

and a quick overview!

SENIOR CREATIVE



















































CBD, Pure& simple branding

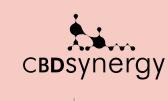
Senior Packaging Lead at Ann Summers in Surrey.

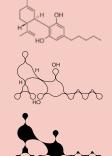
The brief was to design the brand and packaging for Ann Summers venture in to CBD oil products. They wanted to come from the angle of health and wellness for women, so all the products were female biased but had to also be seen usable by both young and older Ann Summers customers. They also had to stand out from the other CBD products on the market and be seen as the premium choice.

The name was eventually decided on by the Marketing department after a number of versions were dismissed (including CBDsynergy shown). The final name was Pure&, this was to allow any number of products to be added easily, e.g., Pure&Relax.

With this in mind, I started work on developing a brand that was both feminine and appealed to a variety of ages groups.







The graphic is a stylised representation of the chemical make up of CBD. Just a simple and quite graphic approach.







Depending on the CBD product, it was colour categorised for easy in-store recognition.





Developing the brand also included the bottle colour and the brand placement on the bottle, so I created a number of 3D renders to help make that choice.





The packaging needed to say Wellness



and stand out from the CBD crowd!



Following the categorising of the products using colour, illustrations were adapted using the colour palette, to fit comfortably together, so as a group on the shop display, they would not fight with each other.

sourced, and applied to the box sides.

Contemporary illustrations were





Ann Summers

Involvement in the project:

Full conceptual thinking, illustration sourcing, 3D build and renders, colour management and artwork.



Packaging, range brand, in-store POS, artwork, social and web assets.





Freelance art director at Live and Breathe in London.

The brief was to work with Volvic's Vulcanicity tag line and develop a brand around it. Volvic was an established brand, but the Vulcanicity needed a look. This was my task.

As part of the brief, the concept needed to be incorporated into advertising and all touch points.

The existing Volvic brand used a stylised volcano, but my job was not to give them what they already had. At concept stage, I felt I needed to think differently.

"Could I make a volcano from water?"

In my mind this was my task. Then, can I apply this idea to advertising.

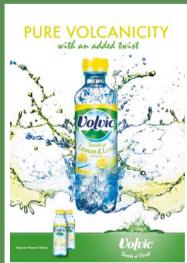




... YES, I could

With development, the concept was applied to the brand, and a number of concept advertising was developed for client presentation.











The solution hit the mark in my opinion and more over, proved to me that a different thought process, lateral thinking so to say, could deliver a final strong and on brief solution.

Involvement in the project:

Full conceptual thinking, image sourcing, image retouching and comping, colour management and artwork.

Deliverables:

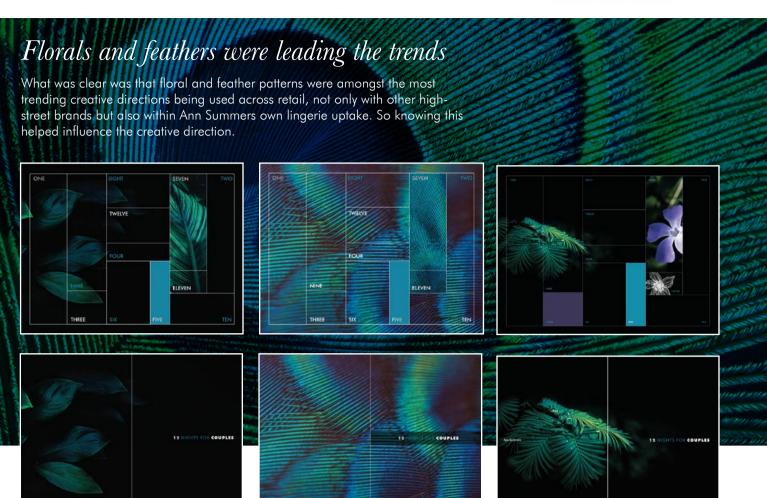
Deliverables:Concept and artwork assets.

On trend gifting boxes for couples and for her

Senior Packaging Lead at Ann Summers in Surrey.

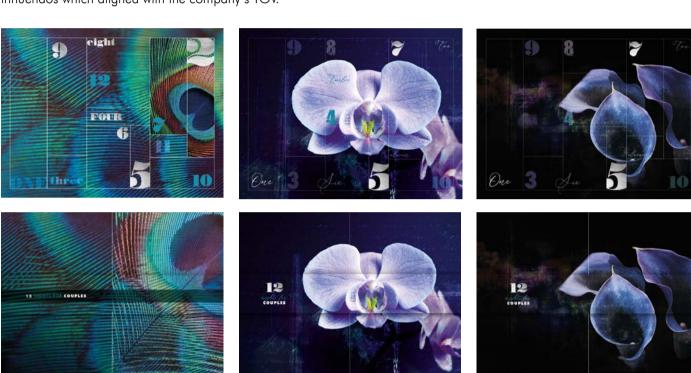
The brief was to develop a set of gifting advent calendars and 12 smaller gifting boxes following buying trends and aligning with colour ranges of lingerie and toy products. There were 3 advent calendars; Couples, For Her and a less luxury item that used perforated doors (as chocolate advent calendars) with Ann Summers products hidden behind.





Florals were edging out the feathers ...

... because, as far as Ann Summers were concerned, they wanted their boxes to be sexy, and florals, and the vast variety of them, had sexual undertones and visual innuendos which aligned with the company's TOV.



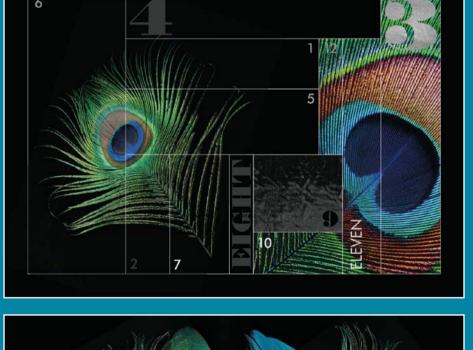
Florals became more suggestive ...

But, feathers was the chosen route ...

suggestive florals were to much, and that from the start feathers were the preferred option. So development needed to happen. As part of my due diligence, I had been exploring a different treatment for the use

... but after all the discussions, meetings and creative development, that perhaps

of feathers, which still aligned with what was trending in retail stores, and introduced a different feather solution.



size boxes to accommodate the different size toy inside. The 12 boxes had to be fitted together to sit snugly inside an outer holding box. Part for this project is to work out all

the dimensions, prepare the cutter

Each calendar contained 12 different

guides following prototyping, and then each one is then artworked. This takes a long-time to do, but it is done by

hand. No one else is involved in this process,

only me, and this can only happen once all the toy samples are received and confirmation that no toy changes will happen.



This new design allowed for the banding in the cover usage of the feathers imagery.

closed during shipment and in-store.

The advent calendar boxes had to have a belly band around the middle of the box to keep it all



Here is the Couples, For Her, the smaller gift box styling and the crackers that

Involvement in the project:

formed part of the briefing.

Full conceptual thinking, research, image sourcing, retouching and comping, creative development and artwork.

Deliverables: Packaging, 3D, in-store POS, artwork, social and web assets.

Putting Pride in a box

Senior Packaging Lead at Ann Summers in Surrey.

The brief was to target London's Pride Week with a number of products focusing on Pride parade, and drive footfall to the shop and online activity. This needed branding and the creation of visually strong and relevant packaging.

The concept would be take across all touch points – print, web, social, in-store and video. Therefore it had to be strong, but align with the company's values and aesthetic.

LGBTQ pride is the promotion of the selfaffirmation, dignity, equality, and increased visibility



Ann Summers weren't the only ones getting involved in Pride

The BRAND

The logo was always going to have to feature the LGBTQ colours of which there are many. The problems was finding the typeface that would showcase them, but also suggest uniqueness, but also fun.

First round of designs ...













It was already going to be a strong brand.

Whilst working on the actual logo, although the colours said LGBTQ, the word proud needed lifting, without over doing it. By adding an active word, it changed it from being Proud, to a call to action.



The second round of thoughts narrowed down the choice and an opportunity to adjust colouring, but when the additional text was added, Proud started to take on meaning ...









At the same time as brand development, packaging concepts were under way.





and those who attended the Pride Parade.

With final adjustment and development, the brand and the box came together in a visually strong package, which was a great hit amongst the LGBTQ community

The BOX





and a prompt to the LGBTQ community

Bold, strong, recognisable



graphic when required.

"be U" is a derivative, and has a wider usage. A very simple social

Packaging: Full conceptual thinking, packaging prototype, preparation of cutter guides

preparation, colour management.

Involvement in the project:

and 3D visualising, image sourcing, retouching and final production and post production colour management. artwork preparation, colour management. **Deliverables:**

Logotype: Full conceptual thinking, font sourcing, tag line copy, vector artwork

Packaging, range brand, 3D, in-store POS, artwork, social and web assets.

A venture in to Al use for gifting boxes

Senior Packaging Lead at Ann Summers in Surrey.

The brief was to develop a set of gifting advent calendars and 12 smaller gifting boxes following buying trends and aligning with colour ranges of lingerie and toy products. There were 3 advent calendars; Couples, For Her and a less luxury item that used perforated doors (as chocolate advent calendars) with Ann Summers products hidden behind.

The buying team for the 2024 gifting range had indeed set a difficult brief, and wanted a large number of themes and trends addressed. Below are six designs for the internal boxes, the covers would align with the style chosen.













Probably the biggest trend for this year was the use of AI ...

... and this then opened up a whole new world for creative usage, and had implications across the company and the way it delivered creative solutions.

For me, it was clear which creative direction the gifting creative should go. Not just because of what AI offered, but also it was unique across what high-street stores were doing with their similar products.

A chance to lead the pack.





But the visual was using an elfin looking girl, and it was felt it left the company open to some legal challenges, so the movement was developed to just using animals/creatures. So the internals were replaced by flamingoes.

The challenge came developing the For Her box

This was because the colour theme was predominantly reds and pinks, but it needed to tie in with what was being developed for the couple theme. Greens, turquoise, browns were from natures palette. But to have a natural environment using red and pinks and purples could only be part of ... a fantasy world.

Using Al gave us this ability to step out of the norm, and into a world that good reflect the palette, a world of wonder and magic, but also keeping it workable within the frame work of the Ann Summers aesthetic.







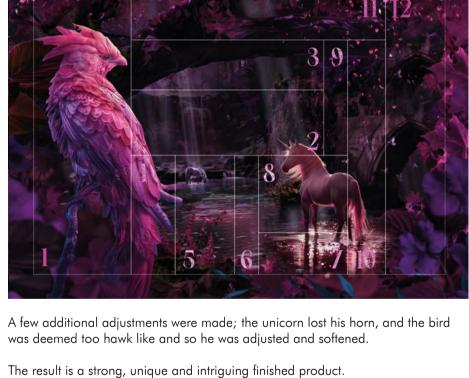
Colour palette

just no syncing up with the colour palette. So I elected to step further into the fantasy world and introduced a unicorn, a phoenix type bird stronger sun beams. This made a difference, and working with the Al illustrator, developed an image that was working.

different size toy inside. The 12 boxes had to be fitted together to sit snugly inside an outer holding box. Part for this project is to work out all the dimensions, prepare the cutter

Each calendar contained 12 different

size boxes to accommodate the



each one is then artworked. This takes a long-time to do, but it is done by hand. No one else is involved in this process, only me, and this can only happen once all the

toy samples are received and confirmation that

no toy changes will happen.

guides following prototyping, and then

band around the middle of the box to keep it all closed during shipment and in-store. This new design allowed for the banding in the

The advent calendar boxes had to have a belly

cover usage of the feathers imagery.





Here are the three advent calendars – Couples, For Her and the simple window

Involvement in the project:

version covering the products behind.

Full conceptual thinking, research, illustrator sourcing, briefing and art directing, additional image sourcing, retouching and comping, creative development and artwork.

Packaging, range brand, 3D, in-store POS, social and web assets.

Deliverables:



A touch of class ... the touch of success

A freelance art director assignment at McCann Erickson in London.

The brief was to conceptualise and design the creative for Conqueror paper, and the need to elevate the paper targeting high end users. It had to be sexy, desirable, it had to feel right – paper that was needed as a com-

modity, and not just screwed up and thrown in the rubbish.



Paper is tactile, and must be stimulating ...

... but paper is disposable

This is essentially the problem, and needed to be addressed for the creative solution. Therefore, from the start of the project this was going to be the focus of the creative solution.

Having now identified the underlying message of the brief, research, sense and the concept work could begin.

Key words started to come forward as creative avenues were explored. Simply put, the paper range was a class act, and had always been successful. Paper needs to be touched and sensed.

Therefore the main copy line became clear - the touch of success

relate desire touch attract

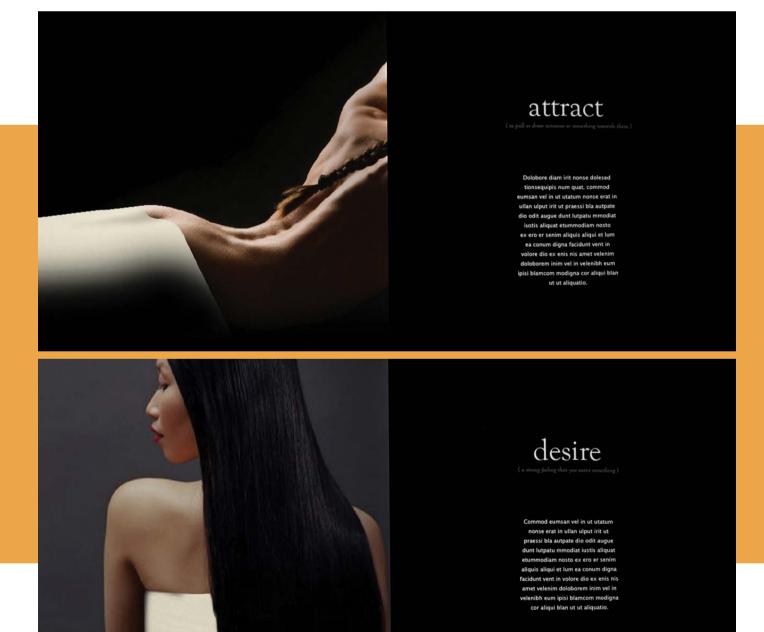


Paper + desirability = conqueror

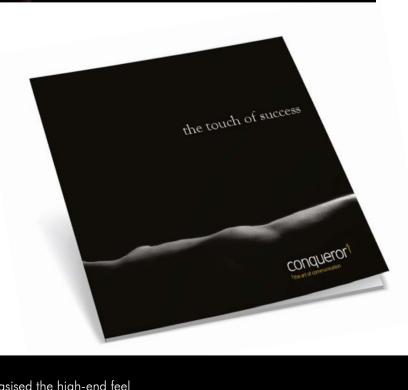
Through trial and various executions, I found a solution that worked and conveyed the sense ... the touch ... I was looking for. Using photo library imagery for the concept work, I added paper, which simulated

towels, adding a sense of intrigue to the models, and used keywords to explain the imagery use.

Dummy text was used for effect.







of conqueror paper, and its desirability. The finished work was highly praised.

Taking a simple idea and making it a big deal was a great opportunity for me to show my thought process, adaptability, and out-of-box thinking for this client.

Involvement in the project:

management and artwork.

Full conceptual thinking, image sourcing, image retouching and comping, colour

Deliverables:

Concept and presentation assets.

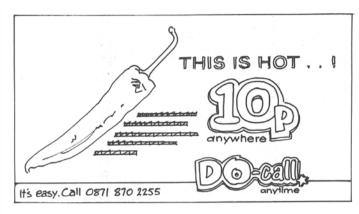
Tongue in cheek advertising

Freelance art director at Primus Telecommunications in London.

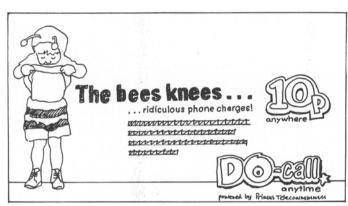
The brief was to develop advertising concepts for tube trains that would stop people in their tracks, give them food for thought, and lead to discussion points with friends. Nothing was off the table, as long as it made an impact.

The message is very simple, use do call to get cheap overseas phone calls, so ideal for tourists getting around London on the underground

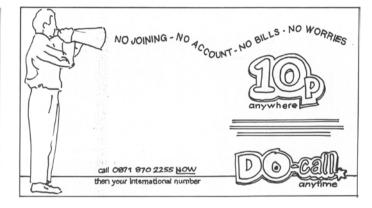


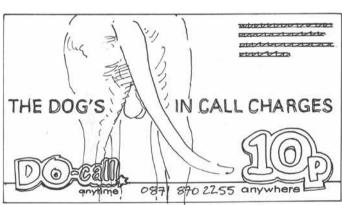






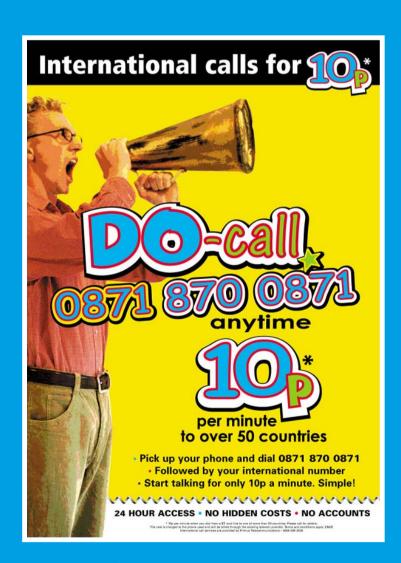








The outcome was that they certainly did grab the attention. The final styling was to be bold and colourful, following the style of the tube station poster that was actually used.



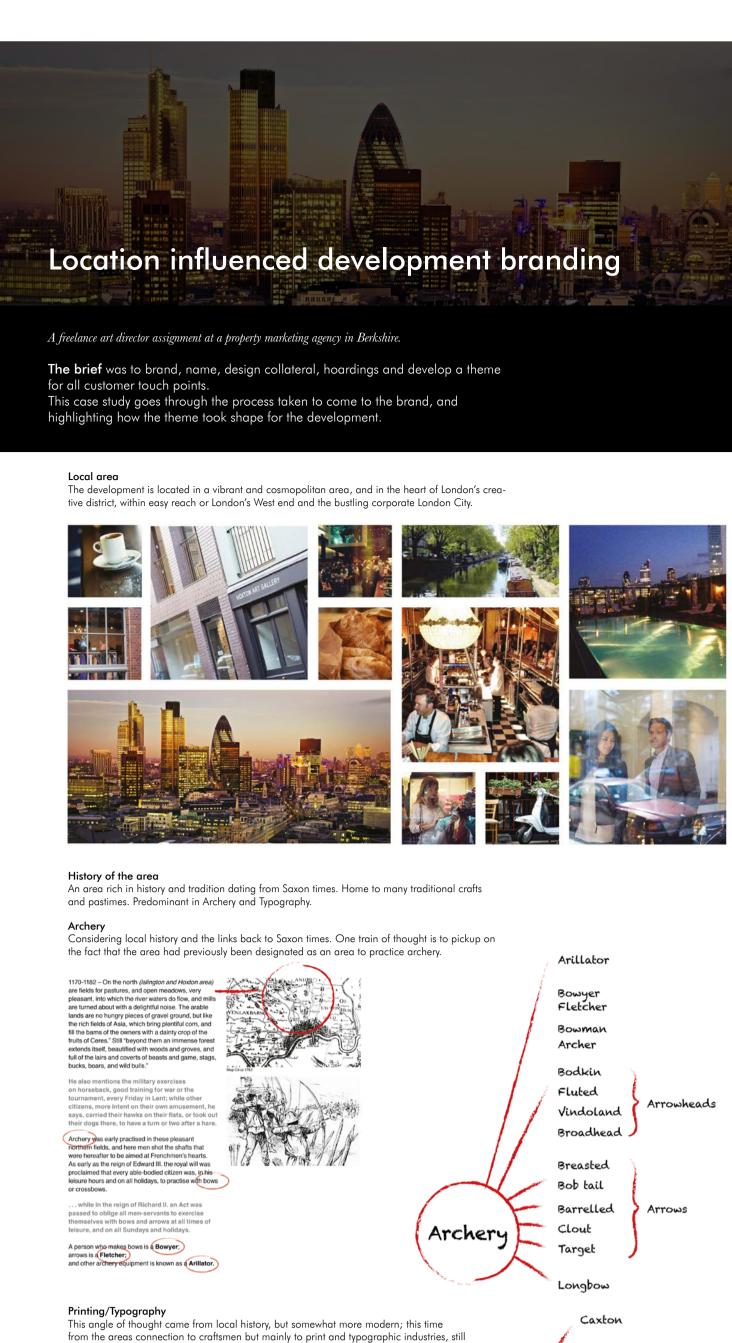
This was a really fun project to be involved in, and allowed me to get off the computer and use my drawing skills to get the advertising concepts over to the client, quickly and clearly.

Involvement in the project:

Full conceptual thinking, concept sketches, image shoot art direction, colour management and artwork.

Deliverables:

Brand, advertising concepts, finished artwork and web assets.



Printing
Europe's oldest printing company, Witherby's, was founded in 1740 when Thomas Witherby opened a stationary shop in Birchin Lane. This grew into a printing business and a publishers (Witherby Publishing Group), who specialise in marine subjects. The company prints a wide range of media including magazines, leaflets, reports and accounts, brochures and information packs. and information packs. Typography
Closely allied to the art of printing is that of type-founding.
Modern type-founding was first-euccessfully established in
England at Caslon's found in Chiswell Street ECI.
Lose upon the City's border. English Type Had a poor repute, and
the best continued to be imported from Holland. In 1637, by
a decree of the Star Chamber, type-foundries in England
were limited to four, each of which was allowed to have
two apprentices and no mode. William Caslon, Dunder of
the existing letterfoundry in Chiswell Street, was born in
1692. He first turned his attention to type-founding in 1740,
when he was engaged by the Christian Knowledge Society
to make the punches for a fount of Arabic type for printing
the Psalms and New Testament in that language. This
decided him to follow type-founding as a distinct trade,
and he established his foundry in Chiswell Street, his
first punches being cut with his own hands. This foundry
became the parent house of type-founding in England, and
the excellence of Caslon's workmanship soon drove Dutch
types from the English market. William Caslon died in 1768, Elizabeth Caslon, who died in 1809, and Henry ied to the art of printing is that of type-founding

flourishing within the area today.

John Thorne - Fann Street type Foundry 1754-1820. Developed fat face fonts, grotesque and Clarendon fonts from Clerkenwell. Location/site

died in 1778, Elizabeth Caslon, who died in 1809, and Henry William Caslon, who died in 1874. The business is no onducted by a limited company under the style of H. W.

The third route is based on the location of the development within the creative triangle itself and the triangular shape and similarity to the star constellation 'Winter Triangle'. Central positioning
The development is located in the centre of the creative triangle of London, and therefore lends itself to centrally meaning name. PRISM TRIANGULAR; BOTH AS SITE SHAPE AND LOCATION THE 3RD DEVELOPMENT, 3 POINTS OF A TRIANGLE Sirius, the brightest star in the sky forms one of the points of the winter triangle. Sirius is gloo known colloquially as the "Dog Star", reflecting its prominence in its constellation, Canis Major (Greater Dog). AND LOCATION

Sirius, known in ancient Egypt as Sopdet and is recorded in the earliest astronomical records. During the era of the Middle Kingdom, Egyptians based their calendar on the helicacl rising of Sirius, namely the day it becomes visible just before sunrise after moving far enough away from the glare of the Sun. This occurred just before the annual flooding of the Nile and the summer solstice, after a 70-day absence from the skies. The ancient Greeks observed that the appearance of Sirius The ancient Greeks observed that the appearance of Sirius heralded the hot and dry summer, and feared that it caused plants to wilt, men to weaken, and women to become aroused. Due to its brightness, Sirius would have been noted to twinkle more in the unsettled weather conditions of early summer. To Greek observers, this signified certain emanations which caused its malignant influence. Anyone suffering its effects was said to be "star-struck".

It was described as "burning" or "flaming" in literature.

Canal proximity
The development is located close to the City Road Basin,
which has at it's head the Regents Capal, a long established
throughtne for industrial barges of their routes to the north of
England via the grand union canal.

It was described as "burning" or "flaming" in literature, and the season following the star's appearance came to be

known as the Dog Days of summer

Printing

GEOMETRIC IN MEANING, ON AN AXIS **CENTRIC**POSITIONED CENTRALLY IN THE TRIANGLE, FOCAL POINT A STAR. THIS IS KNOW AS AQUILA THE EAGLE AND IS THE BRIGHTEST STAR IN THE SUMMER TRIANGLE

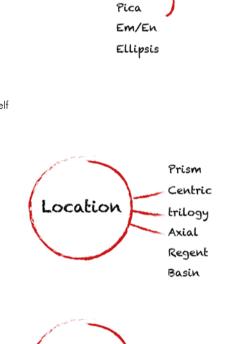
Famous typographers and engravers
Aldus Manutius
Claude GARAMOND

John BASKERVILLE Pierre Simon FOURNIER

Giambattista BODONI

François-Ambroise DIDOT

ANOTHER STAR, BUT THIS ONE IS THE BRIGHTEST IN THE SKY. PART OF THE WINTER TRIANGLE. THEREFORE HAS ADDITIONAL MEANING



Stars

Location/site

Caslon

Galley

Roman

Antique

Counter

Spur

Parts of

a font

Altair

Sirius

Apex Swash Serif Doric

Foundry

Print

Witherbys

1740

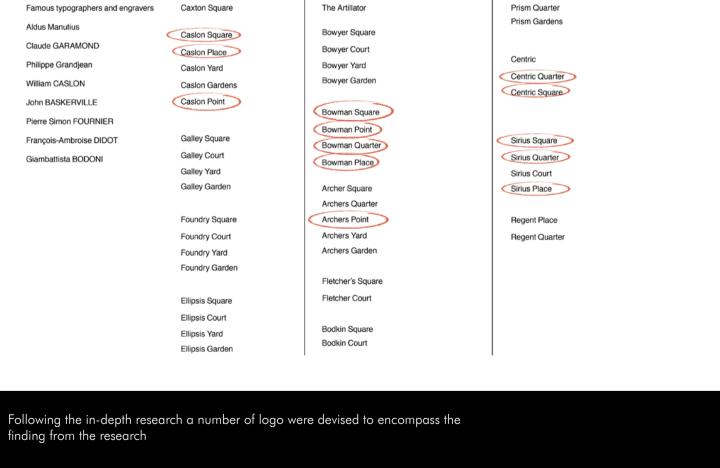
Type Caslon

Add value by creating prestigiousness and gravitas;

What do we need to gain from a name?

Make you want to live there and aspire to the address; A name which has longevity; A sense of quality.

Archery







BOWMAN



POINT

BOWMAN



CASLON



Caslon square

LONDON EC1



laston

PLACE





SQUARE





















sırıusquarter











The final logo is simple, intriguing, considered,









modern and very graphical. Certainly worthy of the development typographic history.

Involvement in the project:

Full conceptual thinking and writing, research, development and artwork.

Deliverables: Development brand, collateral concept, external hoarding concept and artworking assets.

The beauty of Wellness

Senior Packaging Lead at Ann Summers in Surrey.

The brief was to develop a brand and a look and feel for incentives for staff to delve into Wellness. The incentives would be provided by Human Resources and would include medetation sessions, massage, mental health awareness, tips and a place for advice. This would also encompass pregnancy; the before, during and after phases for all staff.

Delivering a Wellness brand

The establishment of mood boards was to confirm the direction and the look and feel was correct before starting to develop the brand idea.

This also confirmed that the internal client was correct in their briefing. Experience has taught that many creative misses are due to the brief not being clear enough.

First round brand ideas were meant to set a direction and get an understanding of what the client wanted to achieve and an opportunity to explore imagery.

























of ideas were taken further, along with imagery, reflecting Wellness and how brand ideas would look when a brand is applied. As part of the design package, keywords have been introduced to enhance the Wellness brand.

WELLNESS

Once the look and feel and the direction had been agreed, selecting a number









BREATHE	nourish	
CALM	VITALTY	ENERGISE
ALIGN	ONENESS	SELF













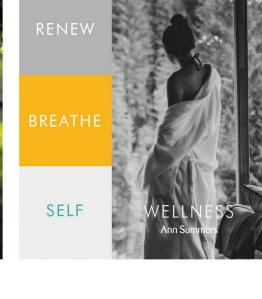


both from a visual and messaging end usage.

The brand needed to be changeable and adaptable to whatever the topic was for staff.







... even with the colour palette.

Less is more ...

The outcome was the development of a brand that was deemed to reflect on freedom and relaxation, but was modern and easy to

relate to by the various generations within Ann Summers.



BREATHE	NOURISH	RENEW		
CALM	VITALTY	ENERGISE		
ALIGN	ONENESS	SELF		
Early suggestions were kept, so the graphic text boxes were to be used in conjunction with any				

imagery, or on their own, to make a statement. Box colours would reflect colours in the used imagery, or express an emotion or sentiment. Text in the boxes could change, but should be only

NURTURE

SELF



one concise word.







BREATHE NOURISH RENEW

Full conceptual thinking, mood board devlopment, copywriting, image selection, artwork and social and web asset production.