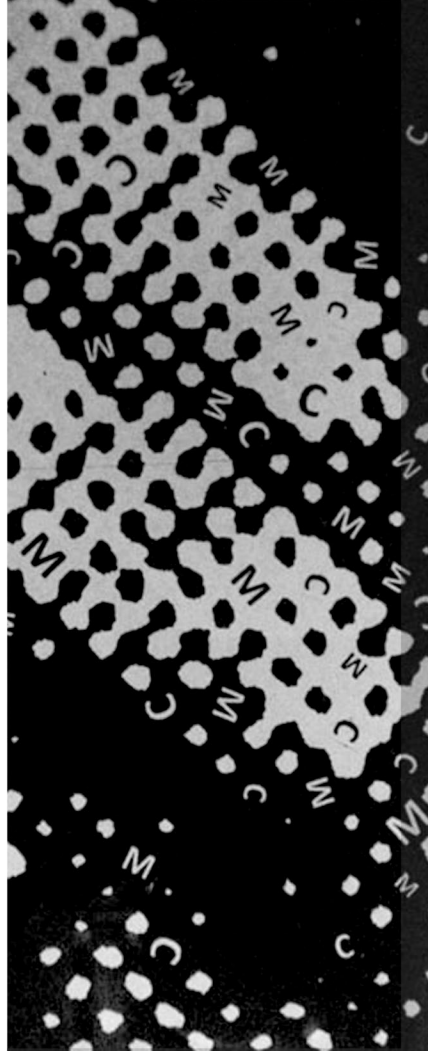


# MACKAY WILFORD

This design portfolio, created in September 2012, displays an assortment of work from the preceeding three years. To the right, a self portrait created in black and white, with artist initials scattered through the half tones.

Anyone interested in hiring me is more than welcome to send inquiries using the info listed below. More work available on request.

1085 Warburton Ave #227 Yonkers, NY 10701  
MacKay.Wilford@gmail.com  
914.980.3567

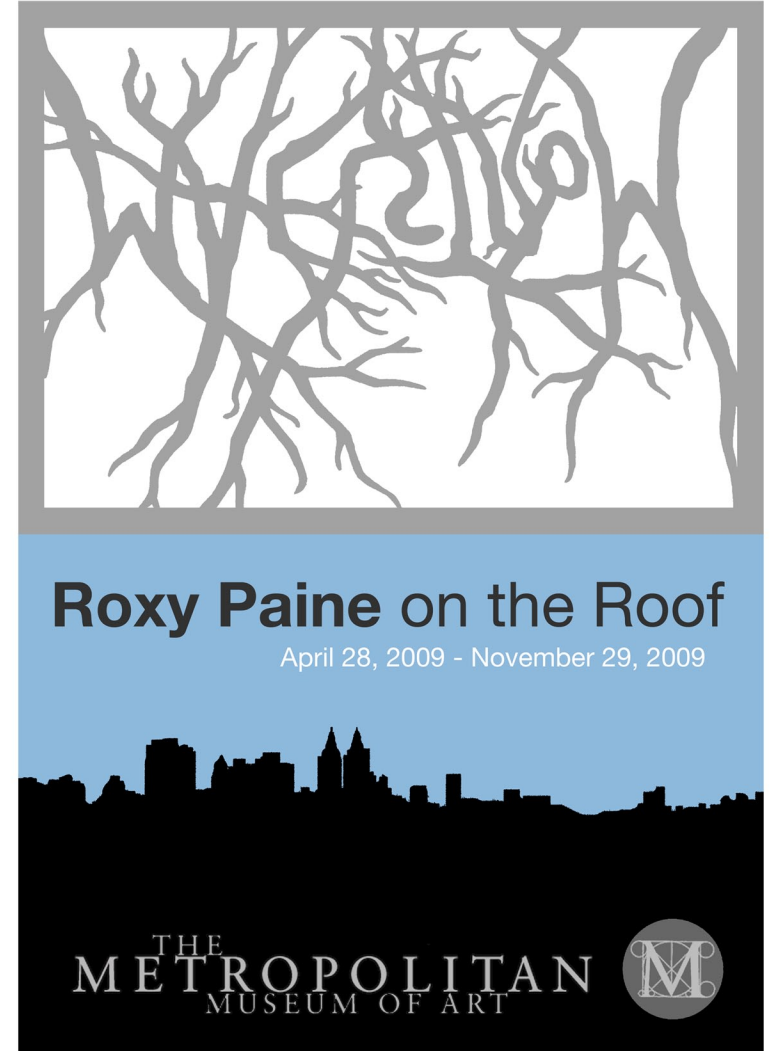


# MAELSTROM

This is an invitation design for an exhibit on the roof of the Metropolitan Museum of Art in 2009 by Roxy Paine. Maelstrom was an installation piece created out of metal and designed to mimic both the overlapping roots of trees and human neurons.

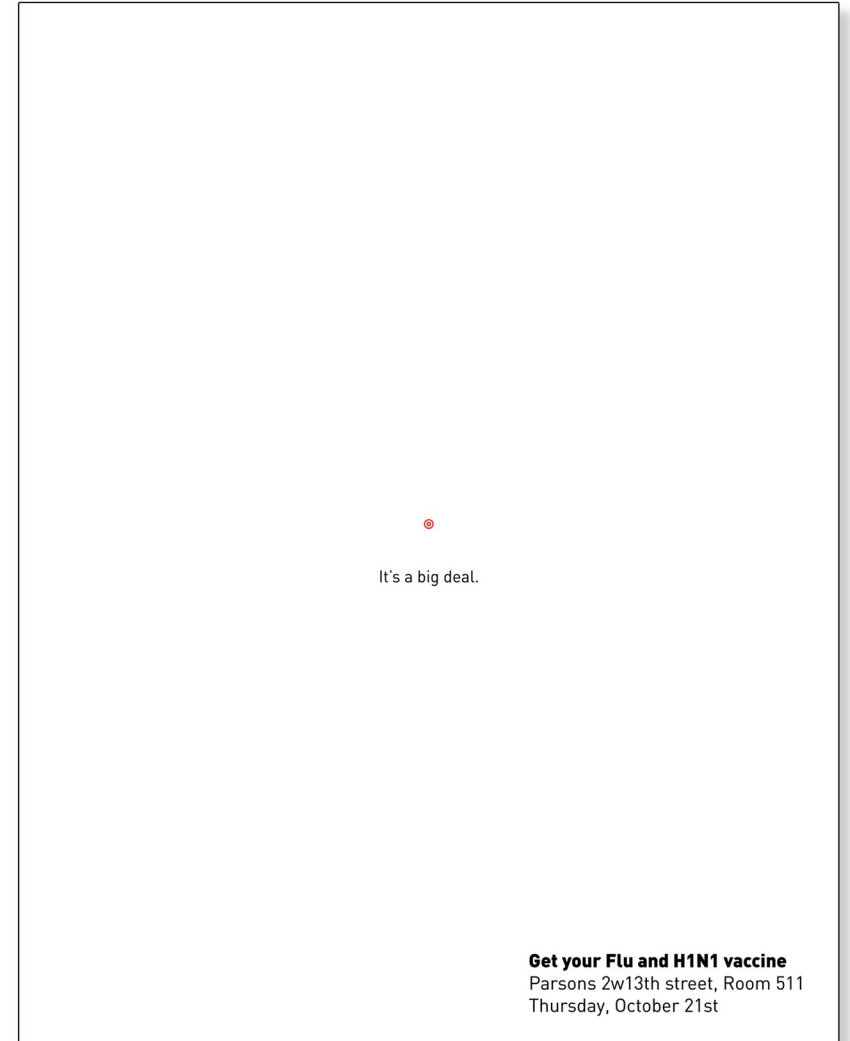
The invitation overlaps with a conceptual representation over the view from the roof of the Met.

This invitation was part of a full campaign concept with a t-shirt to match, as well.



# FLU SHOT POSTER

A concept for a poster encouraging students at Parsons to get their flu shots, during the height of the winter flu season. A playful contrast of scale with a dose of humor that would appeal to design students.



# FOUND ALPHABET

A found alphabet created using sushi and the accessories that come with it. Each letter was made using a combination of California Roll, the most popular sushi in America, as well as chopsticks, wasabi, and mint leaf.

The letters were plotted to be wide and somewhat cheeky, to suit the medium in which they were created.



sushi alphabet  
by MacKay Wilford

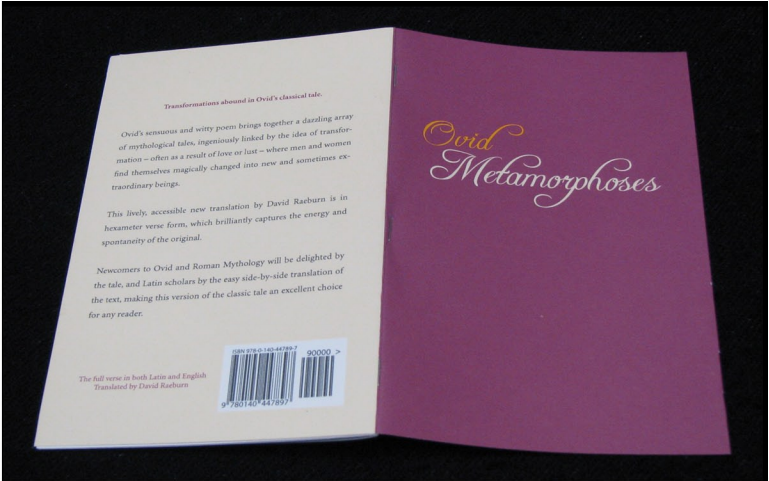
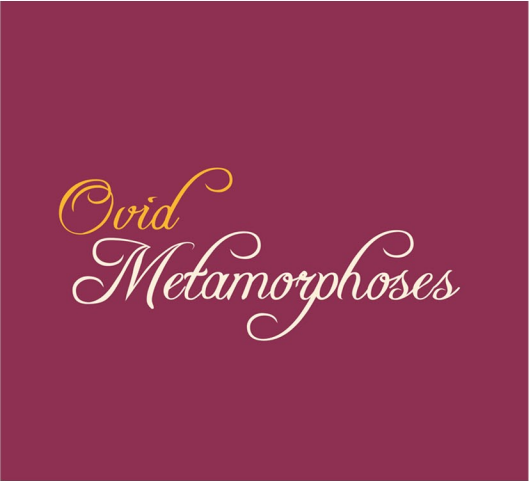


# METAMORPHOSES

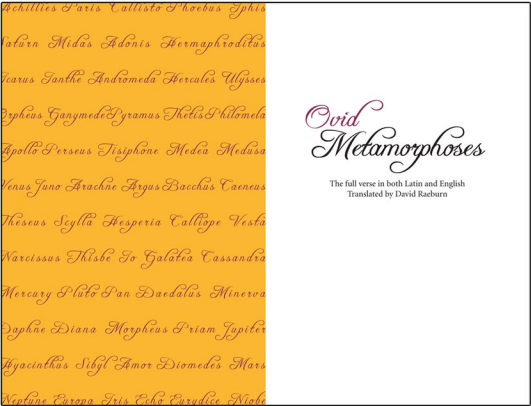
A ‘book teaser’ for a dual language layout concept printing of Ovid’s Metamorphoses. This concept was created as a study aid for Latin and Classical civilizations students, providing the original Latin text alongside an English translation across spreads.

On this page, a photograph of the book teaser, as well as the cover typography and the inside cover, which lists characters features in the book.

On the following pages are final spreads and internal pages.



# METAMORPHOSES



The Original Latin	The English Translation
<p>Publius Ovidius Naso was born in 43 BC at Sulmo (Sulmona) in central Italy. Coming from a wealthy Roman family, he held some minor official posts before doing public service, to write, becoming the most distinguished poet of his time. His published works include <i>Amores</i>, a collection of short love poems; <i>Fastidia</i>, verse letters written by mythological heroines to their lovers; <i>Ar Amatoria</i>, a satirical handbook on love; <i>Remedia Amoris</i>, a sequel to the <i>Ar</i>; and <i>Metamorphoses</i>, his epic work on change. In AD 8, the emperor Augustus exiled him to Tomis on the Black Sea, far from the literary life he loved in Rome. He continued to write, notably <i>Tristia</i> and <i>Epistulae ex Ponto</i>, and revised <i>Fastidia</i>. He never returned to Rome, dying in exile in AD 17.</p> <p>Ovid's scenarios and witty poems bring together a dazzling array of mythological tales, ingeniously linked by the idea of transformation – often as a result of love or lust – where men and women find themselves magically changed into new and sometimes extraordinary beings. Beginning with the creation of the world and ending with the debilitation of Augustus, Ovid intertwines many of the best-known myths and legends of ancient Greece and Rome, including the stories of Deucalion and Leda, Pyramus and Thisbe, Pygmalion, Perseus and Andromeda, and the Fall of Troy. Evocative but light-hearted, dramatic and yet playful, the <i>Metamorphoses</i> has influenced writers and artists throughout the centuries from Shakespeare and Milton to Picasso and Ted Hughes.</p>	<p>David Raeburn was educated at Charterhouse and Christ Church, Oxford. He followed a career as a Classics Teacher and as the headmaster of two schools. On retiring from the headship of Whitgift School in 1991, he moved to Oxford where he taught Greek and Latin to the undergraduates for the Classics Faculty and later for individual colleges. He is particularly interested in the performance aspects of classical poetry and is known for his productions of Greek Tragedy with school and university students, mostly in the original, but also in his own translations. Another special love is Roman Poetry of the Augustan Period.</p> <p>This lively, accessible new translation by David Raeburn is in beautiful verse form, which brilliantly captures the energy and spontaneity of the original. It aims primarily to appeal to a new readership which knows little or no Latin, and may not necessarily be familiar with the classical world generally. It strives not to recapture Ovid for the twenty-first century, but rather to reflect his detailed meaning as faithfully and as clearly as possible, in a style which captures the flowing movement of his verse and the lively spirit of his story-telling for a modern audience.</p> <p>Now Raeburn's fabulous translation has been placed alongside the original Latin for easy referral and to extend the scope of this book from a new crowd to also include Latin scholars as well.</p>

Table of Contents	
Introduction	The Original Latin; The English Translation
Liber I	Cosmogony, Ages of Man, Gigantes, Daphne, Io
Liber II	Phaëton, Callisto, Jupiter and Europa
Liber III	Cadmus, Actaeon, Echo and Pentheus
Liber IV	Pyramus and Thisbe, Hermaphroditus and Salmacis, Perseus
Liber V	Phineas, the Rape of Proserpina
Liber VI	Arachne, Niobe, Philomela and Procne
Liber VII	Medea, Cephalus and Procris

# METAMORPHOSES

OVID

## Liber I

In nova fert animus mutatas dicere formas  
corpora; di, coeptis (nam vos mutastis et illas)  
adspirate meis primaque ab origine mundi  
ad mea perpetuum deducite tempora carmen!

Ante mare et terras et quod tegit omnia caelum  
unus erat toto naturae vultus in orbe,  
quem dixere chaos: rudis indigestaque moles  
nec quicquam nisi pondus iners congestaque eodem  
non bene iunctarum discordia semina rerum.  
nullus adhuc mundo praebebat lumina Titan,  
nec nova crescendo reparabat cornua Phoebe,  
nec circumfuso pendebat in aere tellus  
ponderibus librata suis, nec brachia longo  
margine terrarum porrexerat Amphitrite;  
utque erat et tellus illic et pontus et aer,  
sic erat instabilis tellus, innabilis unda,  
lucis egens aer; nulli sua forma manebat,  
obstabatque aliis aliud, quia corpore in uno  
frigida pugnabant calidis, umentia siccis,  
mollia cum duris, sine pondere, habentia pondus.  
Hanc deus et melior litem natura diremit.  
nam caelo terras et terris abscidit undas  
et liquidum spisso secrevit ab aere caelum.  
quae postquam evolvit caecoque exemit acervo,  
dissociata locis concordia pace ligavit:  
ignei convexi vis et sine pondere caeli  
emicuit summaque locum sibi fecit in arce;  
proximus est aer illi levitate locoque;  
densior his tellus elementaque grandia traxit  
et pressa est gravitate sua; circumfluitumor

METAMORPHOSES

## Book I

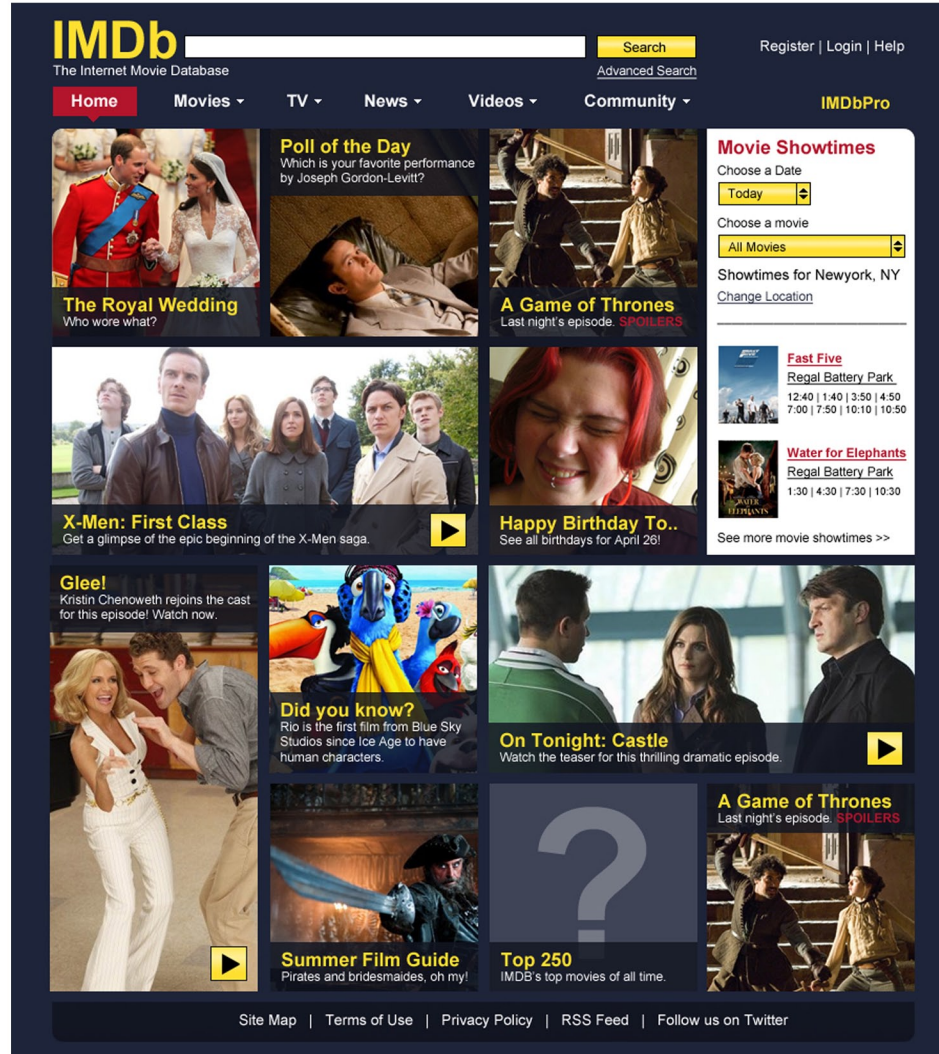
Changes of shape, new forms, are the theme which my spirit impels me,  
now to recite. Inspire me, O gods (it is you who have even transformed my art),  
and spin me a thread from the world's beginning  
down to my own lifetime, in one continuous poem.

Before the earth and the sea and the all-encompassing heaven  
came into being, the whole of nature displayed but a single  
face, which men have called Chaos: a crude, unstructured mass,  
nothing but weight without motion, a general conglomeration  
of matter composed of disparate, incompatible elements.  
No Titan the sun god was present to cast his rays on the universe,  
nor Phoebe the moon to replenish her horns and grown to her fullness;  
no earth suspended in equilibrium, wrapped in its folding  
mantle of air; nor Amphitrite, the goddess of ocean,  
to stretch her sinuous arms all round the earth's long coastline.  
Although the land and the sea and the sky were involved in the great mass,  
no one could stand on the land or swim in the waves of the sea,  
and the sky had no light. None of the elements kept its shape,  
and all were in conflict inside one body:  
the cold with the hot, the wet with the dry,  
the soft with the hard, and weight with the weightless.  
The god who is nature was kinder and brought this dispute to a settlement.  
He severed the earth from the sky and he parted the sea from the land;  
he separated translucent space from the cloudier atmosphere.  
He disentangled the elements, so as to set them free  
from the heap of darkness, then gave them their separate places and tied them  
down in a peaceful concordat: fire flashed out as a weightless  
force in the vaulted heaven and found its rightful place  
at the height of the firmament; air came next in position and lightness;  
earth was denser than these, attracted the larger particles  
and sank through the downward thrust of its weight; in the nether region

# IMDb REDESIGN

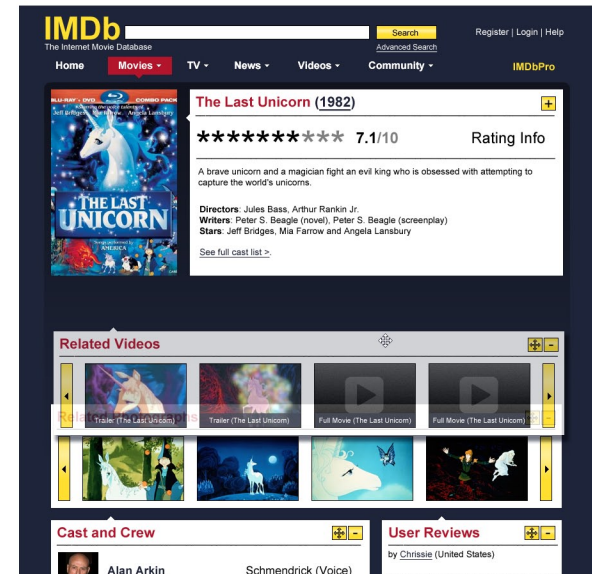
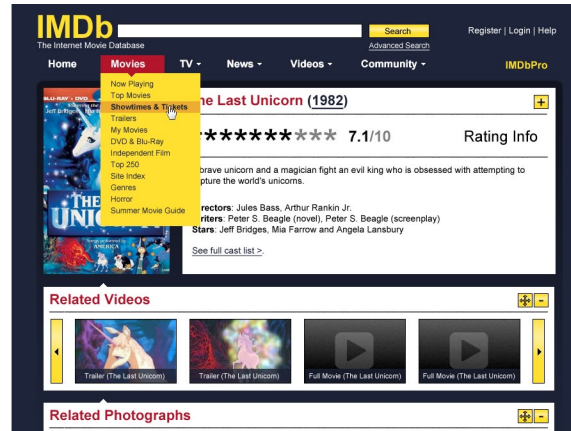
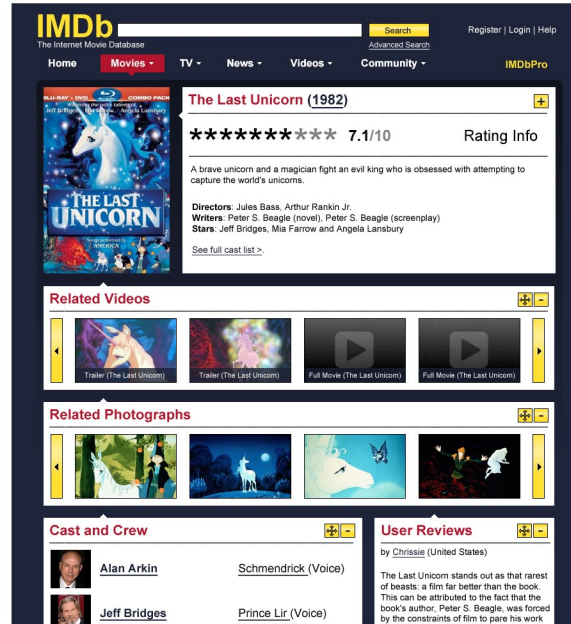
A redesign concept for IMDb.com that attempts to make the site more colorful and user-friendly. The colors are more inspired by movie theaters and the red carpet, and the layout features a more customizable element that allows the user to rearrange windows to better aid their experience.

Following are mockups of the home page and several of a movie page, as well as basic wire frame concept for both.

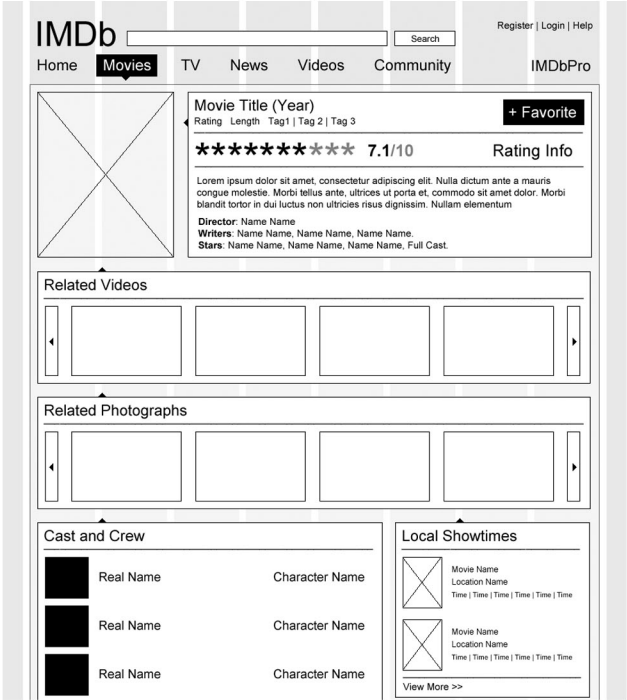
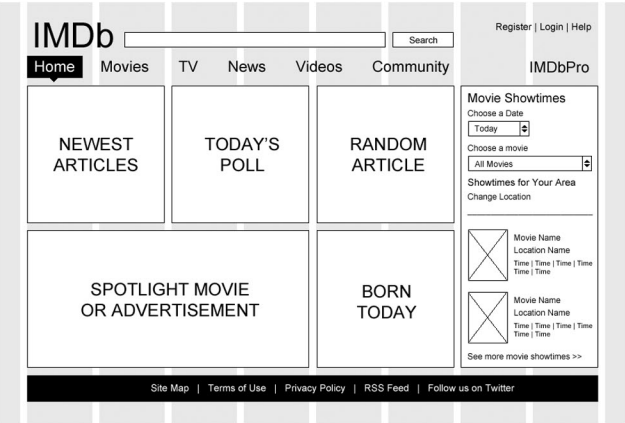




# IMDb REDESIGN



# IMDb REDESIGN



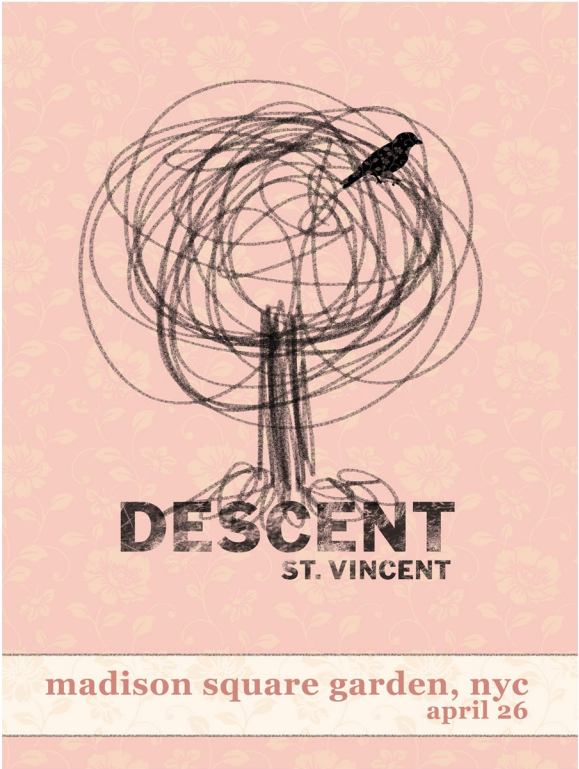
# MUSIC CAMPAIGN

A music campaign concept that began with the CD cover, these pieces feature the cover design as well as a mocked up campaign website layout and a large form poster to promote St. Vincent's theoretical tour.





# MUSIC CAMPAIGN



madison square garden, nyc  
april 26



# ST. VINCENT

news • tour • gallery • discography • about • shop • links



## THE TOUR

Find us at:

April 26 <sup>th</sup>	Blah blah blah, NYC
May 1 <sup>st</sup>	Blah blah, Boston
May 7 <sup>th</sup>	Blaabbb, Chicago
May 13 <sup>th</sup>	Blabbbah, Austin
May 22 <sup>nd</sup>	Blahahaha, Las Vegas
May 31 <sup>st</sup>	Blah blaah, San Fran

### BLOG POST TITLE

February 19, 2012

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3 comments

### BLOG POST 2 TITLE

February 19, 2012

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# BAKERY BRAND

A branding and stationary campaign created for a small bakery called Martine's, complete with logo, business cards, letterhead, hang tags, envelopes, brochure, mailing label and packaging.



# BAKERY BRAND



18 FISHER AVE - TUCUHADE - NY 10707  
P (914) 346-8658 • F (914) 555-8658  
martinesbakeshoppe@gmail.com  
MARTINESBAKESHOPPE.COM

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# BAKERY BRAND

