
Design Portfolio

Simone Wharton

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I find inspiration in minimalist design and typographic beauty.

EDUCATION

2023

Graphic Design and Visual Communication Skills Certificate
OCAD U, Toronto, ON

2017

MA in Art History with Curatorial Diploma
York University, Toronto, ON

2013

Publishing Certificate
Toronto Metropolitan University,
The Chang School of Continuing Education, Toronto, ON

2010

BA (Hons. with Distinction), Art History, English
Literature, and French as a Second Language
University of Toronto, Toronto, ON

EXPERTISE

InDesign
Photoshop
Illustrator
Adobe Acrobat
Art Direction
Proofreading

LANGUAGES

English (Native)
French (Intermediate)

REFERENCES

Available upon request.

FREELANCE EXPERIENCE

2021–present

Art Canada Institute | Institut de l'art canadien, Toronto, ON

- Bilingual online and PDF art book design
- Print book cover design, layout design, and typesetting
- Art direction

2024

ARC Solutions, Calabasas, CA

- Program funding guide cover design, layout design, and typesetting

2023

The Biglieri Group, Toronto, ON

- MS Word reports template design
- Social media announcements design

2023

Michael Gibson Gallery, London, ON

- Mailchimp newsletter design, logo update, and business card and letterhead design

2023

AnchorTO, Toronto, ON

- Marketing material design and website content management

2022

City of Toronto, Toronto, ON

- Design and copyediting for *Addressing Anti-Black Racism in Procurement Report*

2015

York University, Toronto, ON

- Exhibition vinyls and brochure design

2013–2014

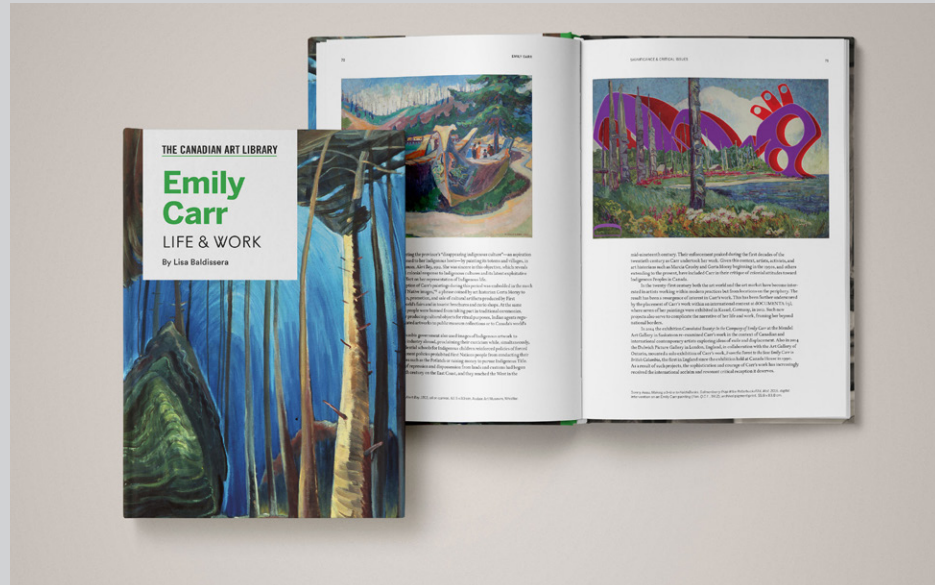
YWCA Canada, Toronto, ON

- Copyedit, proofread, and design reports and brochures
Piece by Piece



I hold an MA in Art History from York University, a BA (Hons) in Art History from University of Toronto, and a Publishing Certificate from Toronto Metropolitan University. I was a staff member of the Art Canada Institute from 2014 to 2021, serving as Web & Layout Director from 2017 to 2021. I was also the copyeditor for *Inuit Art Quarterly* from 2016 to 2019. In 2021, I chose to embark on a freelance career, focusing on print and layout design and copyediting. I am a board member of Rungh Cultural Society.

My art writing has been published by The Robert McLaughlin Gallery and *C Magazine*. I also co-curated the following exhibitions: *Piece by Piece* (2015; with Karina Irvine and Jenna Shamoon), Gales Gallery, York University; *Helen Lucas: Roots to the Present* (2017; with Jenna Shamoon), Todmorden Mills Heritage Site; and *ab NEXT: Contemporary Abstraction by Emerging Artists* (2017; with Linda Jansma), The Robert McLaughlin Gallery.



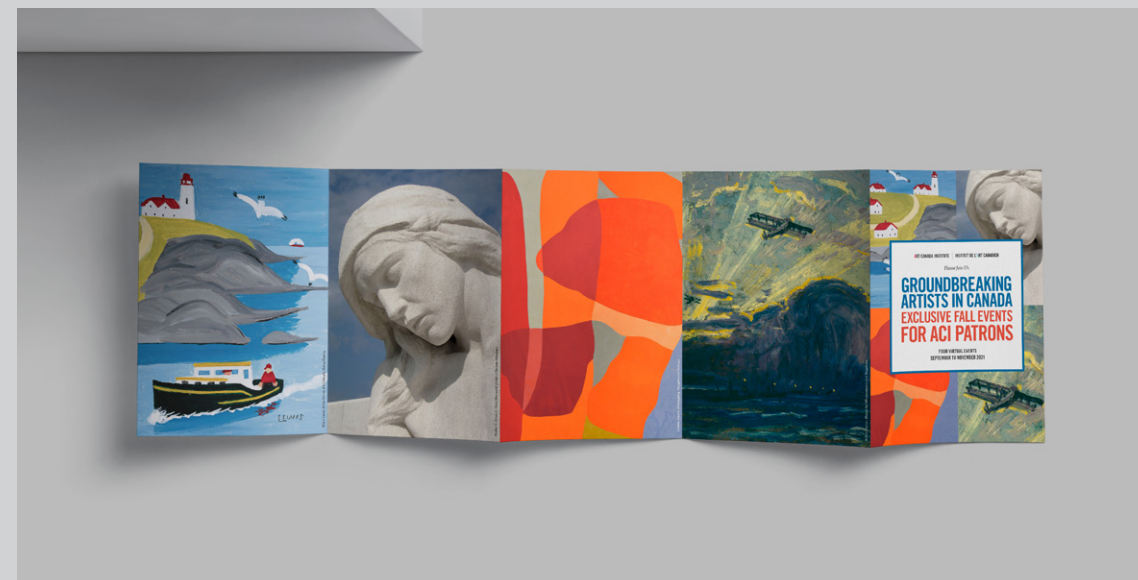
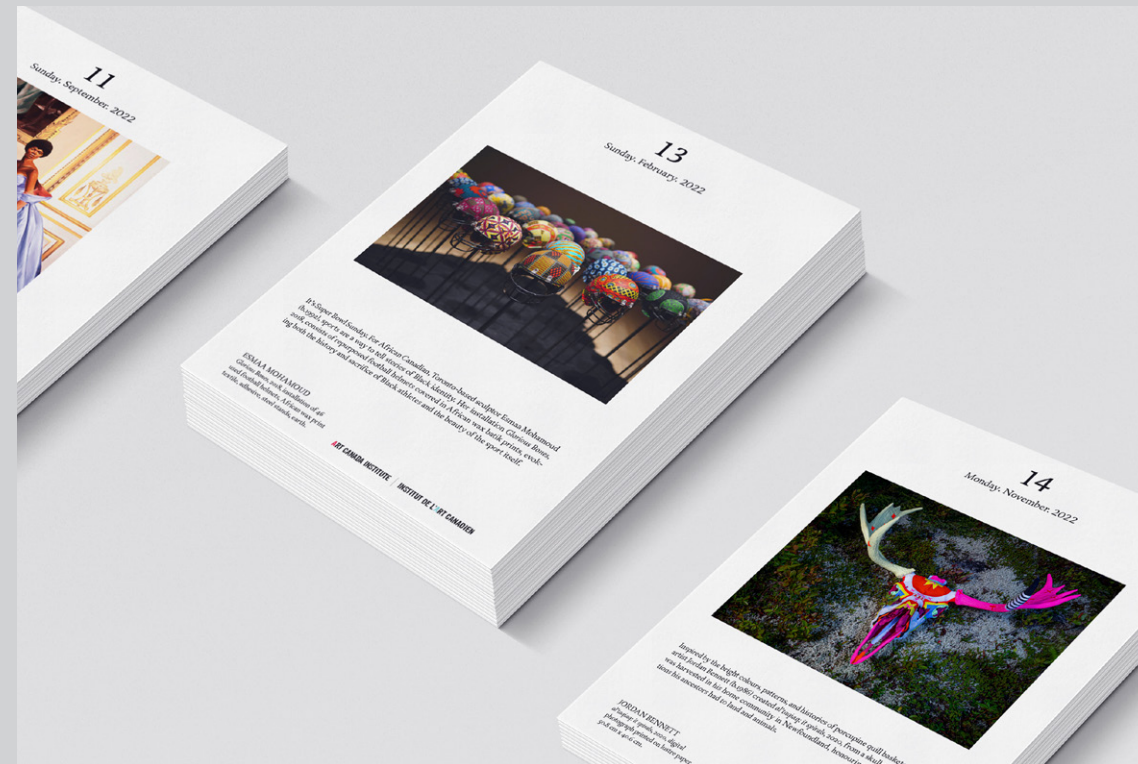
Client
Art Canada Institute (ACI)

The ACI is a registered charitable organization, whose mandate is to make art and art history in Canada a multi-vocal conversation in both French and English. As a full-time and contract employee, I was responsible for expanding the organization's strong visual identity and maintaining its core value of design excellence. I produced print books; event and marketing materials; annual reports and programming catalogues; donor stewardship gifts, and more.

Reports
Original layout designs, cover designs, and typesetting

Catalogues
Layout designs, cover designs, and typesetting using original template by Studio Blackwell

Art books
Layout designs, cover designs, and typesetting using original template by Studio Blackwell



LOGO REDESIGN



MICHAEL
GIBSON
GALLERY



MICHAEL
GIBSON
GALLERY



MICHAEL GIBSON GALLERY



Project

Brand Refresh (Logo, Letterhead, Business Cards, Newsletters)

Client

Michael Gibson Gallery (MGG)

MGG, an established London, Ontario, commercial art gallery, requested a logo update that incorporated both their acronym, and full name. The logo needed to be legible at small sizes (for social media) and also have weight when grouped with other logos. This clean and simple design is flexible depending on where the logo is being used. The square MGG can be used separate from the full text as needed.

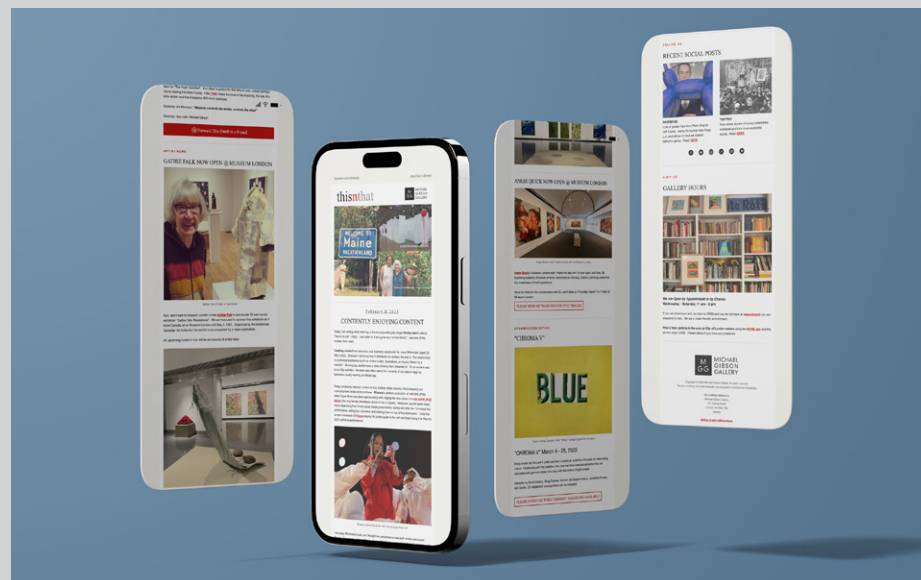
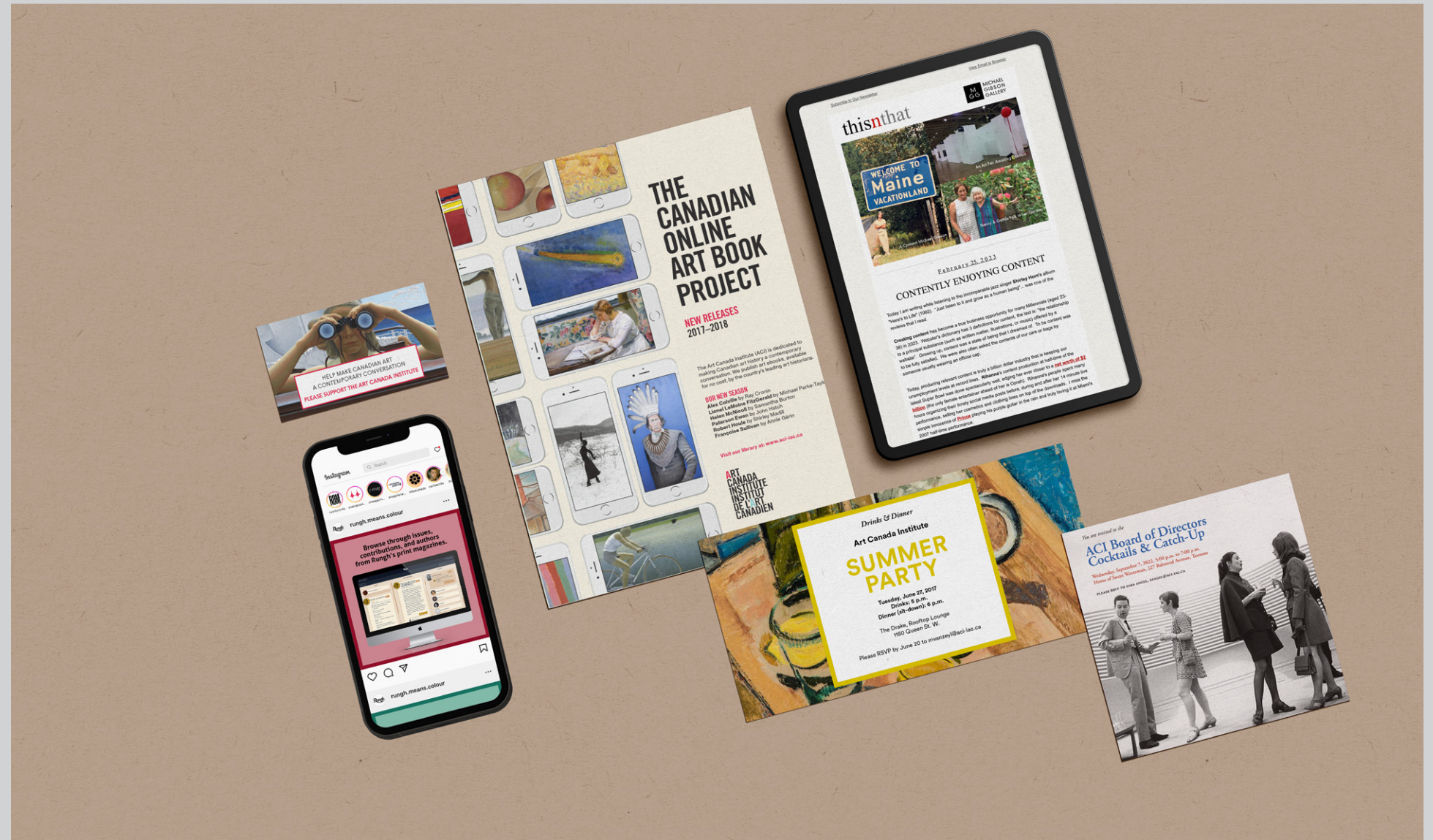
MGG's newsletters have become a beloved weekly read for their clients. A redesign was in order, not only to integrate the new logo, but also to offer a more pleasurable reading experience.



Project
Marketing Materials

Clients
Art Canada Institute
Michael Gibson Gallery
Rungh Cultural Society

Great marketing materials are essential for donor stewardship and audience engagement. Promotional materials created for various clients have included brochures, flyers, social media campaigns, newsletters, print and digital advertisements, and greeting cards.



Personal Projects



A young woman flees Athens with her lover, only to be pursued by her would-be husband and her best friend. Unwittingly, all four find themselves in an enchanted forest where fairies and sprites soon take an interest in human affairs, dispensing love potions and casting mischievous spells. In this dazzling comedy, confusion ends in harmony, as love is transformed, misplaced, and—ultimately—restored.

SHAKESPEARE

A MIDSUMMER NIGHT'S DREAM

“Lord,
What
Fools
These
Mortals
Be.”



A MIDSUMMER NIGHT'S DREAM
WILLIAM SHAKESPEARE

“Parting
Is Such
Sweet
Sorrow.”

ROMEO & JULIET
WILLIAM SHAKESPEARE

“Something
Wicked
This Way
Comes.”

MACBETH
WILLIAM SHAKESPEARE

“To
Be,
Or Not To
Be;
That Is The
Question.”

HAMLET
WILLIAM SHAKESPEARE

“Love
All,
Trust
A Few,
Do Wrong To
None.”

ALL'S WELL THAT ENDS WELL
WILLIAM SHAKESPEARE

“Et Tu
Bruté?”

JULIUS CAESAR
WILLIAM SHAKESPEARE

“We
Hate
That Which
We Often
Fear.”

ANTONY & CLEOPATRA
WILLIAM SHAKESPEARE

“Some
Cupid
Kills
With
Arrows,
Some
With
Traps.”

MUCH ADO ABOUT NOTHING
WILLIAM SHAKESPEARE

“If You
Prick Us,
Do We Not
Bleed?”

THE MERCHANT OF VENICE
WILLIAM SHAKESPEARE

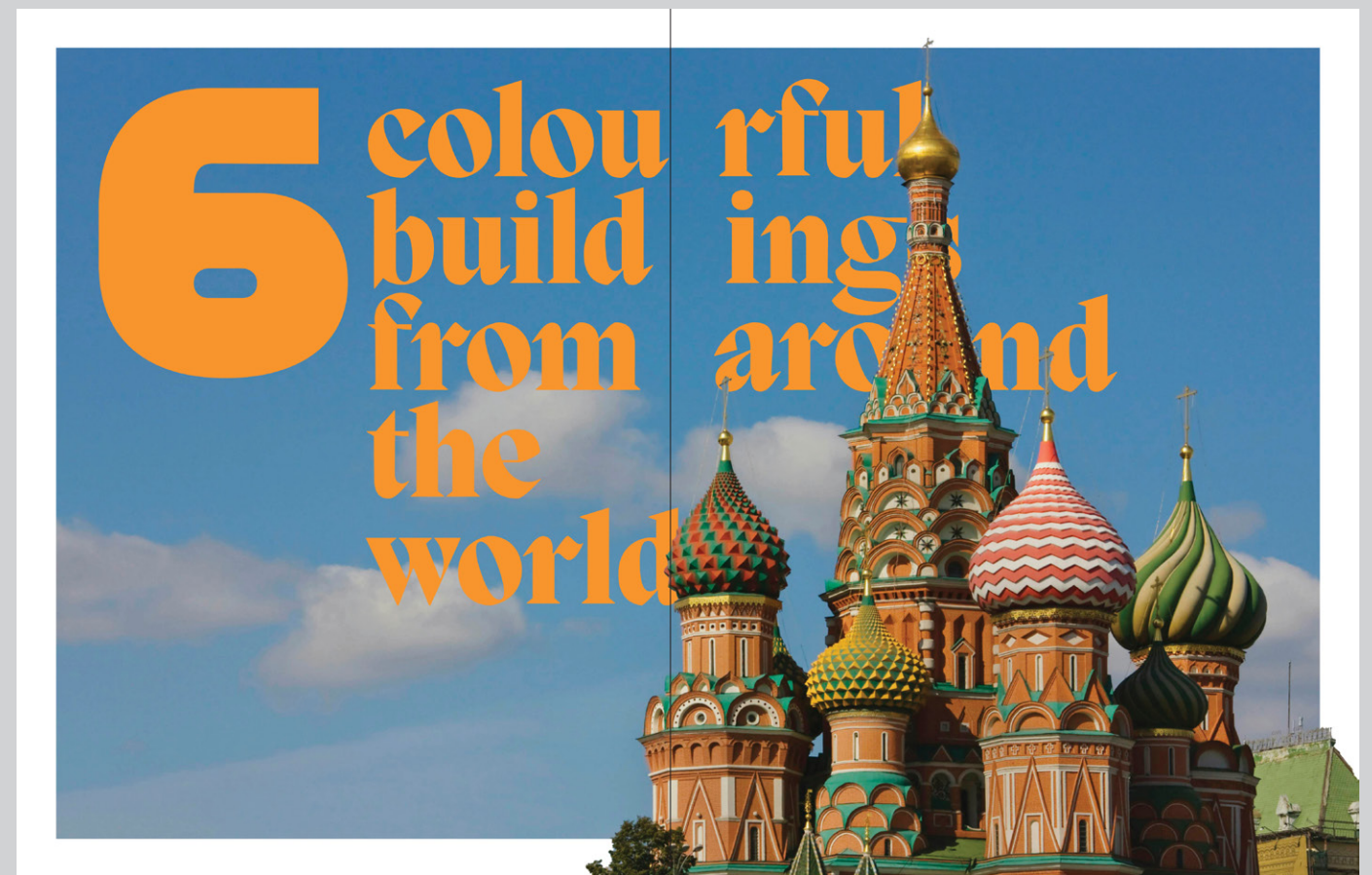
“Hell Is
Empty
And All
The
Devils
Are Here.”

THE TEMPEST
WILLIAM SHAKESPEARE

Personal Projects

Plays of William Shakespeare

For this mock series of Shakespeare plays, I focused on beautiful typography and an array of eye catching colours. I thought it would be unique to have a famous quote from the play be the draw, rather than the title. For seasoned Shakespeare-readers the quote will be immediately recognizable. For those less familiar, the quote would be either colloquially recognizable or compelling enough to draw a reader's curiosity. From a marketing perspective Shakespeare "sells-itself" so the challenge lies in a design that will stand out from the exact same copies around it.



1

IRAN NASIR AL-MULK MOSQUE

A small-ish facade with faded paintwork is perfectly pretty, but it's the inside of the Nasir al-Mulk Mosque that wins it most of its plaudits. Rays of stained glass windows line the main prayer hall, splashing rainbows of light across floor and walls, that form different colours and patterns as the day goes on. The building is nicknamed 'The Pink Mosque', but we think a more kaleidoscopic epithet would be equally appropriate.

2

PORTUGAL PENA PALACE

Painted with blocks of bright, vivid colour, rather than patterns or lines, Pena Palace opts for visual impact over complexity, shining like a beacon above the Portuguese city of Sintra. With bright yellow sides, blue battlements and foundations, brick-red ramparts and towers, and rich purple gatehouse, the palace is a bizarre blend of architectural styles ranging from Moorish to Gothic. Easily seen from Lisbon on a clear day, the palace is a UNESCO World Heritage Site, and has been used by the Portuguese president for state occasions.

3

PANAMA BIOMUSEO

Legendary American architect Frank Gehry could monopolise this list all on his own, but we're limiting him to his Panamanian project the Biomuseo, the first and only Latin American design from the mind behind the Guggenheim in Bilbao. A museum of natural history on the shores of Panama City, the design is signature Gehry: vibrantly-coloured interlocking canopies topping an angular interior, that twists and turns through eight distinct galleries.

4

ITALY PROCIDA ISLAND

None of the buildings on the Procida Island waterfront would be particularly special on their own, but together they make up a pastel patchwork that would put Elmer the Elephant to shame. It's not the only Italian town to span the spectrum (Cinque Terre and Positano spring to mind), but it is surely among the most photogenic, as the buildings tumble down the cliffs to the shoreline, rimmed by the blue of the sea and the blue of the sky.

5

MOSCOW ST BASIL'S CATHEDRAL

Legend has it that aptly-named Russian tsar Ivan the Terrible had the architects of St Basil's Cathedral blinded, so that they might never build something so beautiful for anybody else. We sincerely hope the story is apocryphal, but there's no denying the spell-binding beauty of St Basil's, the onion-domed centrepiece of Moscow's Red Square. Colourful constructions were all the rage in Russia during the early-modern period, and St Basil's dazzles with sheets of red, white and gold tin, and well-preserved green and blue ceramic.

6

SPAIN CASA BATLLO

Antoni Gaudi is almost synonymous with Barcelona, and although his best-known creation remains the magnificent, technically-still-not-completed Sagrada Família, the Casa Batlló is probably his most visually vibrant. With a reflective, purply-blue roof that sparkles in the Catalan sun, and walls spattered with what looks suspiciously like glitter, you have to squint to look at downtown house-turned-museum even in a relatively dull day.

Personal Projects
Arkitekt

For this mock architecture magazine, I used a minimal design for the cover, featuring a singular bright, eye-catching image related to the lead article. The colours on the cover, which vary per issue, are then reflected in the interior layout of the lead article.



Personal Projects

Mock Time Magazine Rebrand

For this mock rebrand of Time Magazine, I gave it a contemporary update look, with a bold sans serif typeface and a new refined key-line frame. To ensure the beloved brand would still be recognizable, I maintained key elements such as colour, singular portraits or one compelling image, and a central title.

Personal Projects

Mock Magazine "In Profile"

This mock magazine provides in-depth interviews with creatives, leaders, activists, and icons. The profiled person would always appear in the centre circle with an image relevant to them in the bottom right. The circle motif is reflected in the brand typeface. The colour palette varies per issue, but would always feature a dark, bold background colour, an analogous, bright title colour, and a very light tint of the background colour for the interior pages. The interior has maximizes on space for images to give compelling illustration to the articles' storytelling.



In summer, you said that you thought you'd be "filled with grief" at the end of your run. It has been a few weeks since you filmed your last scene as the Doctor - how are you feeling?
I've literally just got off the phone with Mandip [Gill, who plays the Doctor's companion, Yasmin Khan]. It's been four years of my life. My grief of saying goodbye to the job is one thing. But it won't feel like the end until it's the end. It's the everydayness of these people and this atmosphere and this group... I find myself monologuing at various people on WhatsApp, checking that they miss me! Mandip's had to take the blue ticks off because I'm "exhausting".

It's something of a drawn-out farewell, because after Flux ends you've still got three specials.
Once they've decided on the next Doctor and announced that, then it will become really real. The way they shot the last day was brilliant, because they shot it in order, and we never do that. I knew my last shot was my last shot when I filmed it, which was necessary for my head to make sense of it.

Do you know how you'll feel when there's a new Doctor?
I don't mean in a patronising sense, but I think it will be more like a maternal [thing]. Even if they're 20 years older than me, there'll be that thing of knowing: ah, you are going to have the best time and you're going to smash it. But the good thing is, for me now, it hasn't been cast, and I don't have to know about it. So it's still mine, which is really lovely for me, because it just means that I have my joy of sharing the season and going: I hope everyone's enjoying it.

Chris Chibnall said that you and Mandip made a secret video for the crew. What did that involve?
That's never seeing the light of day! I am quite into a power ballad, so it was a music video and we shot it on location after work one night. It was absolutely pissing it down. We roped a couple of other people into it, who were sworn to secrecy. We wanted a cheesy goodbye, with photos from the last four years. Once the series comes out, I'll probably get Mandip to put it up on her Instagram. It was my finest work. I am an excellent

JODIE WHITTAKER

Interview with Jodie Whittaker

lip-syncer. I think it basically summed up mine and Mandip's personalities, in the sense that I'm sentimental, and she is hilarious. She's got very good funny bones. I mean, it's not the normal goodbye gift, is it?

It sounds like a great goodbye gift. So then you had the wrap party ...
It was really good. It was fancy dress as well, and I go all out. I take that really seriously. I'd spent more time working out the bloody music video and my costume than some of the other things that I should be prioritising as a 39-year-old. Weirdly, it was one of those things where the night was great, but you know you've had your best times, because your best times have been four years of unexpected moments. And then there's the things that go with this job that you can't imagine, like the random interactions you have with people who've been watching it far longer than I've been alive. It's so much more than a part.

That must have felt like a lot of pressure at times.
The most heightened point of pressure for me was at Madison Square Garden in September 2018, at New York Comic Con. The very first episode was being shown live in front of a massive audience, and I went and sat next to my husband, and I'd absolutely gone. I just thought: "There's this crowd of Whovians that are really excited and full of love and support." And I was like: "What if I have pitched this so badly wrong? What if I've ruined it for actresses?" Because I know full well that when lads were cast in the part, they weren't representing men, they were representing their own personal casting. The way it was described in every outlet was not "Can Jodie Whittaker play the part?", it was "It's a woman!" I suddenly thought: "Have I hindered us? Have I held us back?" Because we'd filmed the first series, and I'd loved it. I really felt confident all the way through. Then there is that moment where you go, oh God... In summer, you said that you thought you'd be "filled with grief" at the end of your run.

It has been a few weeks since you filmed your last scene as the Doctor - how are you feeling?
I've literally just got off the phone with Mandip [Gill, who plays the Doctor's companion, Yasmin Khan]. It's been four years of my life. My grief of saying goodbye to the job is one thing. But it won't feel like the end until it's the end. It's the everydayness of these people and this atmosphere and this group... I find myself monologuing at various people on WhatsApp, checking that they miss me! Mandip's had to take the blue ticks off because I'm "exhausting".

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