fits in with the rest of the garbage, I suppose.

I took plenty of photos from various angles with different lighting, making sure to purposefully screw up the organization and framing every now and then just to make some of the images more interesting.



The initial setup.



Getting a little crazy.

Later on, I also took photos of my photos to create an increasingly distorted look: further transforming my ephemora, if you will.

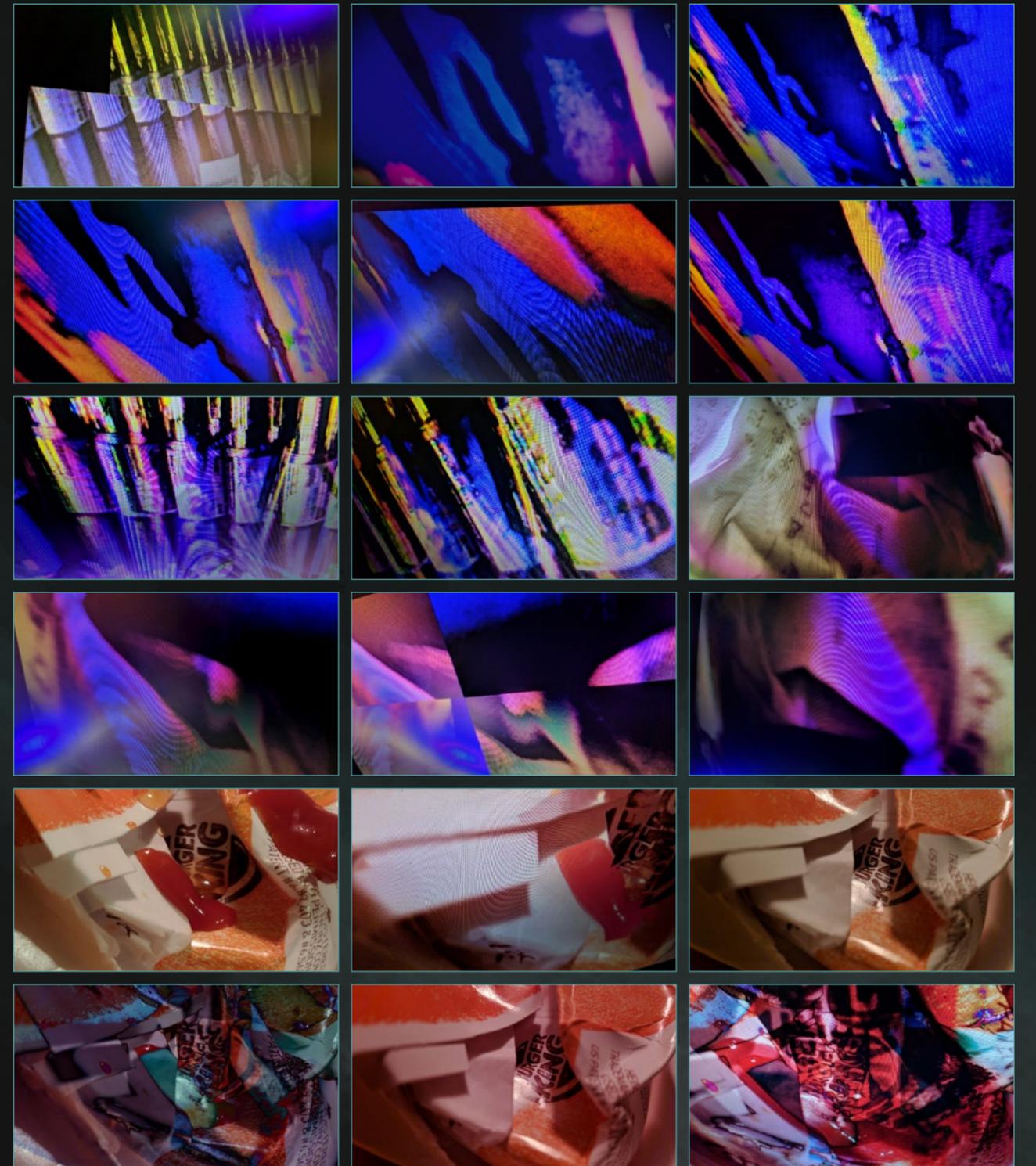
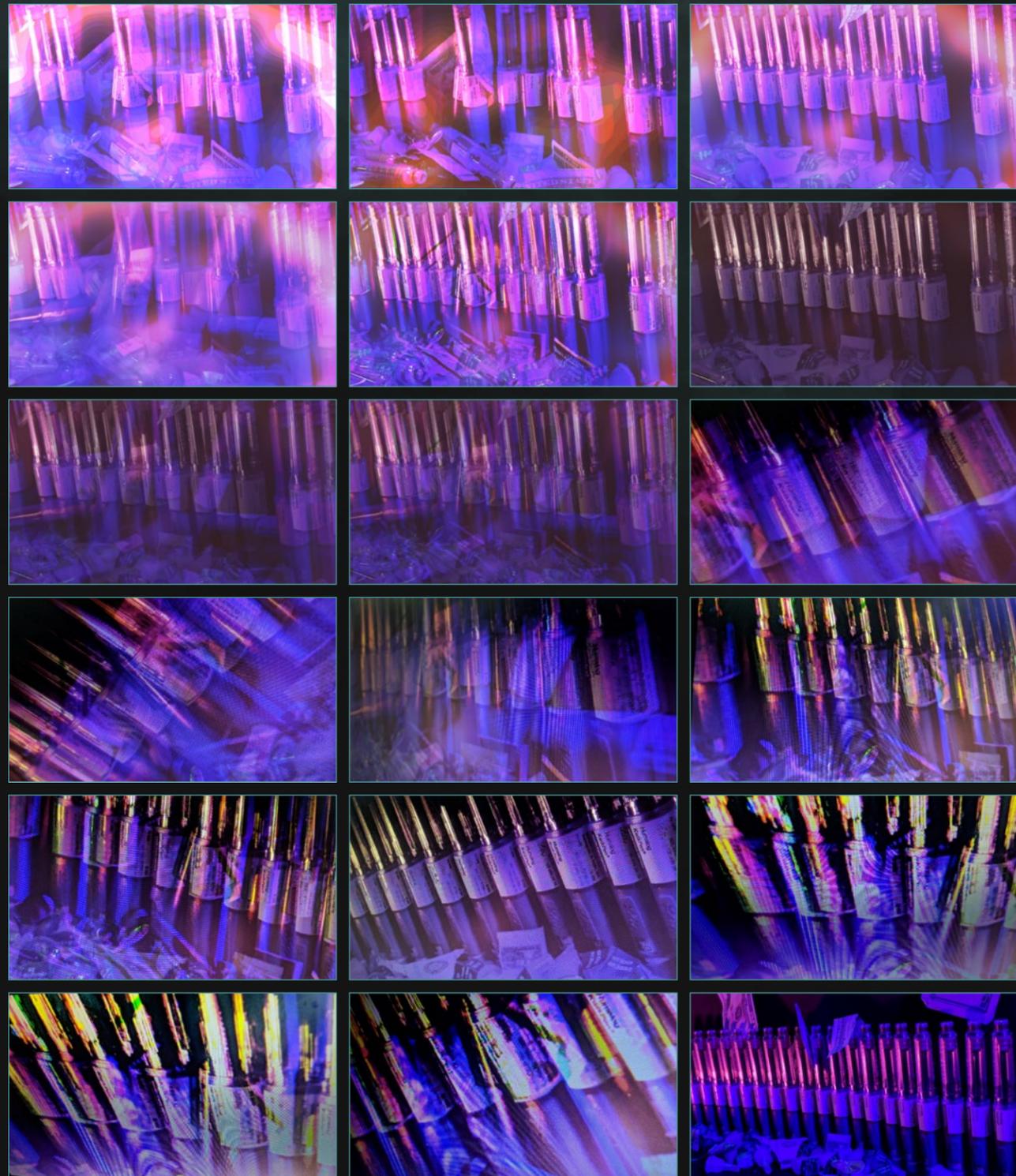


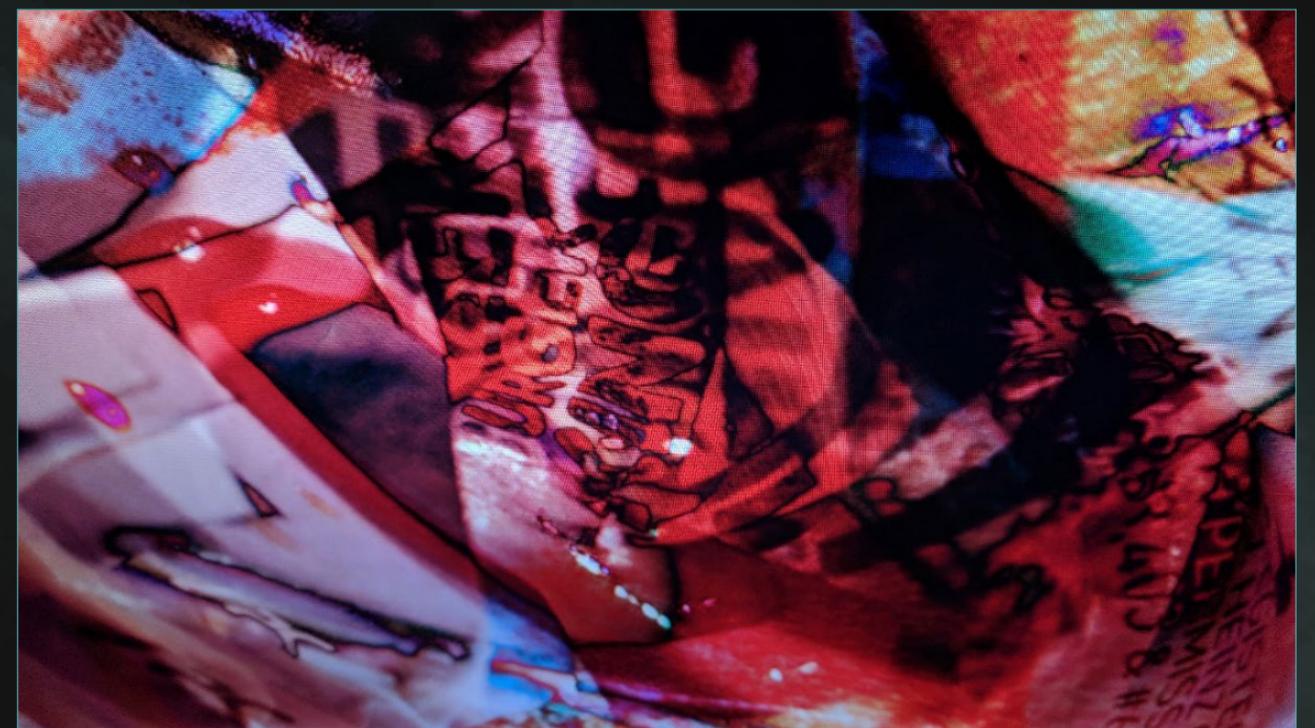
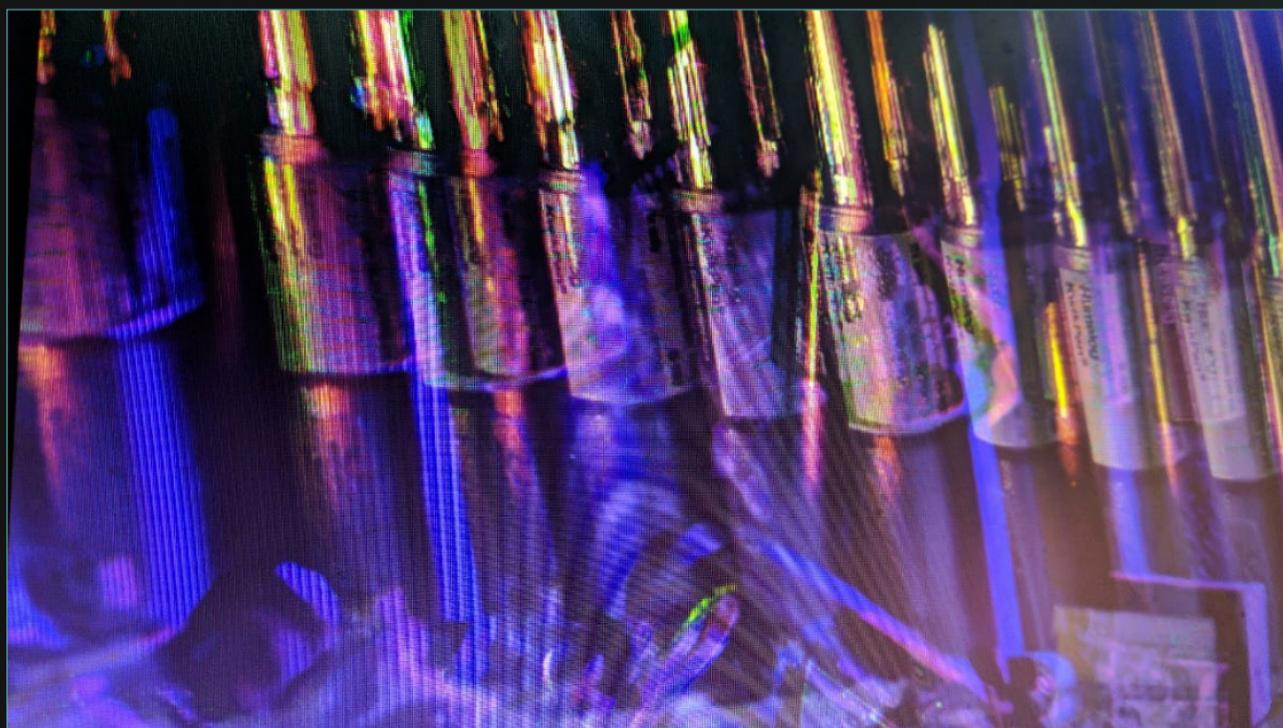
One of the many variations, before being photographed.



This is the kind of distortion you can achieve just taking a picture of your monitor!

Lastly, the night before the exploration was to be finished, I ordered Burger King for dinner. Being the animal I am, I screwed around with the garbage and decided it actually looked cool, so I took some photos of that too. I think those few shots are actually my favorite out of the bunch. Go figure.





sprint three

typography as texture

assignment brief

Create a poster that uses letters as textural elements to examine/promote/visualize one of the following topics:

- » viruses
- » immunity
- » genomics
- » radio waves
- » microorganisms
- » brain waves

parameters

- » Solutions should be purely typographic, focusing on type as texture.
- » Type should be in the text size range, i.e. no larger than 12 point and most likely 8-10 point. You can use glyphs, ornaments, numbers, or any sort of character, but do not use images.
- » Poster size can vary, with 11" x 17" maximum finished size.
- » No limitations regarding color.

process

Pick your topic and do a little research so you know what you are talking about.

- » Keep a list of websites you used for your research (include those in your reflection for this project).
- » As you research,
 - > write down words, phrases, that feel important or illustrative
 - > do pencil sketches of quick visuals of how you might show this topic.

From your research and sketches, start making compositions using text-size type as textural or linear elements. Remember, legibility is not a requirement.



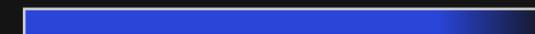
learning objectives

- » Researching and learning about an unfamiliar topic
- » Employ a typographic field to make it visually intriguing
- » Stretch typographic practice and application

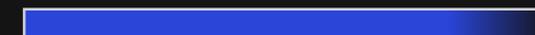
assignment thoughts

I was ready to start this one. I love astronomy and have considered multiple times minoring in Physics (I've decided it's not really something I want to do, at UofL at least). Quasars were one of the first things that came to mind, so I just started copying down info.

initial vibe:



current vibe:





now this sounds excellent

I already knew most of what there was to know about quasars, so my research phase was more helpful for finding text to use in the actual artwork itself. This would be one of my first big projects in Illustrator.

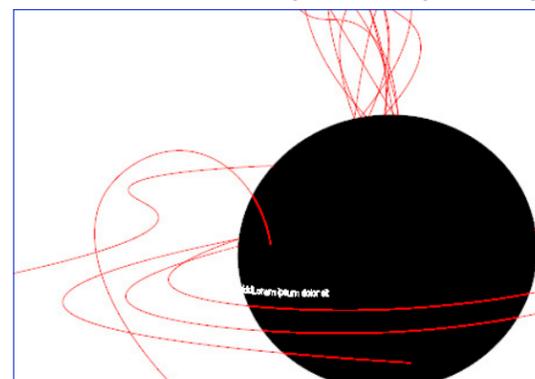
why is illustrator like this

Illustrator was totally the right program to go with here, but man did it still have a lot of issues. Typing on paths was much easier than I anticipated, though working with start and end points is somewhat complicated. Since I would be able to draw out my sketch with the pen tool and later replace each line with text, I wanted to do something extra. It felt like it was too easy.

First I wanted to do something special for the black hole at the center of the piece. I learned how to create textures in Illustrator, and then how to wrap those textures around 3D objects. This made me a nice looking globe that consisted of several thousand characters.



Quasar sketch. Basically a black hole emitting a bunch of energy.



The sketch becomes pen-drawn paths.



Big orb of text.

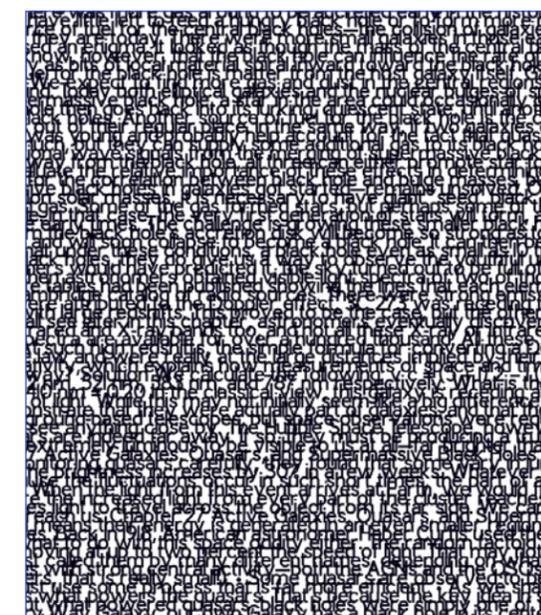
next, i made a terrible decision

What if the entire background was also text?



Ah. Yes.

But I really wanted this background, so I kept trying. Eventually I got it to display, but then I decided I also wanted a gradient on the text. The next couple hours were totally wasted on Illustrator's processing failures. In the end, it had to be done in Photoshop. It worked just fine there, despite still being vectorized, so that says a lot about how the two programs deal with large amounts of text or shapes.



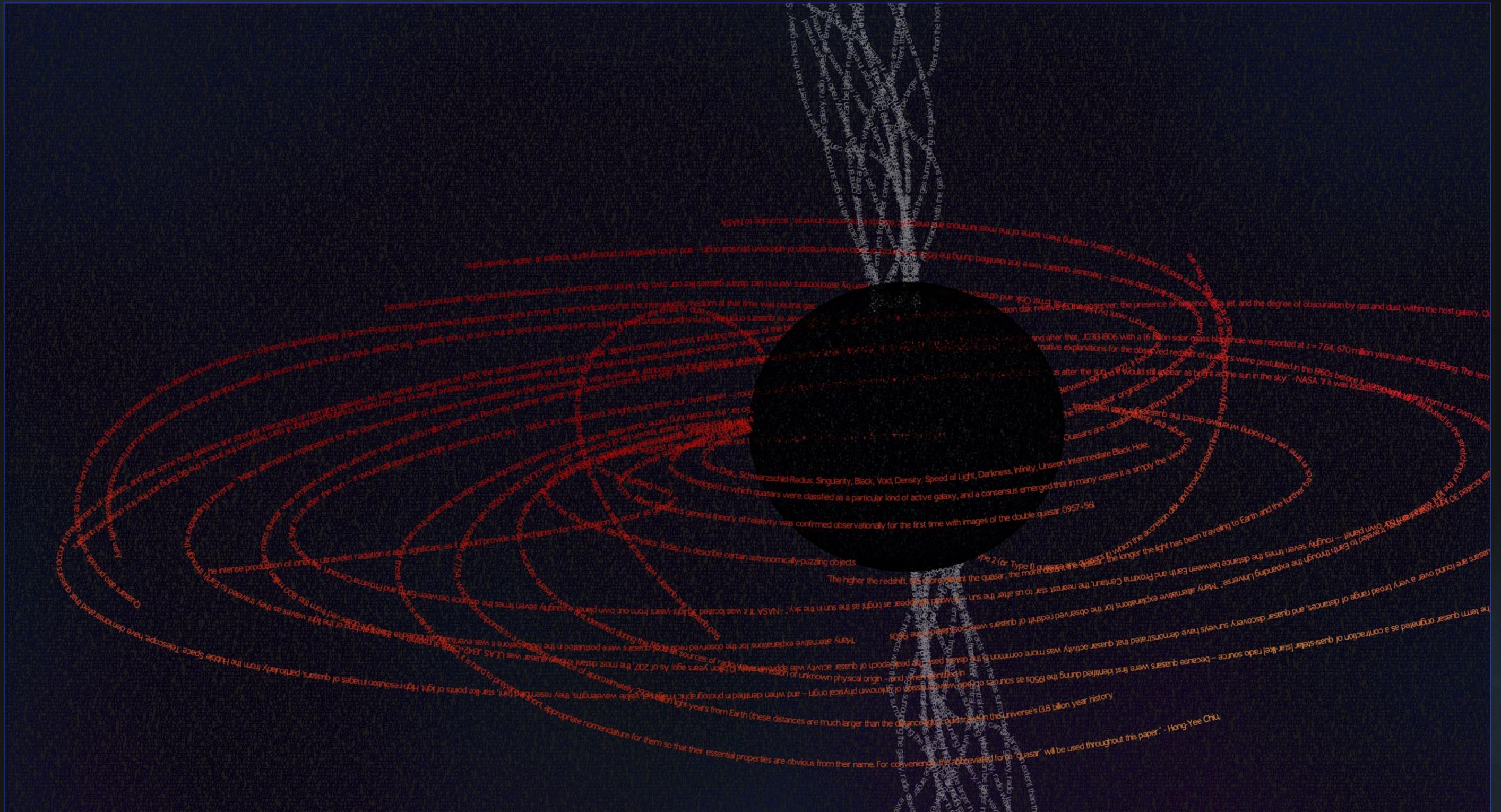
Big block of text.

still learning

Lastly, I wanted some of my other elements to have a gradient applied to them. I tried a few different options in Illustrator, like applying the gradient to each bit of text individually or merging them into one shape, but neither of these accomplished what I had in mind.

Once I figured out how clipping masks worked in Illustrator, I was able to do what I wanted. I appreciate how these masks work exactly opposite to how they do in Photoshop: great work there, Adobe.

With that, I was done with the assignment. I really enjoyed how it turned out and despite the technical problems, the sprint was more fun than frustrating.



sprint four

text – abbreviated

assignment brief

Using abbreviations from text talk create combinations, exploring these possible options:

- » creating ligatures
- » using extensions of the letterform
- » adding swashes
- » creating a monogram
- » making a “logotype”

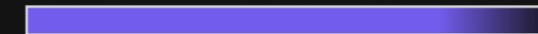
parameters

- » Black and white only, no tints or opacity changes.
- » Still has to be discernable as the distinctive letters with proper reading order
- » Must show at least one sans serif solution and one serif solution
- » Must show at least two different options

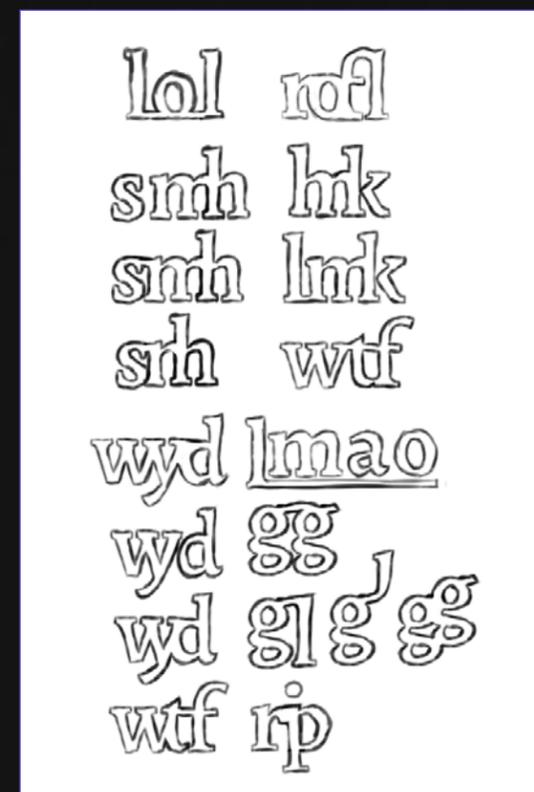
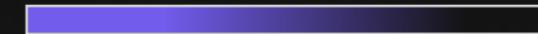
assignment thoughts

Another great concept! I usually like working with logos, even though it isn't my favorite thing, so I was looking forward to this one.

initial vibe:



current vibe:



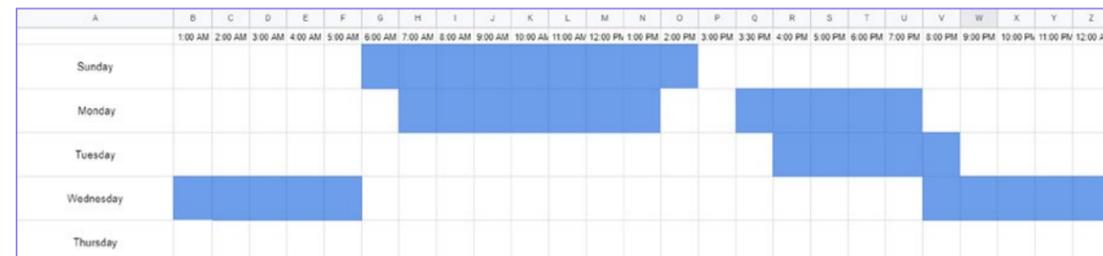
process

- » Pick text abbreviation(s) to work with
- » Pick typefaces to work with. Note: for swashes and ligatures, serif and serif italics would be recommended.
- » Type your abbreviations 120pt or larger in the typefaces you select; print
- » Start with small scale rough thumbnails exploring possibilities
- » Take some you want to explore more and do tracings from your printouts; sketch out your alterations.
- » Take your sketches to the computer
- » Convert text to outlines to modify it for the final product



there's nothing more unfortunate than being excited but having a terrible time instead

I don't know what it was about this project but after about 20 minutes of sketching I was completely out of it. Didn't care about it at all anymore. February was a terrible month, too. Take a look at this graph I made of my sleep schedule during the week we did this sprint.



So on Sunday I woke up at 2pm and didn't go to bed until 7am. I woke up in time for our class, but fell asleep during it. Sorry Leslie! I proceeded to stay up for my next class at 9am.

it keeps getting worse though

February is also when I started getting fed up over my laptop's performance. I was lucky enough to buy this nice expensive laptop and what I received was a mostly broken piece of garbage that could probably quite literally burn my fingertips. I sent it in for repairs but they returned it with no improvements. Apparently your first replacement comes

without any testing by their technicians. Intriguing customer service strategy, I must say. As soon as the semester ends I'll be sending it in again for supposedly more "thorough" repairs. We'll see about that.

On top of all this, I was also dealing with some issues in my online community related to bigots that were apparently also sexual harassers. The package deal. It's honestly amazing what kind of actions people will try and defend.

ok but what about the sprint

I truly did the bare minimum on this one, straight up. The timing was just terrible and for whatever reason I lost all the motivation I had going into it very quickly.

As far as my process goes, there's not much to discuss here. I did my sketches and digitized them in Illustrator. It was my first time messing around with text shapes in the program, which I guess is a good thing. I would use the same principles later when making my new logo and working on some commissions. It wasn't amazing, but it wasn't all for nothing.

wyd

WTF

lmao

g

o

mk

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rfl

sprint *five*

new helvetica neue

assignment brief

Using Helvetica as a starting point, create an expressive variation. Make a new weight or style of Helvetica Neue that is not simply a bold or italic, extended or condensed. Your version should add to, complicate, or personalize Helvetica in some way.



parameters

- » Create at least one version of 6 different letters in the alphabet or numerals.
- » You must use both analog/physical (x-acto, pen, tape, etc.) and digital (laptop, camera, phone, software, etc.) tools in some way.
- » After you create your letter- or number-forms, create a specimen poster for it that includes text describing the processes you used.
- » Poster size and proportion can vary, with 11" x 17" maximum finished size.
- » Black preferred, but if color is essential color can be used.

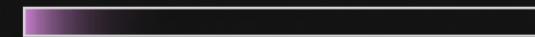
process

- » Take one letter and explore a number (4-6) of different options for potential variations (especially focus on physical / analog).
- » Upload those for next class
- » Then take one of those and do the additional number of letters required.

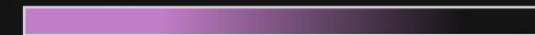
assignment thoughts

I felt the same way about this project that I felt about sprint two. I wasn't really in the mood to do any work with paper or cutting, and I didn't have any great ideas to start out with. As soon as I got a decent idea, it wasn't as bad.

initial vibe:



current vibe:

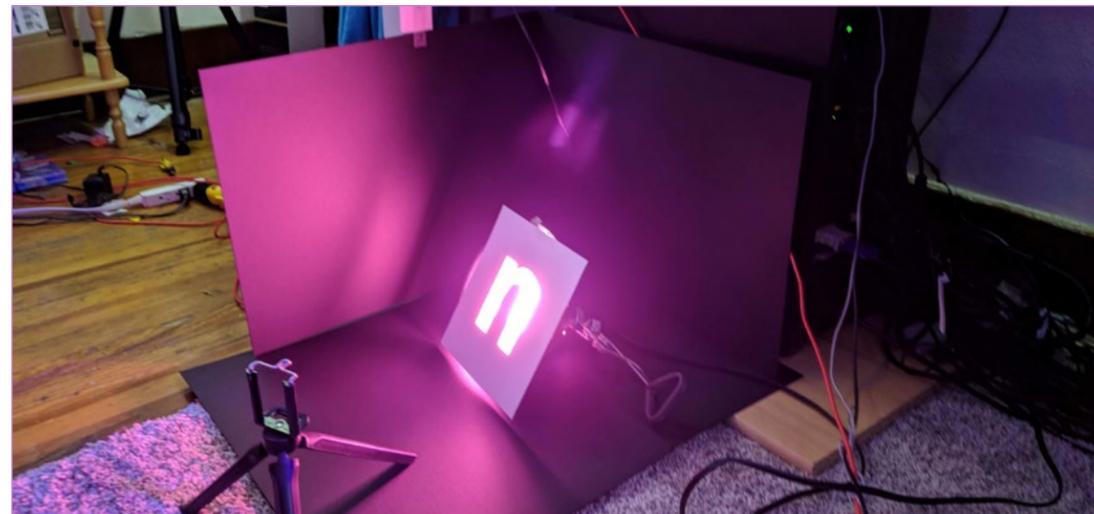




you know how i feel about this one

Unlike the previous sprint, I came into this one totally uninterested. I didn't see any benefit in aligning items to look like a letter, and at the time I couldn't draft any worthwhile ideas that involved cutting. After several hours of just doing nothing in class, I had a half decent idea; can you make letters out of jello?

I went into this idea extremely pessimistically. "I don't have any of the materials I would need to do this." "I doubt it will even work, it'll probably completely fall apart." "This doesn't even feel like enough work for the sprint." To combat that last one I did some random ideas I didn't really care about just to have work to show. For those, I at least got to set up another one of those mini photo studios I love making for some reason.



This time, on the floor!

how do you make a jello mold

I had no idea. I had thick paper and hot glue and if that wasn't going to work, I was probably gonna give up

I cut a ton of long bands out of a large sheet of thick paper and glued them to the top of printed letters. This wasn't difficult, just tedious and time-consuming.



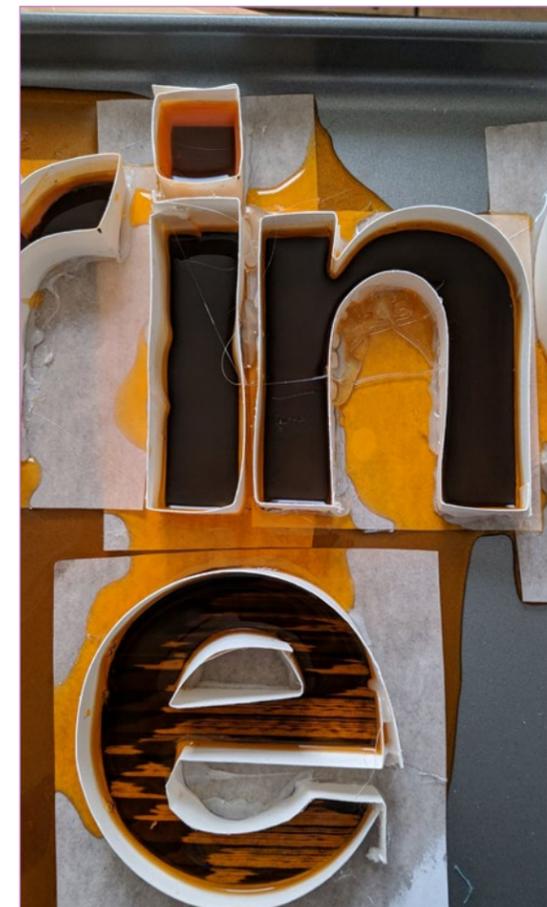
Perfect for jello-pouring, right?



Into the protective cookie sheet they go.

it kinda worked

I had several boxes of jello for some reason so I was prepared to use however many I needed to. The first pour revealed that my molds sucked and were covered with holes. I brought the hot glue gun into the kitchen to try and patch them on-site, but it didn't help much.



round 2

I figured that, if I were to allow the first layer of jello to set, all of the holes in my molds would be blocked off by solidified jello. I was correct! I went ahead and did a second pour. There was still some leakage, but it was working a lot better.



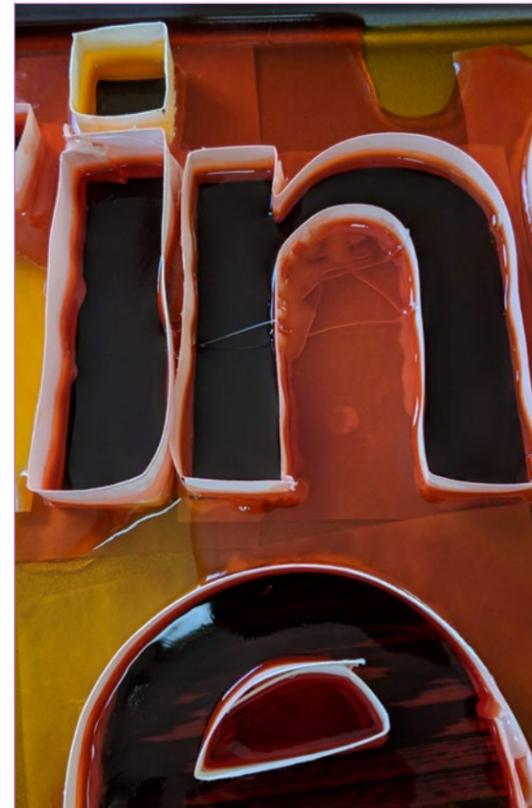
Pour #1 after setting.



Pour #2 in the fridge.

how do i take these things out

Round #2 seemed to work pretty well, and I had some pretty thick jello letters now sitting in my molds. I didn't really think through the whole removal process, but was hoping I could just use my x-acto knife to remove the borders without destroying the jello. This worked pretty well. Truly an incredible sprint; I am much happier with my results than I was with the idea of the project.



Jello and hot glue are a delicious combination.









sprint six

typography as pattern

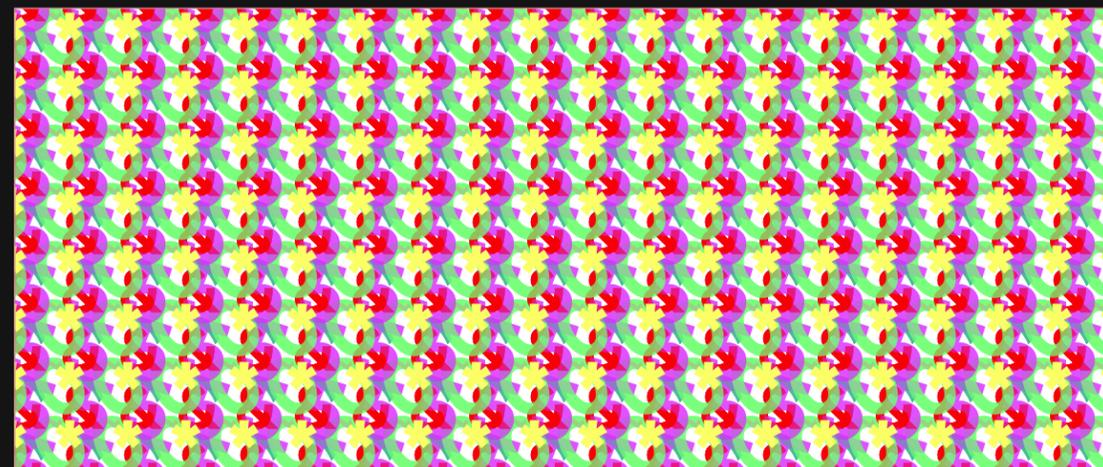
assignment brief

Using letterforms or typographic ornaments, create patterns.



parameters

- » Create at least 6 different pattern explorations.
- » Letterforms can be
 - > cropped
 - > positive or negative
 - > flopped or inverted
- » Color is allowed
- » Produce your pattern repeats either 9"×12" or 12"×18"
- » In addition to creating any new letterform combinations, your initial explorations and/ or your text abbreviations can be part of your "library"
- » You can also use type ornaments.
- » Create at least one repeat seamless pattern where nothing is cropped.



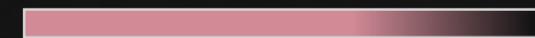
assignment thoughts

Now this project sounded really fun! I had been meaning to put effort into learning various features in Illustrator, so this was a perfect excuse to dive into what looked incredibly complicated.

initial vibe:



current vibe:

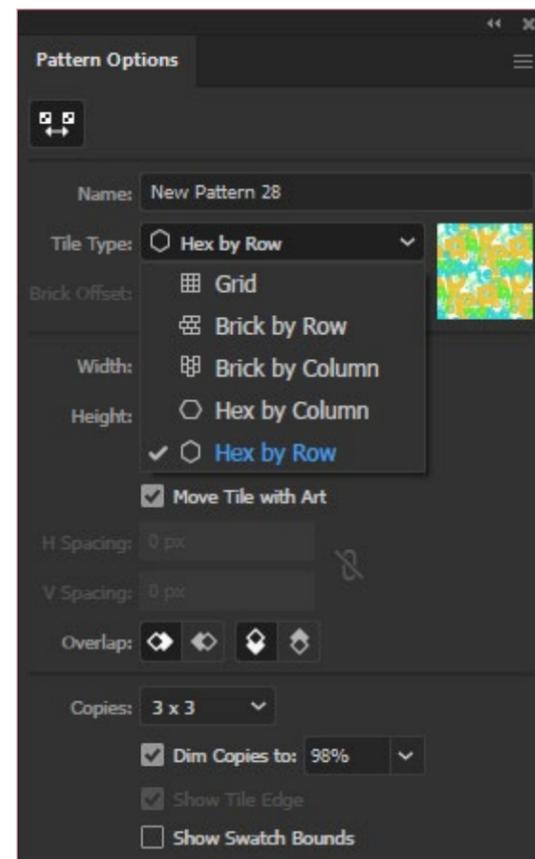




where do i even start

This project was extremely broad and I couldn't really hold on to any ideas that I liked. It was hard to get into just quickly playing with different concepts. At this point in the semester too, it was becoming a recurring theme that I just didn't have any motivation or passion to work on anything.

It was good to learn a basic feature of Illustrator, at least. The pattern creator is super powerful and there are still several settings I haven't had the chance to play with. I think over the summer I should take some time to revisit this sprint, since I should have been able to explore all of these settings already. Who knows what kind of stuff you can do?



Illustrator's pattern maker.

thoughts on class participation

I was thinking during this sprint, too, that we could all be better at communicating with each other. I got so much inspiration from looking at the super nice patterns that some of the others made and hearing them talk about them. I think we could all make an effort to talk about each other's work more often. When we get into these sessions of just busting out a bunch of different work, it's easy to get into a rut where it feels like you're the only one having troubles. Based on our group chat I can say with absolute certainty that this isn't the case, but that doesn't mean you can't still feel that way. Maybe it's our faults, but a little push in the form of guided conversation during class time couldn't hurt.

Even though my mind wasn't there at the time, I do still love the idea of type & pattern. There's a lot that can be done here, and it's definitely something I will be revisiting in the future.



A couple of my patterns before creating the swatches.

résumé design

assignment brief

Résumés might just be your first impression to that future art director you hope hires you. Sure, you've wowed them with your website and all the glitzy images of your work in high-impact Photoshop comps. But inquiring minds want to know... can you handle typography in a résumé. If you can't pass that test, you may not get an interview!

assignment goals

- » Design a résumé that shows off your design and typographic skills
- » Tech: Using tables and tabs

parameters

- » Have (or create) your résumé content
- » Organize it in content areas:
 - > Education
 - > Experience
 - > Skills
 - > Awards/Honors
 - > Activities
- » Format: 1-page résumé; 8.5x11 page size
- » Use multiple levels of visual hierarchy for your text:
 - > Category information
 - > Subheads
 - > Body text
- » 2-color
- » 2 typefaces max (one is also fine)

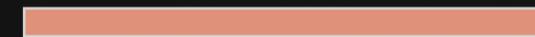
hierarchy explorations

- » Explore how to handle differentiation and visual hierarchy with the various pieces of résumé content. Considerations include:
 - > font choices
 - > size
 - > weight
 - > style
 - > caps or small caps
 - > position
 - > alignment
 - > line spacing
 - > letter spacing
 - > indents and hanging indents
 - > color

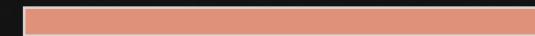
assignment thoughts

I've needed a new résumé for quite awhile now, so this is perfect.

initial vibe:



current vibe:





the timing couldn't be better

In Brad's web design class we had just started the planning stage for our new portfolio sites. The first thing I did for that was plan my new brand and make a new logo. This was literally the perfect time to make a new résumé.

I quickly drafted a few different layouts but I settled on the final one pretty early on. I think tables in InDesign are pretty weird. I just need to do some more work with them. It's hard to get exactly what you want out of them if you don't know how to use just about every setting really well.

I think I may do some small edits to the final version still; the bottom section may have different layouts that could work better. That part started more as a necessity than an intentional design decision and I think that shows through a bit too much.



The new logo!



Early layout draft.

marketing designer
Warp World INC. 2019–Present
 • -Graphic Designer for all marketing operations including brand partnerships, influencer campaigns, and social media activations.

freelance designer & illustrator
hartleyarts 2015–Present
 • -Worked primarily in branding for livestreamers/broadcasters: logos, overlays, motion graphics, advertisements, and more.
 • -Years of experience in the livestreamer/influencer industry, worked with individual clients and large groups.

videographer
Delphi Center for Teaching and Learning 2020
 • -Scheduled on-campus interview recordings with faculty members. Created draft presentation for the opening ceremony to the Delphi Center's top 4 Faculty Favorites event. Color graded indoor & outdoor video, noise-reduced audio, and created custom transitions in Adobe After Effects.

student tutor
Digital Media Suite 2020–Present
 • -Work the front desk and help students use the Adobe Creative Cloud, as well as our dedicated podcast and video studios. Work with video and audio equipment.

event organizer / broadcast producer
Speedrun to Change the World 2016–Present
 • -Main producer of 3-day live broadcast. Handled graphics, on-air hosting, scene management, and volunteer coordination.
 • -Raised \$8,306 across 3 events for the Cancer Research Institute, JDRC, and charity: water.

bachelor of fine arts in graphic design
University of Louisville 2016–Present
 • -Dean's Scholars 2019
 • -Dean's List 2020
 • -Honors Scholars Program member
 • -\$7,000 renewable Trustee's Scholarship

scholastic art & writing
Regional Silver Key Artwork 2018 & 2019
Regional Gold Key Portfolio 2019
 • -Work displayed in KMAC Museum



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Regional Gold Key Portfolio 2019

- -Work displayed in KMAC Museum

nathaniel hartley
freelance graphic designer & illustrator
• nathan@hartleyarts.com • hartleyarts.com

experience **marketing designer**

Warp World, INC.

2019–Present

- Graphic designer for all marketing operations including brand partnerships, influencer campaigns, and social media activations
- Worked closely with charities to coordinate events
- Other miscellaneous tasks - built HTML newsletter template, assisted with UX/UI design

freelance designer & illustrator

2015–Present

hartleyarts

- Worked primarily in branding for livestreamers/broadcasters: logos, overlays, motion graphics, advertisements, and more
- Years of experience in the livestreamer/influencer industry, worked with individual clients and large groups

videographer

Delphi Center for Teaching and Learning 2020

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- Honors Scholars Program member
- \$7,000 renewable Trustee's Scholarship

honors **scholastic art & writing**

2018–2019

Regional Silver Key Artworks

Regional Gold Key Portfolio

- Work displayed in KMAC Museum



kaitlyn hartley
freelance graphic designer & illustrator
kaitlyn@hartleyarts.com • hartleyarts.com



experience

marketing designer **Warp World, INC.**
2019–Present

- Graphic designer for all marketing operations including brand partnerships, influencer campaigns, and social media activations
- Organized, designed, and produced large-scale digital broadcasts

freelance designer & illustrator **hartleyarts**
2015–Present

- Work primarily in branding for livestreamers/broadcasters: logos, overlays, motion graphics, advertisements, and more
- Extensive experience in the livestreamer/influencer industry, worked with over 200 clients, including individuals, large groups, and companies
- Gained experience in the Adobe Creative Cloud, Figma, and Krita

student tutor **Digital Media Suite**
2020–Present

- Assist students with the Adobe Creative Cloud
- Help students with lighting, cameras, and microphones in video and podcast studios

videographer **Delphi Center for Teaching and Learning**
2020

- Scheduled and filmed on-campus interviews with faculty members
- Color graded indoor & outdoor video in Adobe Premiere Pro, noise-reduced audio in Adobe Audition, and created custom transitions in Adobe After Effects

event organizer & broadcast producer **Speedrun to Change the World**
2016–2019

- Main producer of 3-day live broadcasts. Handled graphics, on-air hosting, scene management, and volunteer coordination
- Raised over \$8,000 across three events for The Cancer Research Institute, JDRF, and charity: water

education **University of Louisville**
Hite Art Institute
2019–Present

- Honors Scholars Program member
- Trustee's Scholarship 2019–2021

honors **scholastic art & writing**

Regional Silver Key Artworks
2018–2019

Regional Gold Key Portfolio
2019

- Work displayed in KMAC Museum

process journal

spring 2021

assignment brief

Design a journal of your semester’s work in the Typography II class. The journal should not only document the actual work – both process and finished work – but also tell a story. It’s a time capsule of you as a designer at this point in your undergraduate education.

assignment goals

- » Create a journal that both
 - > is a reminder of all you did in this class
 - > shows your thinking, idea development and design skills in a book that can be a potential portfolio and interview companion piece
- » Document your process and your reflections to deepen your learning
- » Continue to hone your typography and layout skills
- » Continue to hone your writing skills

parameters

Required elements:

- » All work done as part of this class over the semester.
 - > Give assignment parameters
 - > Show process
 - > Show final work
 - > Include captions as needed
- » Include your reflections about the project.
 - > Each exploration/sprint assignment should have at least one written reflection
 - > Longer projects should have multiple reflections for various phases.
 - > Optional, but highly encouraged: Reflections about any InterConnected design lectures you attend – there will be four this spring.

Optional elements:

- » Work from other classes
- » Inspiration and examples of other work
- » Any content you might want to add:
 - > Favorite quotes
 - > Playlists
 - > Sketching/thumbnailed pages
 - > Musings about design
 - > Thoughts about what’s going on in the world right now.
 - > Other design work you did either on your own or for an internship

process

Phase 1: During the first half of the semester, you’ll use your process journal as a “holding tank” for presenting your type explorations.

- » Spread 1: Images of your work from each sprint assignment (both explorations and final) that will serve as a presentation pdf for sprints.
- » Spread 2: Write your content – project parameters, reflection, even other thoughts of the week. Add any additional images you might want to use in phase two (things you are looking at and inspire you; music you’re listening to, what you’re eating, what you’re doing...)

Phase 2: Mid semester: 2-3 class periods working on fleshing out journal design. At end of class two of working on journal, show:

- » At least two spreads that give a sense of your visual system
- » Print one spread with guides and grids visible
- » Thumbnails of all, even if these are placeholder pages that have not yet been designed. Consider this a visual outline

Phase 3: Continue to add to the journal during the balance of the semester of your own.

assignment thoughts

Process Journals are always a monster. From the start I was a bit worried about how much content we would have to fit into this semester’s journal, especially with how the schedule was looking. Looks like we’re expected to do a lot of it on our own time, so hopefully I can keep up.

initial vibe:

current vibe:

i dont know why these are so difficult

There isn't much different about a journal compared to designing anything else. These are just mentally taxing for me. Pretty much my only goal going into this one was to show more work and go more in detail about everything. Conisdering we're on page 60, I'd say I did a decent job there.

sketching

I actually had a lot of different ideas for the design itself. I was conflicted on making things really big, like we had throughout the semester, or making things really small just because a lot of my work happens to be big and loud. The final product appears to have become a combination of almost all of these different sketches.

still not sure i know how to design these things

Designing the inner pages is something I don't think I have figured out yet. Throughout making this journal, I've definitely felt like the only design I have done here is on the project openers. It's extremely difficult to get something to follow through every page for me. I'm thankful to have the practice in InDesign and I can definitely tell it has influenced my other work, but man are these hard. Time to make several more!



I wanted something dark I also wanted to show each project's guidelines in full, just to have a little piece of the class saved in the journal.



These sketches show what ended up as my project openers, as well as the page counter.



getting the openers just right

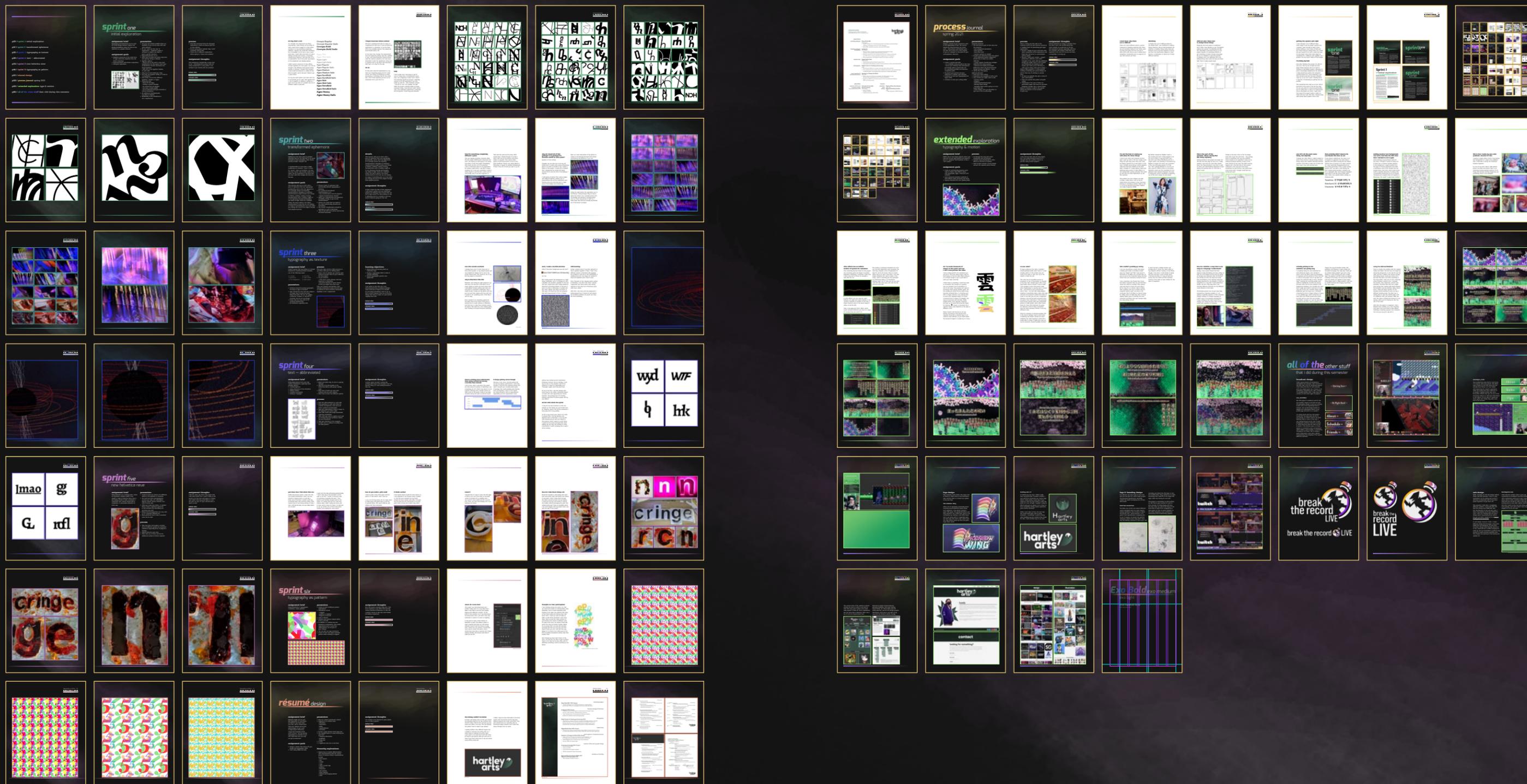
I went through a lot of different ideas when trying to get my project openers how I wanted. I went through at least 6 fonts before settling on the combo of Pridi and Exo. They're kind of strange fonts, but I think Exo was a good fit for such a small use (only for the project titles). Pridi could maybe be substituted for a different serif typeface, but I picked it for how much I liked its bold weight.

i'm doing my best

Even after finishing the journal, I'm still not sure how I like my use of light and dark pages. Being someone who is so used to working on web/digital projects, designing for print is essentially designing for the unknown. I really should have gotten last semester's journal printed, but I was scrambling to get that one done and then the next semester crept up on me and I wasn't thinking about it anymore. I'll absolutely be getting this one printed (Not that I have much of a choice, ha).

This journal has also crept up on me. I did at least 60% of the work in the last few days. I'm not sure what it is about long-form print, but it's really hard to work on in small pieces as the projects are done. I need some time away from projects before I reflect on them and once I get that time, I become busy with several other projects. Such is life.





extended exploration

typography & motion

assignment brief

Define one or two longer projects where you take one of your type sprints and expand it. Give it a “purpose” and transform it into a “real” project.

assignment goals

- » Create an aesthetically pleasing music video in Adobe After Effects using only typography: glyphs, characters, and numbers.
- » Learn advanced animation methods in After Effects while practicing the basics
- » Improve Premiere Pro color grading skills

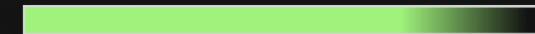
process

- » Go through the song and create thumbnails with timestamps.
- » Transfer these thumbnails to After Effects in the form of markers.
- » Work on final versions of each design and get the separate pieces flowing

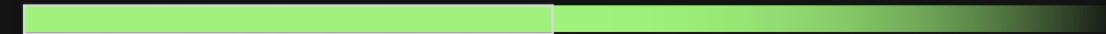
assignment thoughts

I only had one basic idea for this project, but I was really looking forward to it. I thought this was a perfect chance to practice doing motion graphics.

initial vibe:



current vibe:





i'm not the best at coming up with ideas for these things

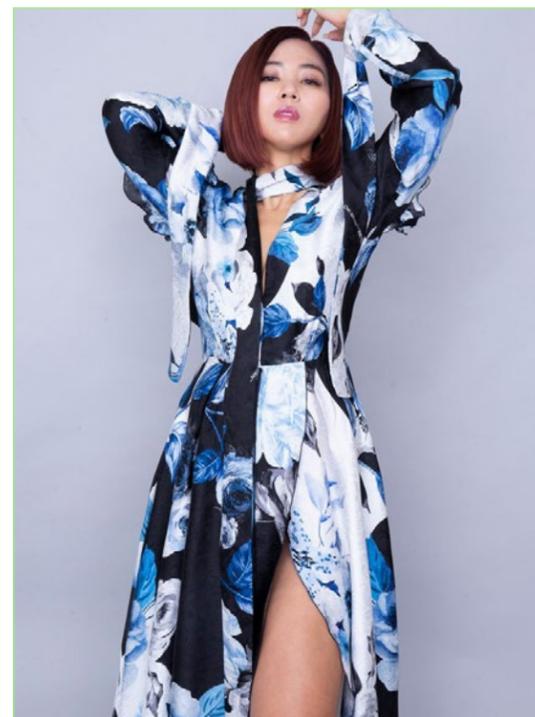
I tend to get stuck with whatever the first idea I come up with is. This isn't always a bad thing, but you never know when you could be limiting yourself for no real reason. In this case, I thought about doing a motion graphics video first and then disliked all the other ideas I thought of. I enjoy making videos and definitely need practice in After Effects, so this seemed like a pretty solid idea that would go well with the other explorations we did this semester.

The problem now was to figure out what to make a video about. I sat on this for weeks before just picking a song I had been listening to recently at random. *Shiki no Uta* is a song by Japanese DJ/producer Nujabes and singer-songwriter MINMI.



Nujabes. img source: https://i4.bcbits.com/img/0011753065_0

My brother showed me Nujabes' music a few months prior and I really enjoyed it. I'm not one to listen to any pop-music and I also don't ever follow full albums, but for a couple weeks I was listening to full albums by Nujabes on repeat. His music was a precursor to the now extremely popular "lo-fi hip hop" that I already listened to a lot of, so it was a good fit. *Shiki no Uta* is on his album *Departure*, which was the soundtrack for the Japanese series *Samurai Champloo*. The show is really good, and its soundtrack is definitely one of the most unique I've ever heard.

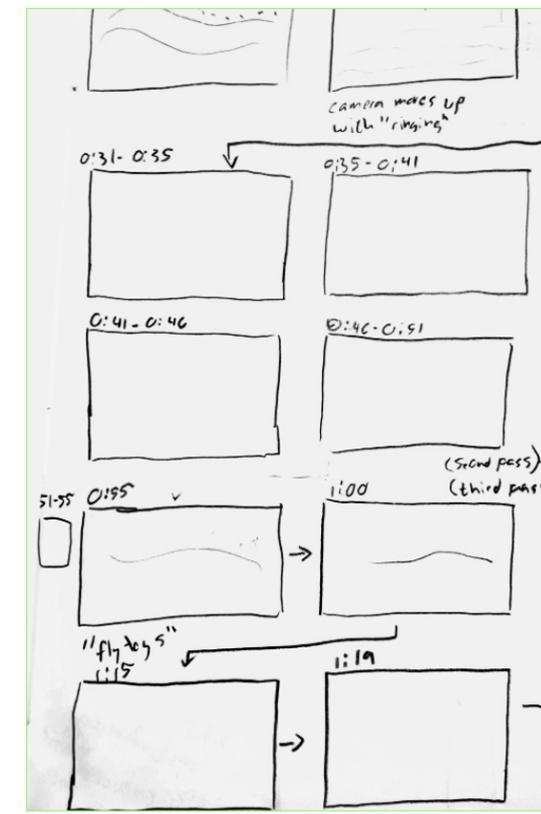


MINMI. img source: https://cdn1.otakon.com/media/filer_public_thumbnails/filer_public/bf/00/bf00b45a-9087-4a38-9b16-303ac898d769/minmi.jpg_676x1000_q85_crop_subject_location-348%2C177_subsampling-2_upscale.jpg

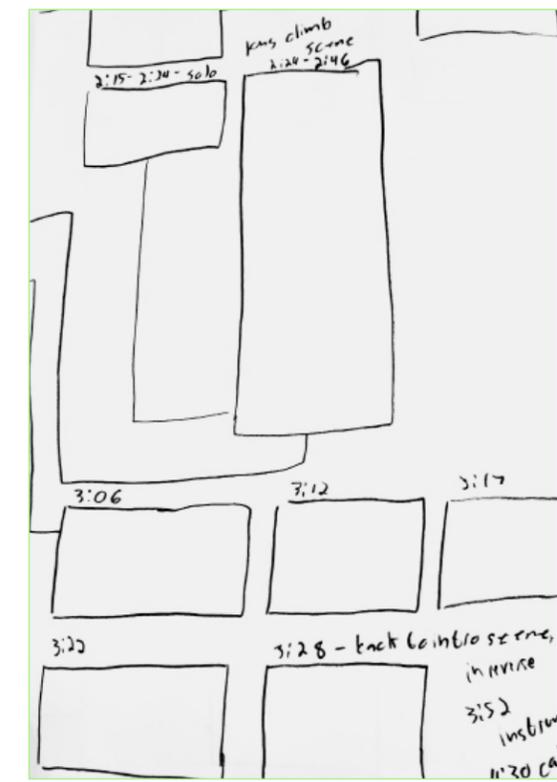
this is the part of the semester where i barely feel like doing anything

Getting started on the project was rough. For this first few class days we had on it, I really needed to get work for some other classes done. The only motivation I ever had to work on those unfortunately happened to land during our meeting time, so I just had to make it work.

Clearly, in the end, it did. So far, I've always been able to get the work done – the journey there is sometimes just way more difficult than it needs to be. I planned to start out by making thumbnail sketches of each of the main sections of the song. This didn't exactly happen, but I still did some of that process. I listened to the song and wrote down timeframes for each section, and jotted down notes about what I thought would feel nice during each part.



Thumbnail "Sketches."





now let's do the exact same thing, but digitally

Jumping into After Effects, I added markers to each of the sections I wanted unique content during. Same-color markers indicated identical sections. I'd be able to make one of them and then copy it over with minimal work.



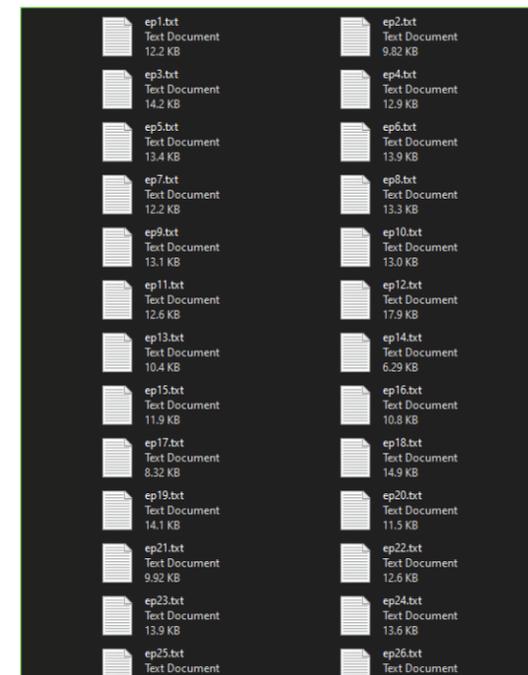
that probably didn't deserve its own header but here we are

If you haven't realized yet, the song is not in English: it's Japanese. I've never used a Japanese font before and figured the default options were not going to be what I wanted, so I went searching. Freejapanesefont.com was pretty spectacular. It has a great sorting system, and I was able to find exactly the feel I wanted pretty quickly. I wanted to go for a calligraphic feel, since *Samurai Champloo* takes place in the Edo period (1603-1867). Still, I tried a few options before settling on Otsutome Bold.

Yasashisa: どうもありがとう
 NotoSansCJK: どうもありがとう
 Otsutome: どうもありがとう

making massive text backgrounds was such a bad idea the first time that i decided to do it again

While thinking of presentation ideas for the video, I thought it would be really cool if there was a constant scrolling element in the background. I copied my idea from sprint 3 and made a humongous wall of text, divided into two images (every other line), which would slowly scroll in opposite directions. To achieve this, I downloaded subtitle files for all of *Samurai Champloo* and compiled them all together in Photoshop. The result? A giant mess. Perfect!



Subtitle documents.



A small snipit of a large mistake.



this is how i make my own color gradients. because it's fun

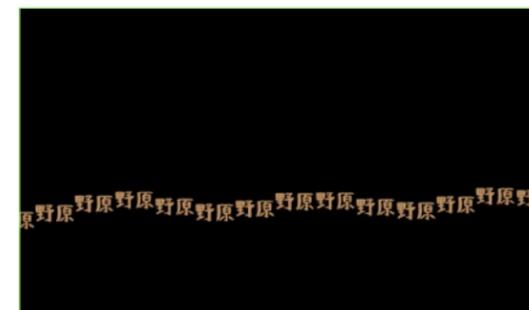
I wanted to apply subtle colors to my massive text background, so I made a few gradients that I could fade in during the transitions between segments.

In a lot of my work, I like to take random photos I've taken and distort them to be interesting looking gradient patterns. I'll do things like blurring, twirling, staggering, and posterizing. Here's a few examples.



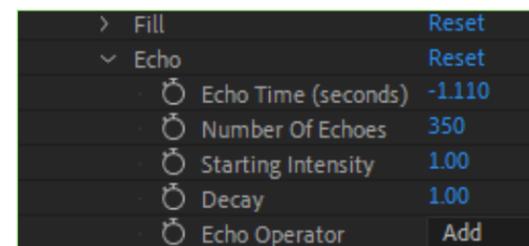
after effects has an infinite number of options for animation

Onto animating! My best friend for this project was converting paths and shapes to position keyframes. Essentially, I could draw a path that I want some text to follow. For example, a wave like this one.

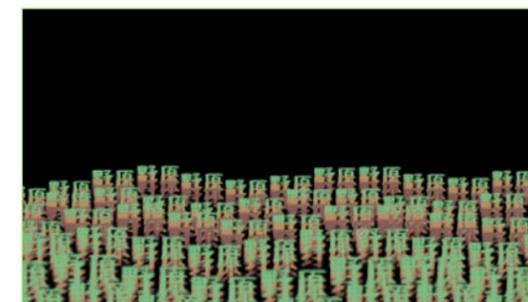


In After Effects, you can copy the "path" attribute of a layer and paste it directly to the "position" attribute of another. In this case, two characters.

Then, I can apply the "Echo" effect, which copies whatever attributes you have on a layer for however long you want it to.



This creates a continuous animation all on its own. No extra duplication work necessary. The next step, however, is lots of duplication. At least for me: for all I know, there is a much better way to do what I have done. I turn this simple animation into what is called a "Pre-Comp," which is basically just the equivalent of a Photoshop folder, or an Illustrator/Indesign Layer. Sort of. Here you can see what I did with that same wave, and what the file structure looks like.





ok i've made thousands of shapes at this point and now i can't even preview the video

I have a fairly good PC, but sometimes you just get to the point where there's way too much going on and the After Effects preview is no longer enough to get a good idea of what your video looks like.

I think there is something I could have tried to circumvent this, though. As a general rule, you shouldn't use an abundance of text in AE comps. The program isn't great at processing these special, editable layers. You can usually get around this by either using imported rasterized files or converting your text to shapes. Because I was working with so much text (Japanese kanji), I of course converted them to shapes. In hindsight, this may not have been the best idea. Unlike english letters, most Japanese characters are made up of several disconnected shapes. For instance, 雲 (cloud), is converted into 4 separate shapes, each depicted on the right in different colors.

While I haven't had the time to do any testing, my theory is that leaving some Japanese characters as editable type in AE would be more efficient, as you could reduce the amount of objects to render by 4 or more.



so now what?

To keep working on the video, I decided I should probably render what I had so I could actually watch it. If the render came out nicely, I'd be able to work over top of the output to finish the rest.

This video has an incredible amount of movement on top of tiny details, so I figured at the time that I should export with a very high bitrate. What is bitrate? I have no idea. I just googled it and it still doesn't make sense. Supposedly, it is exactly what it sounds like – the number of bits processed per unit of time – not that that really explains anything. It essentially makes videos with high amounts of movement and detail look better or worse. To the side, you can see a comparison between a live and recorded screenshot from the game "Sonic Adventure 2." This particular level involves passing walls with complicated patterns at high speeds, which often causes issues for those that livestream or record the game. For reference, both of these screenshots have the same resolution. Bitrate is the only difference here.

While it's certainly an extreme example, this is the kind of damage I had in mind when considering the bitrate I should use when rendering the video: keeping in mind that I would need to render it again later. Why not try the maximum allowed by Media Encoder?



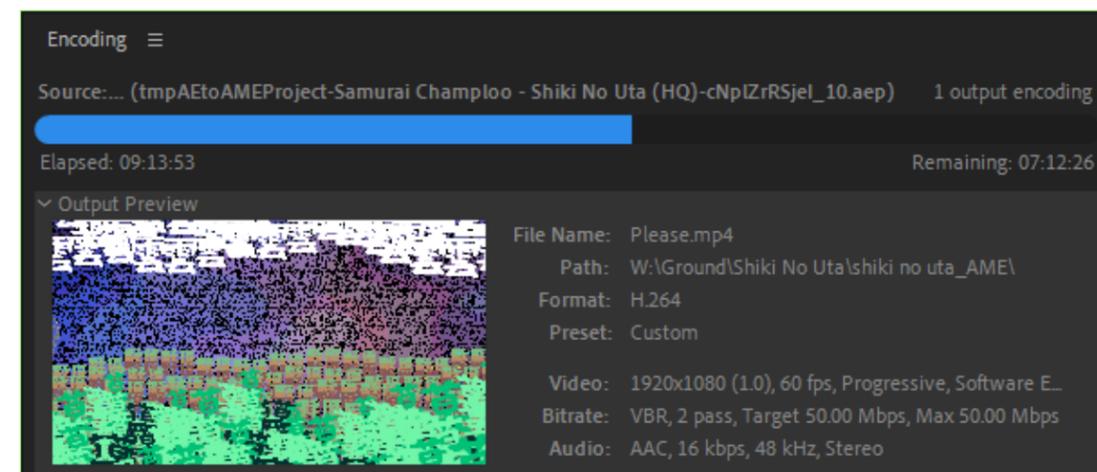


this couldn't possibly go wrong...

I can now say without a doubt that doing a double pass render (a mistake in itself, given my "Target" and "Max" were equal to eachother) at 50 Mbps was a terrible idea. As you can see in the screenshot below, the final render time was somewhere around 20 hours.

I also contacted a few friends that I knew had better computers than me and had them render the video as a backup. Their renders only took about 12 hours, but even that is far too long for a 5 minute video at 1080p. After speaking with my co-workers that are computer science nerds, we came to the conclusion that 15-20 Mbps is a decent range for 1080p videos at 60fps. My video could go slightly higher, given it certainly has more movement and detail than your average video, but only testing will tell.

It wasn't all bad, as Media Encoder was actually able to render the whole video on my computer without crashing. In the future, though, I now know I could render at nearly half that and have a good enough result. I still have the files, so I may go back and render both the initial and final subtitled versions of the video at lower bitrates for the sake of comparison.

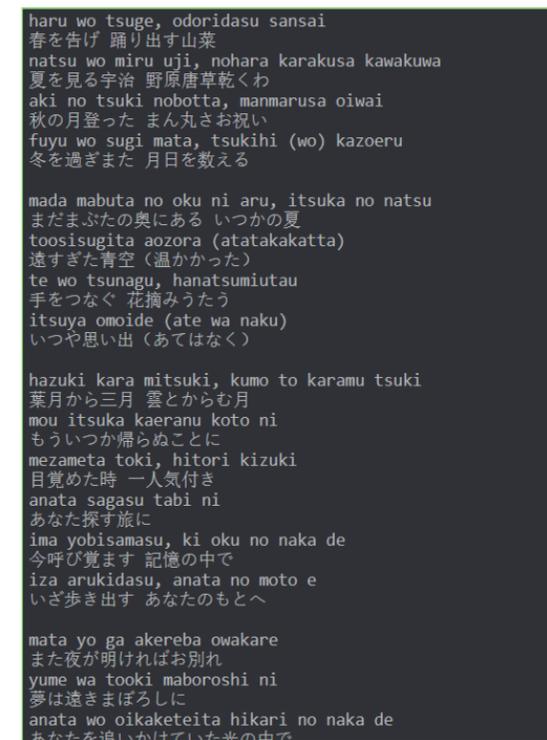


Media Encoder's render estimate.

how do i subtitle a song that is not sang in a language i understand?

Luckily, I have several friends that find Japanese study fascinating and were willing to help me. Scott helped me the most by taking an already semi-captioned video off YouTube and writing out both the kanji and romaji (the romanization of the Japanese language, usually presented for non-speakers or used on computers) in a way that I could understand. Xander was also a big help when I was choosing different characters for the different visual elements of the video.

It felt somewhat strange working in a foreign language, as I didn't want to do anything disrespectful. I hope nothing in the video comes off as strange, but I think the same basic concept would work regardless of language.



A portion of Scott's translation.



Scott, eating breakfast.



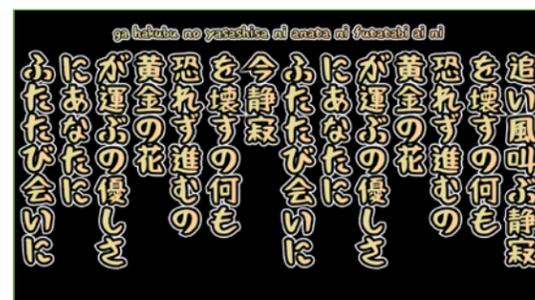
Xander, posing in what might be the best photo I've ever taken.



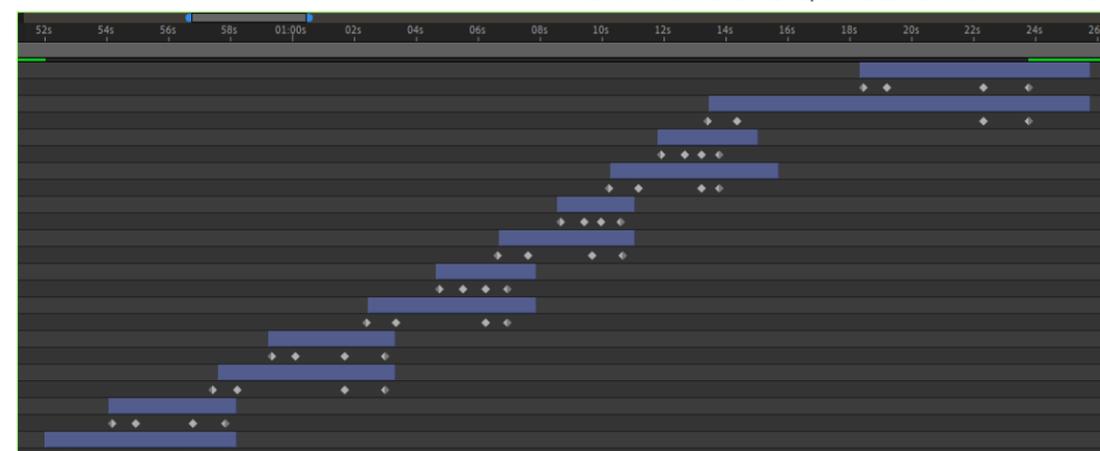
actually putting in the subtitles was pretty easy

I considered doing far more animation for each individual caption, but I decided it wasn't worth the effort, given my knowledge of Japanese and the amount of time I had left to work on the project. One of my ideas was having the characters fade in more, "karaoke style," meaning the currently spoken word would be highlighted. Another was having the lines move and be more related to the background animation, but I decided the video didn't really lend itself to that kind of setup very well. In the end, I decided simple opacity keyframes were the way to go. I continued converting the text to shapes instead of trying to use editable type, which turned into an issue after Scott found several errors (both my fault and his own). This was actually unavoidable, though, as to get the exact style I wanted on the text, I had to convert it to

shapes. The way AE handles strokes, fills, gradients, and shadows is super quirky and somewhat annoying. The only way I could get my double-stroke gradient type with a drop shadow to work correctly was with a shape layer. The gradient and first stroke are applied normally to the shape, but the second stroke and drop shadow are applied as layer styles. Fixing typos wasn't a huge problem, I just had to rewrite the lines and re-apply my strokes, fills, layer styles.



The subs were made in a new AE comp that contained the rendered video for reference.



This is what keyframe animation looks like.

sorry i'm still not finished

Time to compile the subtitles with the original render and make it all look nice. AE comps are inherently transparent, so the subs fit over the video just fine. I added a few texture overlays that barely anyone would ever notice, but I feel like they add a nice little something to the end product. I did a lot of color correcting using Premiere's Lumetri Color panel. I changed the warmth, tone, brightness, contrast, and saturation. The final video also has a slight gray overlay that I believe adds depth between the animation and the subtitles. Lastly, there's both a white and black vignette. It's not entirely counter-intuitive as each one has a different blending mode. The black one is mainly there to give the outside edges a bit of a different color, just because I liked the look. The white is plainly laid overtop at a low opacity, which you can clearly see near the end of the video.

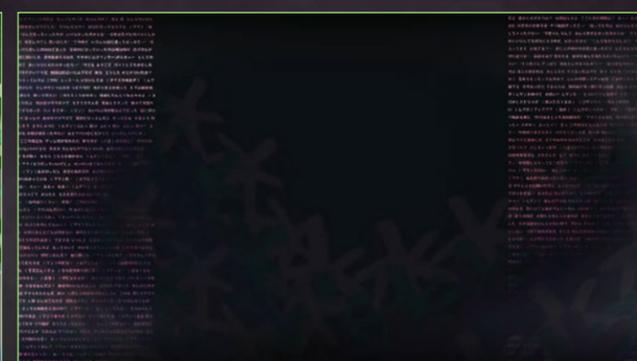
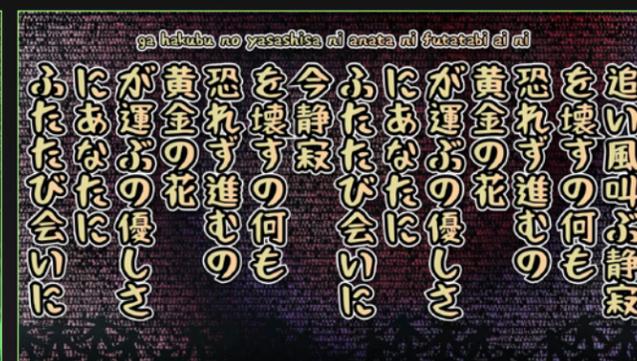
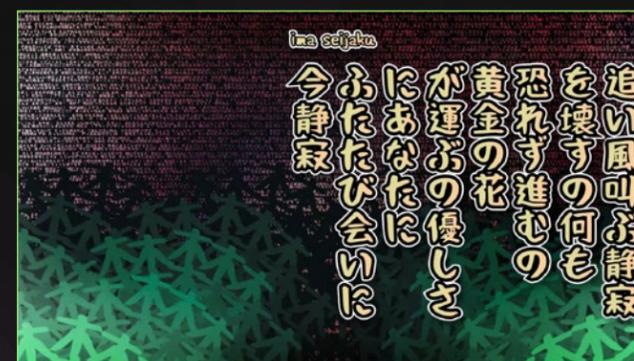
With that, the project is completed. I had a fantastic time working on it, and I honestly can't wait to do more stuff in After Effects. Definitely a daunting program, but a fantastic tool once you pry your way into it.

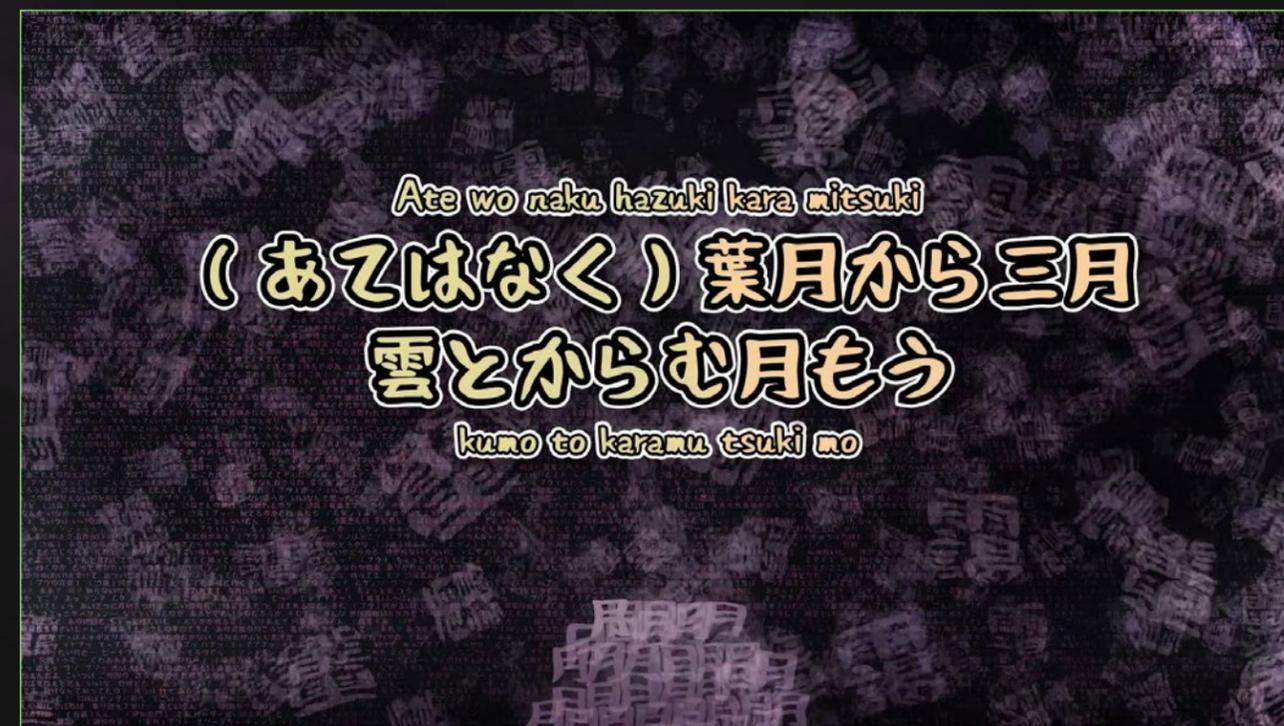
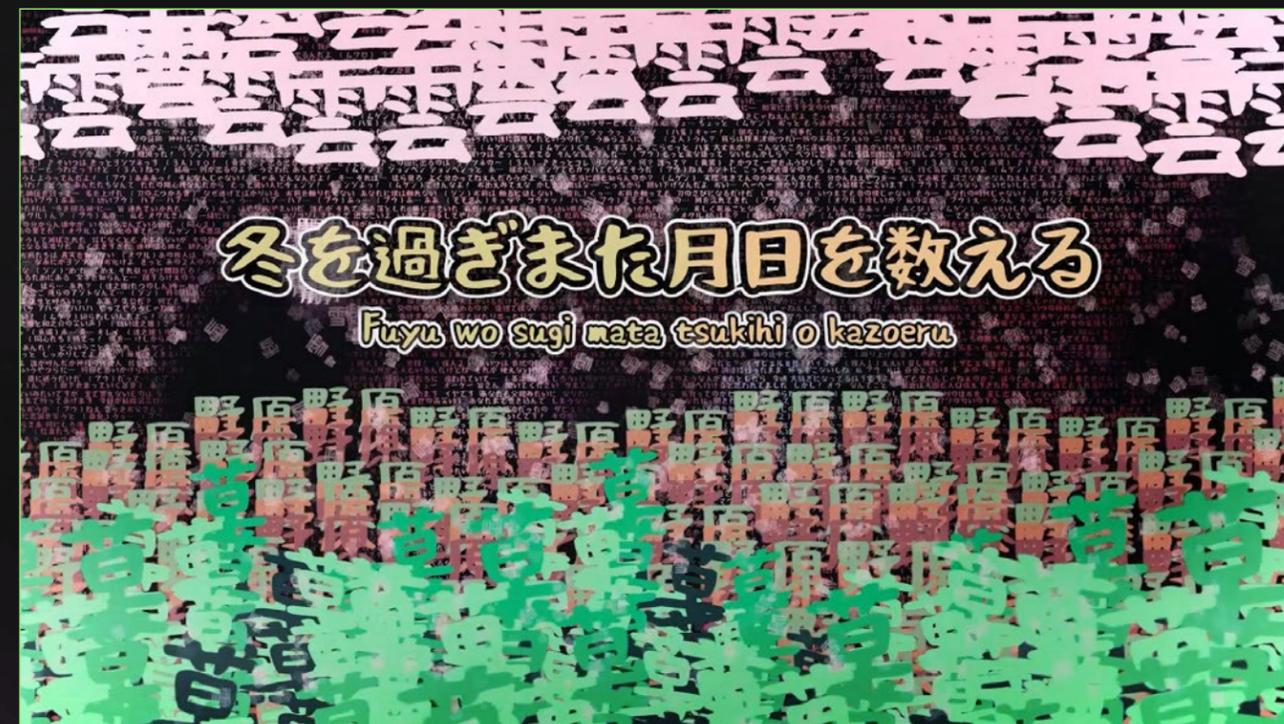


Before color edits.



After color edits.





all of the other stuff

that i did during this semester

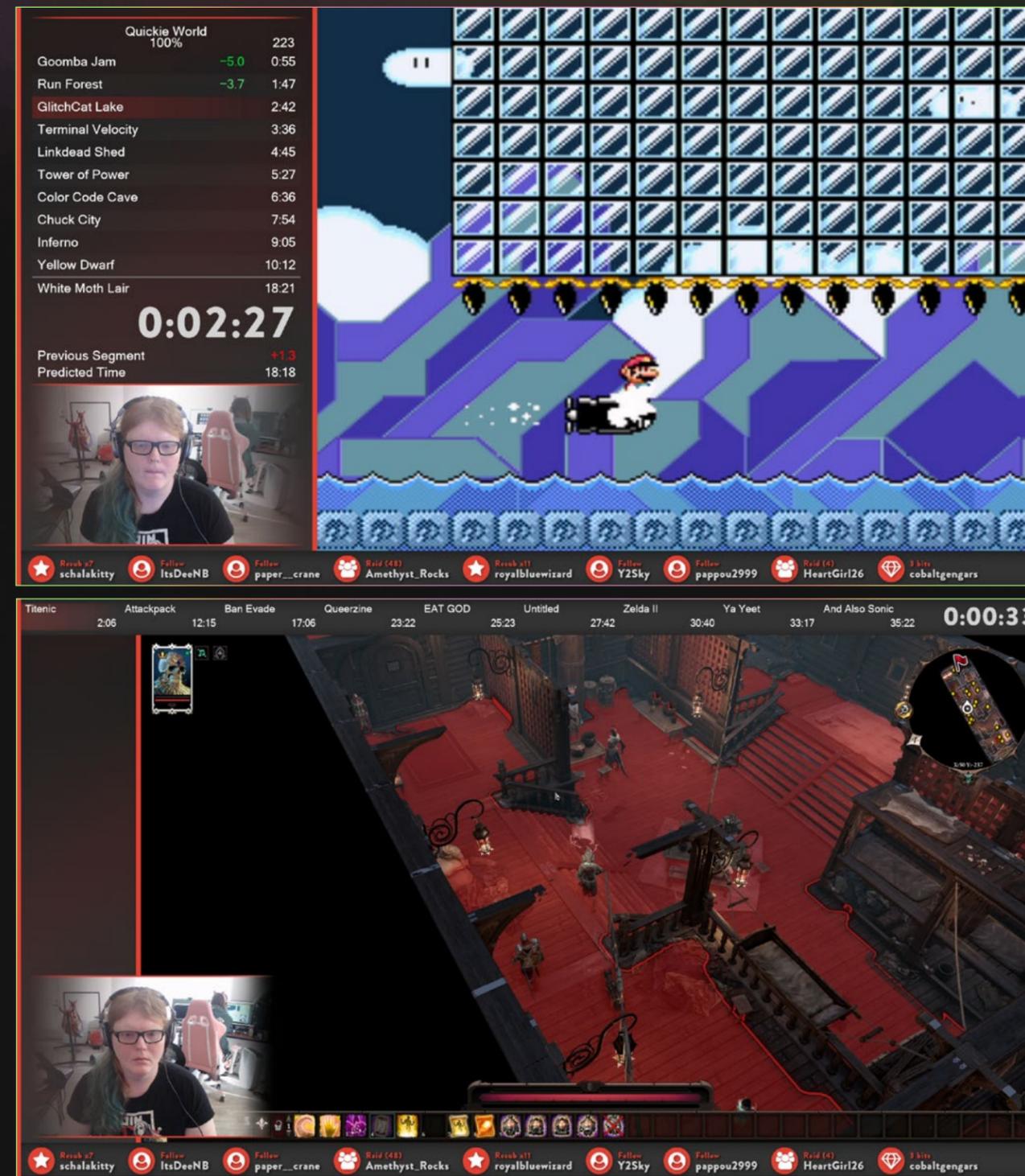
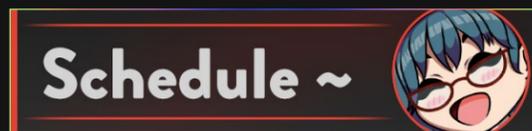
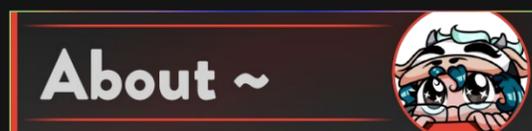
broadcast design

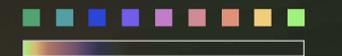
I had a good amount of commissions throughout the semester, and I started out the year with a few for livestream layouts. I love doing this kind of work because each new project gives me a chance to do something completely new with a format I'm already familiar with. I only hope this catches on with other types of projects.

zoe_vermilion

The first project I worked on was for Zoe (ve/ver). We needed a layout to fit both 4:3 and 16:9 gameplay, images to put up at during breaks and at the beginnings/ends of streams, and several image headers to display over information listed on the profile page (referred to as "panels").

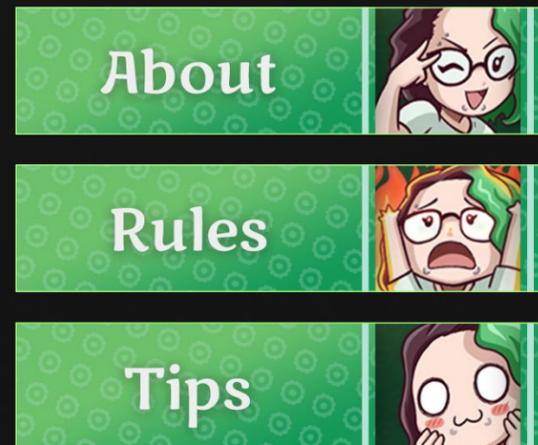
I'm really proud with how this project turned out. Zoe had colors for me to use already, so I didn't need to do much drafting when it came to the look; I was mostly focused on the feel. To add background variation I blurred a massive Z, which lined up with the work we did in sprint 1. The webcam space on these layouts is consistent across all iterations, which builds a great feeling a consistency throughout the brand. This is always a great achievement when done without compromising the integrity of the layout's different elements.



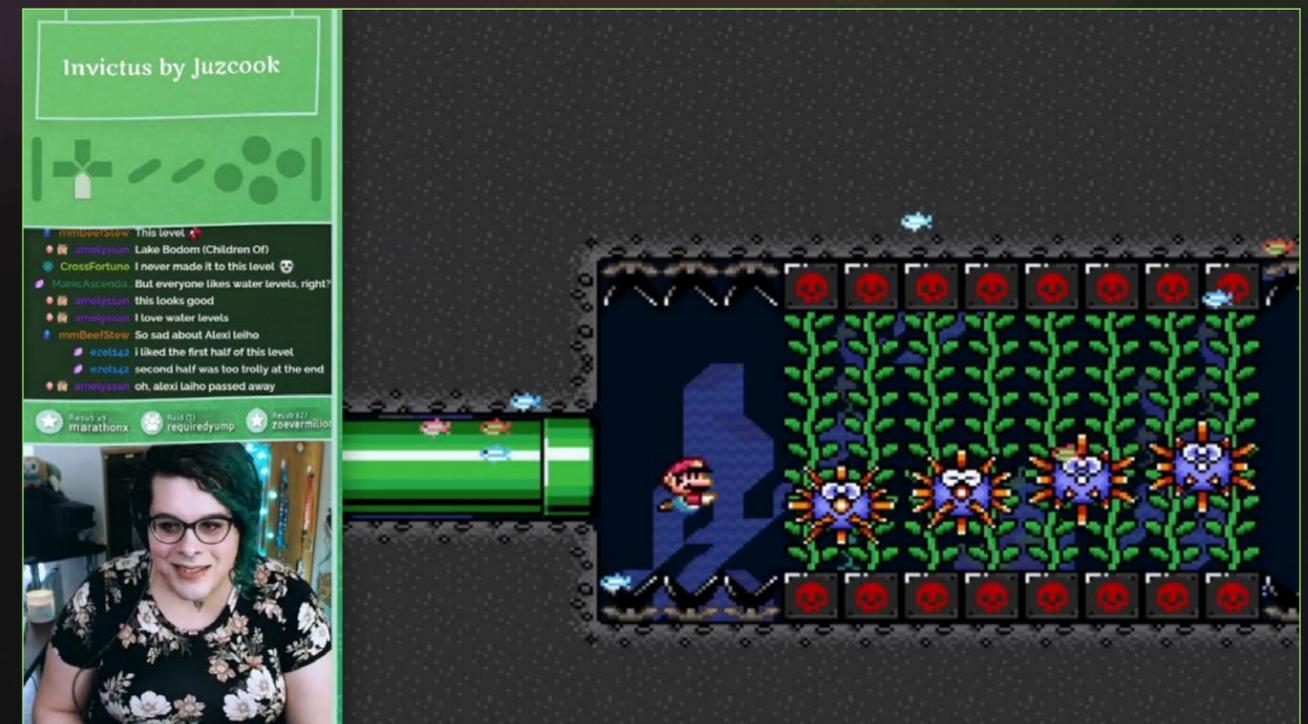


amethyst_rocks

Ame needed the same kind of work done: a 4:3 layout and some panels. She didn't want to part too far from what she had already (seen below), so I was tasked with improving the viewer's experience while also giving the look a little bit of an update. I played around with some fancy filter effects that you can use in the streaming software to add some distortions to the layout. I'm not sure if I would use these again, but I think they add a nice feel to her streams.



Ame's old layout.





logo design

This semester, I also made a few logos. One of them is a little more on the illustration side, and the other is a brand new update to my own logo.

the rainbow wing

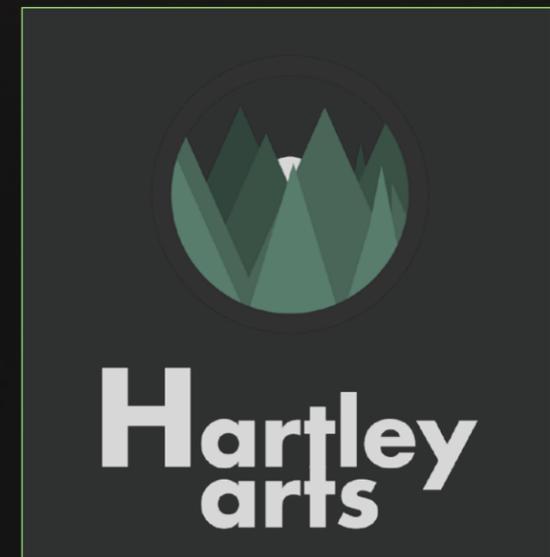
After a lot of upsetting community issues involving several different bigots being more apparent, a few people wanted a queer safe space. The group flourished, and they wanted to be a little more open to the community by creating a cute little brand icon to go along with it. I expanded upon the basic idea the others had, which used the cape feather power-up from the game Super Mario World.



hartley arts v2

In making my new logo, I didn't really have any grand idea I wanted to follow. I just wanted to streamline my current logo, which I made nearly 4 years ago. If you asked me what my logo meant or what the point of it was, though, I wouldn't really be able to give you an answer. Is it a crime to have something totally random symbolize your creative ventures?

While I can't show it here, the new logo also lends itself quite well to being animated – something I would be doing when building my new website (stay tuned for that, I have another logo to go over)





logo & branding design

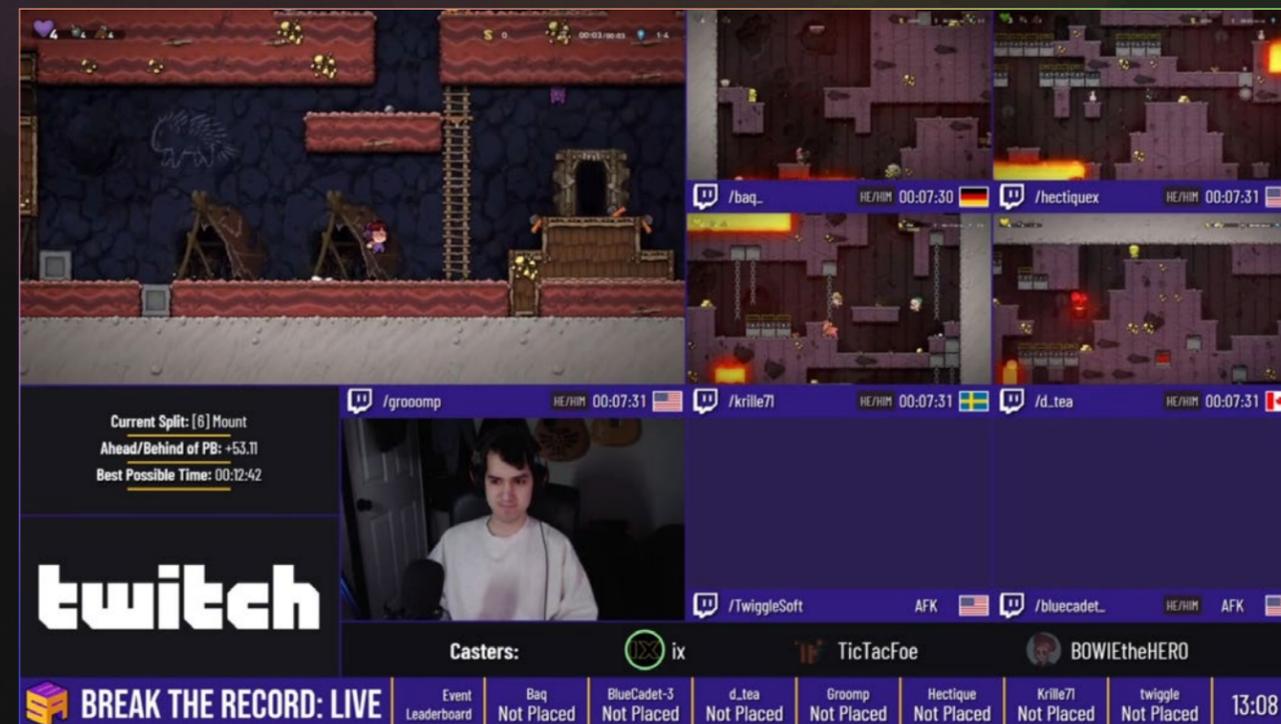
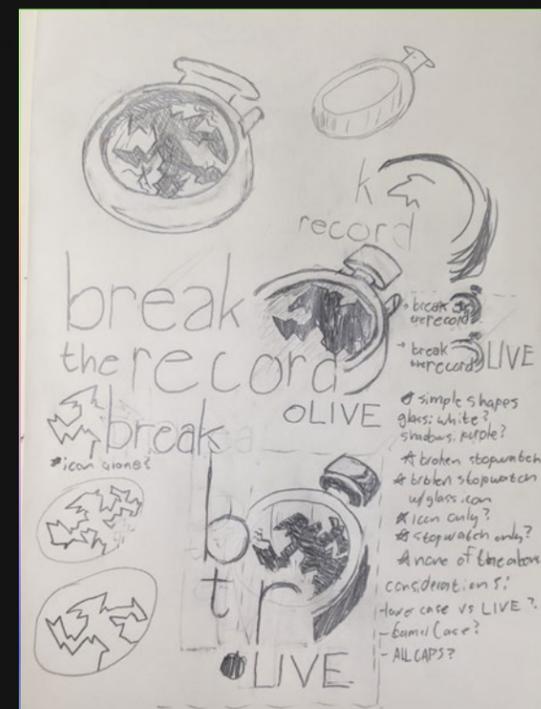
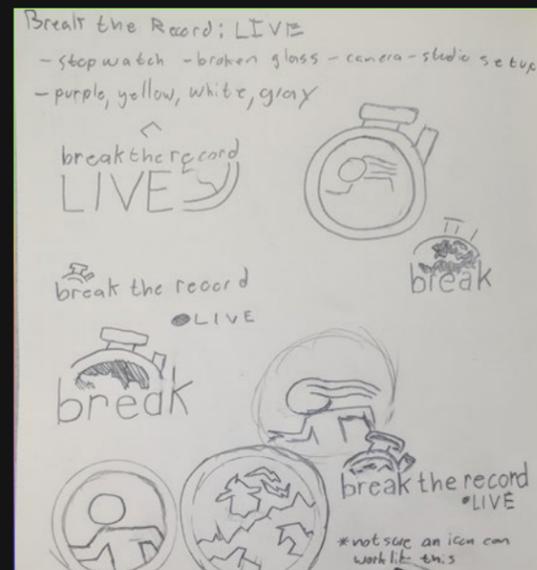
I've still got one more logo to show, but this one was part of a much larger project. The European Speedrunner Assembly contacted me about revamping one of their side events.

beat the record live

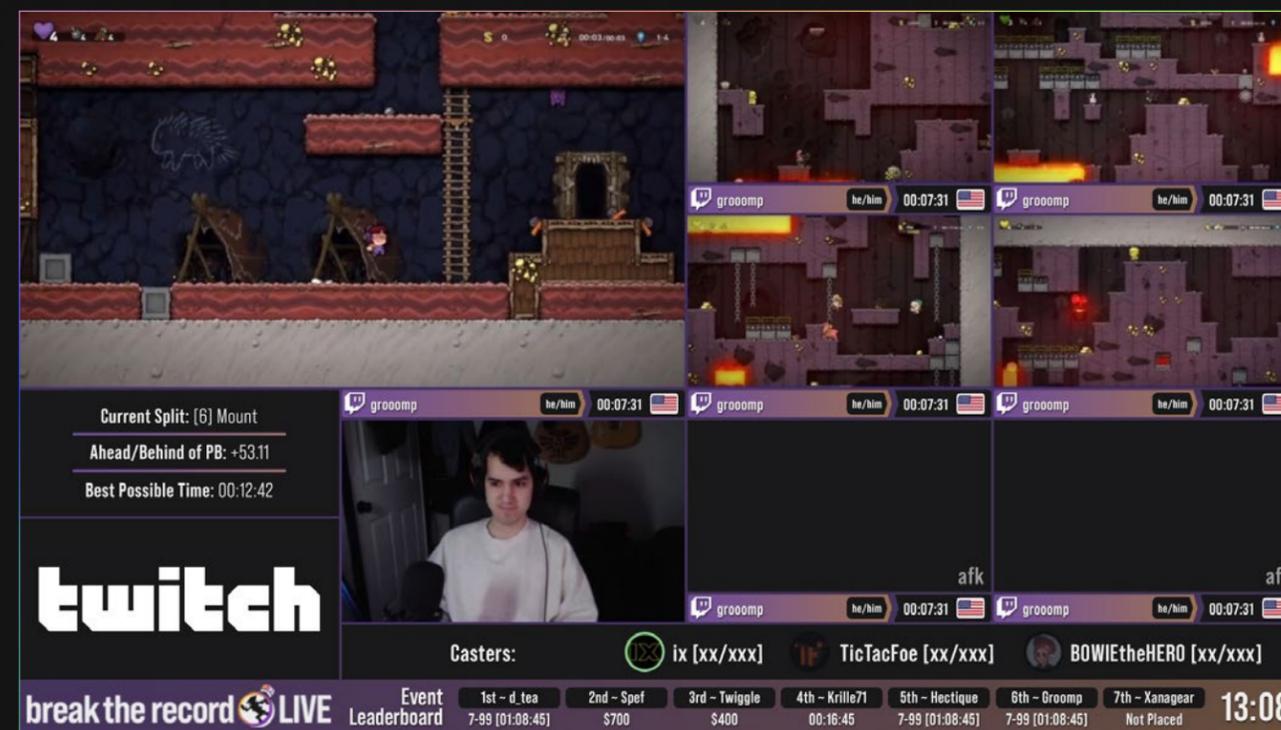
The folks over at ESA run several different events alongside their two main massive charity marathons. One of them is "Break the Record: Live," which features 7 of a game's best speedrunners competing live to see if anyone can smash the selected category's world record. They didn't have any real identity attached to this event,

and currently just attach the ESA logo to text set in Bebas Neue. They wanted me to make something that would fit in the larger ESA style, while also having its own look.

This project is something I'm still working on, but there's good amount of work to show already. I'm fairly happy with how the logo came out, and so are they. In the final week of April I'll be wrapping up a style guide for their in-house designer to use while designing a new website and overhauling their broadcasting graphics.



ESA's old logo and current broadcast setup.



My current "overhauled" draft, to be reduced to guidelines for their in-house designer to follow.





web design

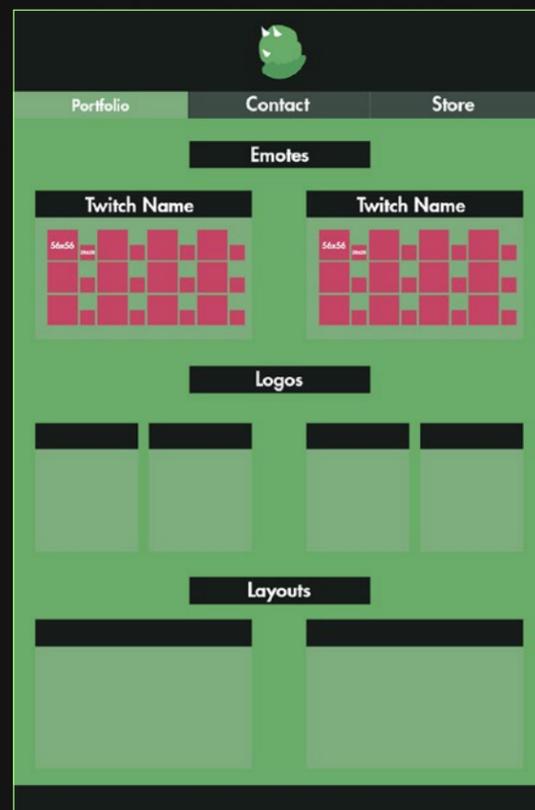
While certainly not the last design related thing I did this semester, I have to stop somewhere. As I'm writing this section I still have to finish like half of the other sprint segments. I'll get there ok?

This semester I built like 3 completely different websites. I took both ART 576 Web Site Design and COMM 360 Web Site Development. In my web dev class, I built a big website out of just HTML/CSS code. I won't be covering this one since design wasn't my primary focus with it, but you can find a version of it at <https://hartleyarts.com/JamerSite>.

In web design, however, I built a couple different design-focused websites, using both HTML/CSS and Wordpress. I'll only show the latter, though. Brad initially wanted us to do a mock-site for a coffee company he made up, but we all decided it would be way smarter to build ourselves portfolio sites. Thus begins the journey to the hartley arts website 2.0.

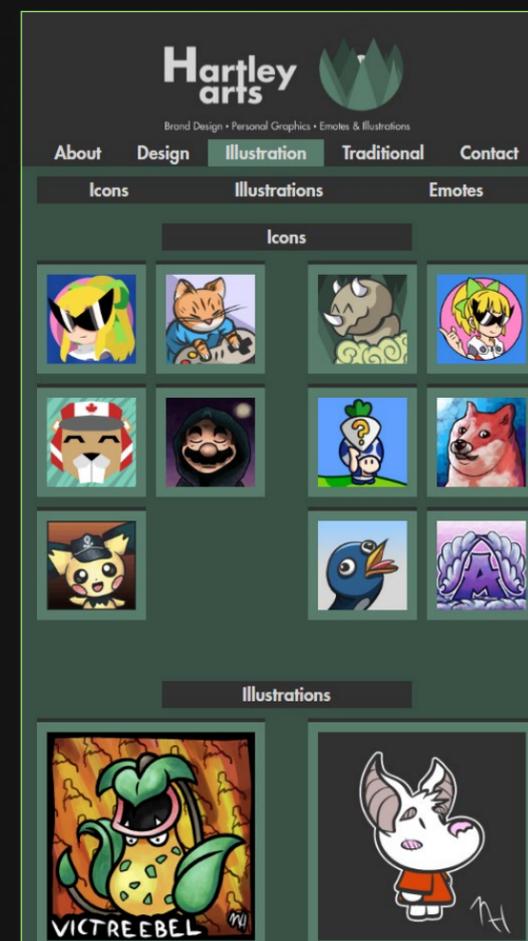
hartleyarts.com

I first had this website made 4 years ago. I presented an intelligent and kind friend with a photoshop mock-up of what I had in mind, and he made a fantastic HTML/CSS shell that has served me well to this day. I actually had an even older website before this that I built on Wix, but that thing was total garbage and I don't think I have any images of it at all. Oh well!

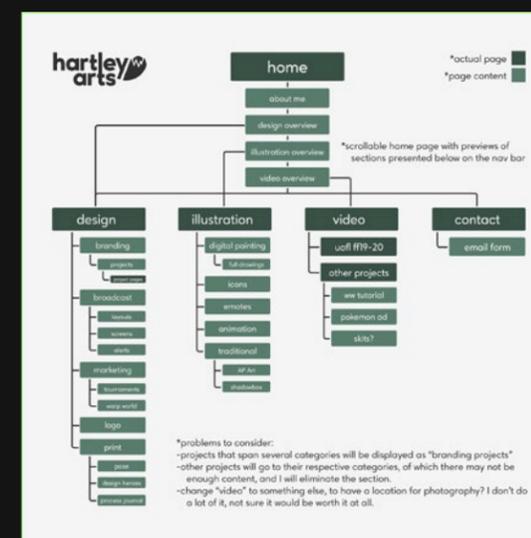


My original plan. Exact date created unknown, but it was spring 2017.

The current state of the website is almost exactly the same as what it was back in 2017. Over the years I made a few small edits myself to allow for more organization, but the main idea is identical. There was a lot of room for improvement here.



Brad had us follow several steps for planning: building a site map, making mood boards, etc. These ideas were all really awesome, and are fun design projects themselves. From here it was still a long way until the finished website though.





about design illustration video contact **hartley arts**

hartley arts



howdy

I'm Nathan, a designer who has been working with graphics since 2014. Growing up, I was super interested in the design of livestreams on websites like Twitch and wanted to do the same thing. I taught myself Photoshop using an old copy of CS2 and made some adorably basic graphics. After making some friends in online spaces, I started doing freelance work for their streams and learned more as I went.

I have worked with almost 200 different clients from many different backgrounds. Most of my clients come from livestreaming, but, within that space, I've worked with many kinds of groups: speedrunners, artists, events, companies, and charities. Outside of livestreaming, I have done paid videography work.

In my free time I occasionally do my own livestreams, make video sketches, play video games, and try to grow my own little community on Twitch, Twitter, and Discord.

Currently, I am studying Graphic Design at the University of Louisville and work both as a Freelance Designer and the Marketing Designer for Warp World INC., a company that develops tools for streamers.

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contact

looking for something?

Feel free to send me an email using the following form. If that isn't your style, you are welcome to send me a message on Discord or Twitter. Try to be as specific as you can in your inquiry so I can get back to you with an estimate as soon as possible. I understand some projects just can't be explained in one email, so just do your best! I look forward to working with you.

your name

your email

subject

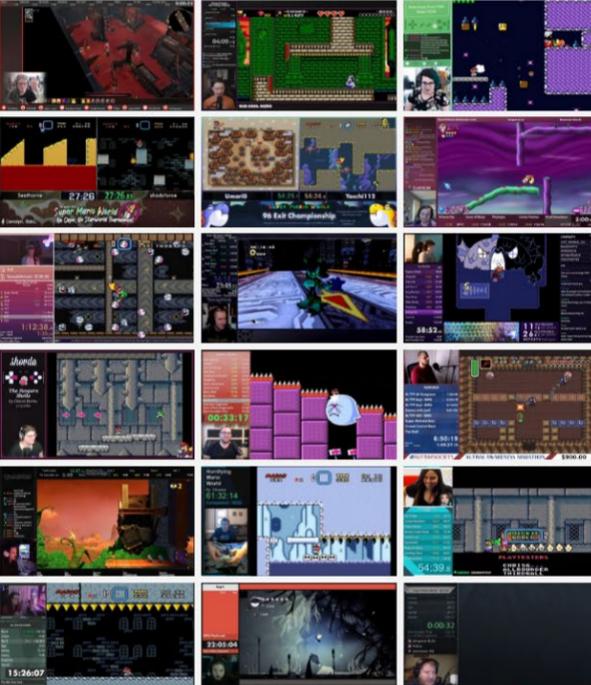
design

branding



Benelux Speedrunner Gathering - BSG | Speedrun to Change the World - SCTW

broadcasting



logos

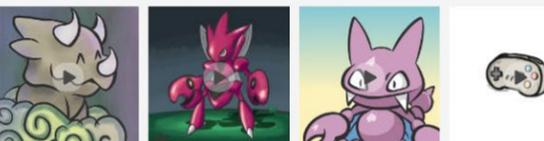


print

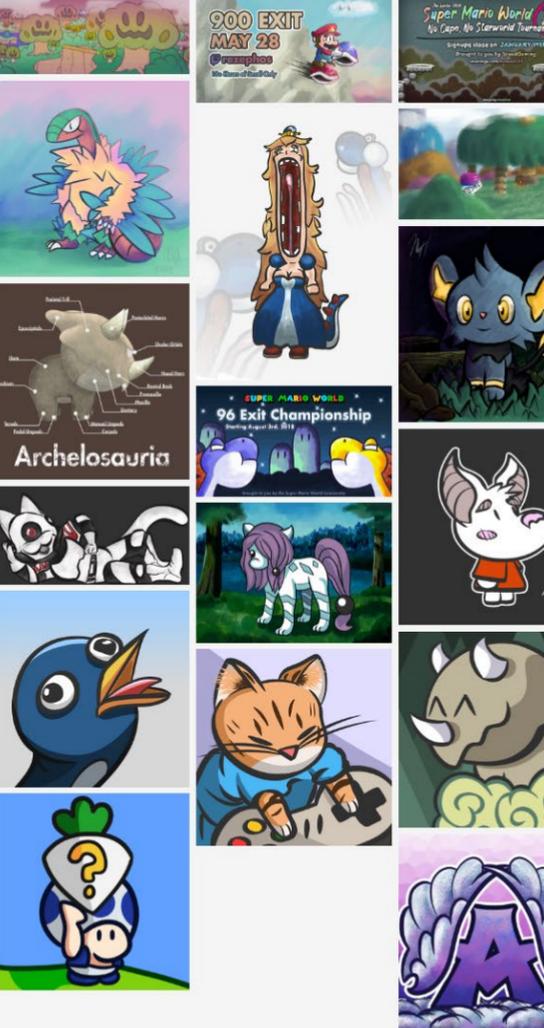


illustration

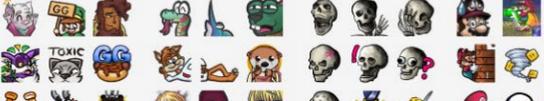
animation



painting



emotes & badges



Exo Bold *exo medium*

exo light

Pridi SemiBold 16/30

Pridi Regular 10/13

kaitlyn hartley