

# CASE STUDIES

SENIOR CREATIVE

*and a quick overview!*

LONDON TOKYO NEW YORK







## CBD, Pure& simple branding

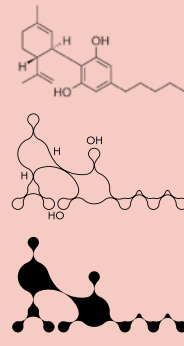
Senior Packaging Lead at Ann Summers in Surrey.

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.

**CBDsynergy**



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

**PURE&**

**PURE&SENSUAL** **PURE&RELAX**

**PURE&**

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

Primary colour palette



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!*

Contemporary illustrations were sourced, and applied to the box sides. 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.



## Meet the family

Involvement in the project:

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

Deliverables:

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



## Re-imagining Vulcanicity

*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.



**The solution was ...**



**... 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:

Concept and artwork assets.



## On trend gifting boxes for couples and for her

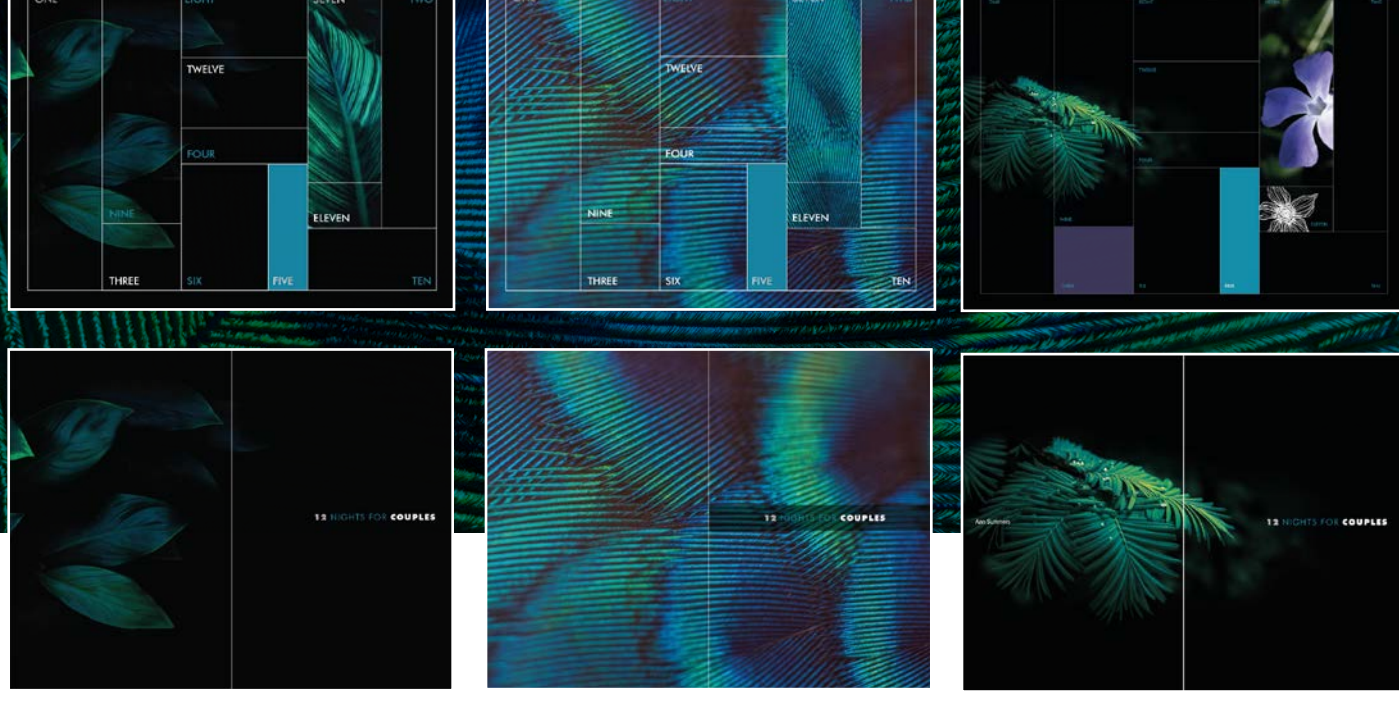
Senior Packaging Lead at Ann Summers in Surrey.

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.



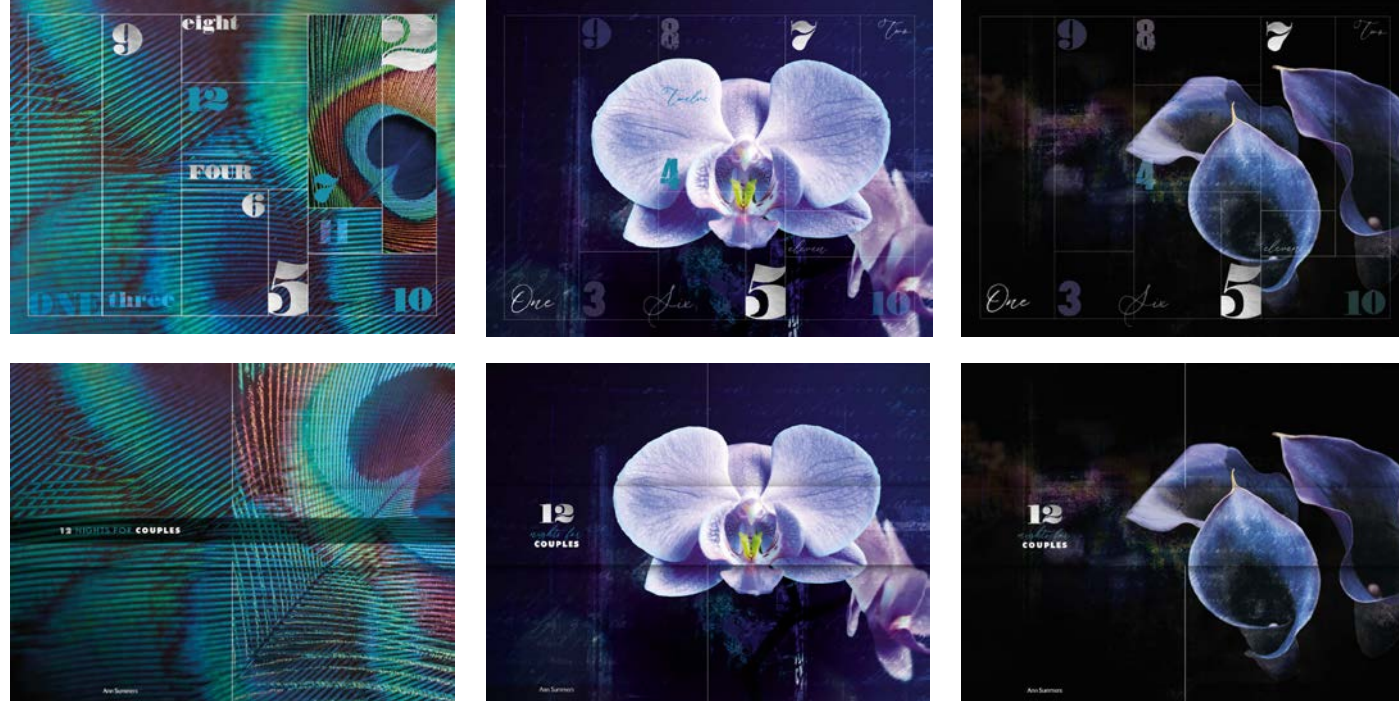
### Florals and feathers were leading the trends

What was clear was that floral and feather patterns were amongst the most trending creative directions being used across retail, not only with other high-street brands but also within Ann Summers own lingerie uptake. So knowing this helped influence the creative direction.



### 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.



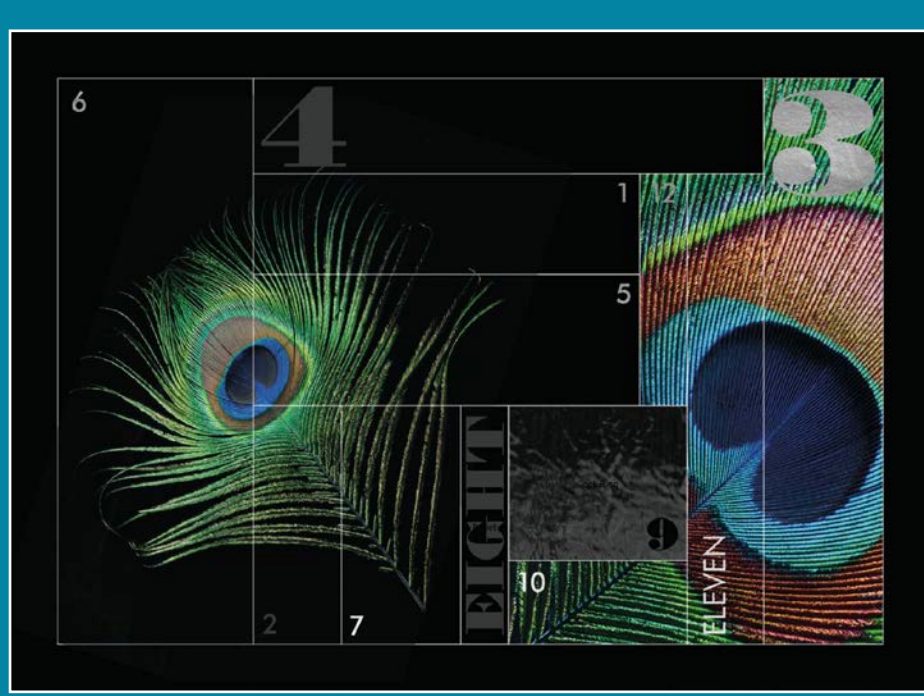
### Florals became more suggestive ...

## But, feathers was the chosen route ...

... but after all the discussions, meetings and creative development, that perhaps suggestive florals were too 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 of feathers, which still aligned with what was trending in retail stores, and ...

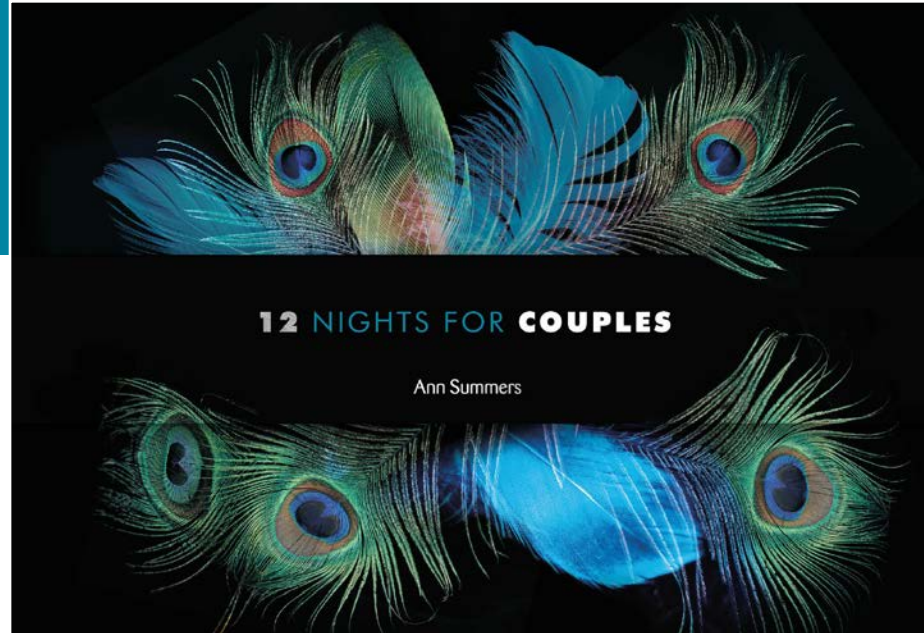
... introduced a different feather solution.



Each calendar contained 12 different 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 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.



The advent calendar boxes had to have a belly 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 cover usage of the feathers imagery.

A few additional adjustments to layout resulted in a strong and intriguing finished product ...

## ... that was a huge hit in-store and online.



Here is the Couples, For Her, the smaller gift box styling and the crackers that formed part of the briefing.

### Involvement in the project:

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 self-affirmation, 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.

*be we are*

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.



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 and those who attended the Pride Parade.

## The BOX



**Bold, strong, recognisable and a prompt to the LGBTQ community**



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

### Involvement in the project:

**Logotype:** Full conceptual thinking, font sourcing, tag line copy, vector artwork preparation, colour management.

**Packaging:** Full conceptual thinking, packaging prototype, preparation of cutter guides and 3D visualising, image sourcing, retouching and final production and post production colour management. artwork preparation, colour management.

### Deliverables:

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



## A venture in to AI 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.*

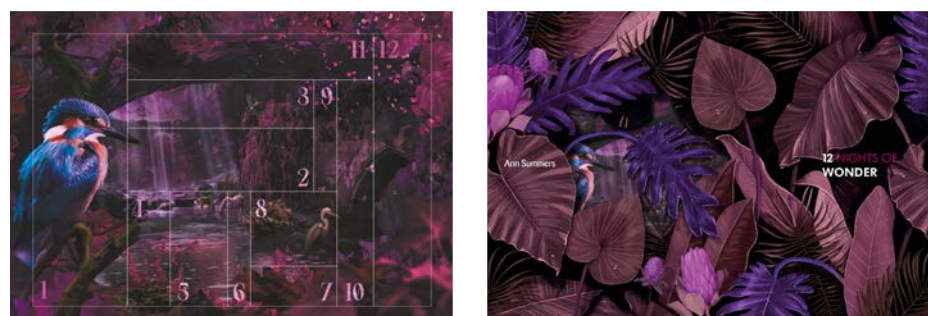


But the visual was using an elfin looking girl, and it was felt it left the company open to some legal challenges, so the movement was developed to just using animals/creatures. So the internals were replaced by flamingoes.

## 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 AI 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



Early versions weren't working, as using actual animals from the real world were 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 AI illustrator, developed an image that was working.

Each calendar contained 12 different 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 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.*

*The advent calendar boxes had to have a belly 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 cover usage of the feathers imagery.*

A few additional adjustments were made; the unicorn lost his horn, and the bird was deemed too hawk like and so he was adjusted and softened.

The result is a strong, unique and intriguing finished product.



Here are the three advent calendars – Couples, For Her and the simple window version covering the products behind.

### Involvement in the project:

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

### Deliverables:

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



## 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 commodity, 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

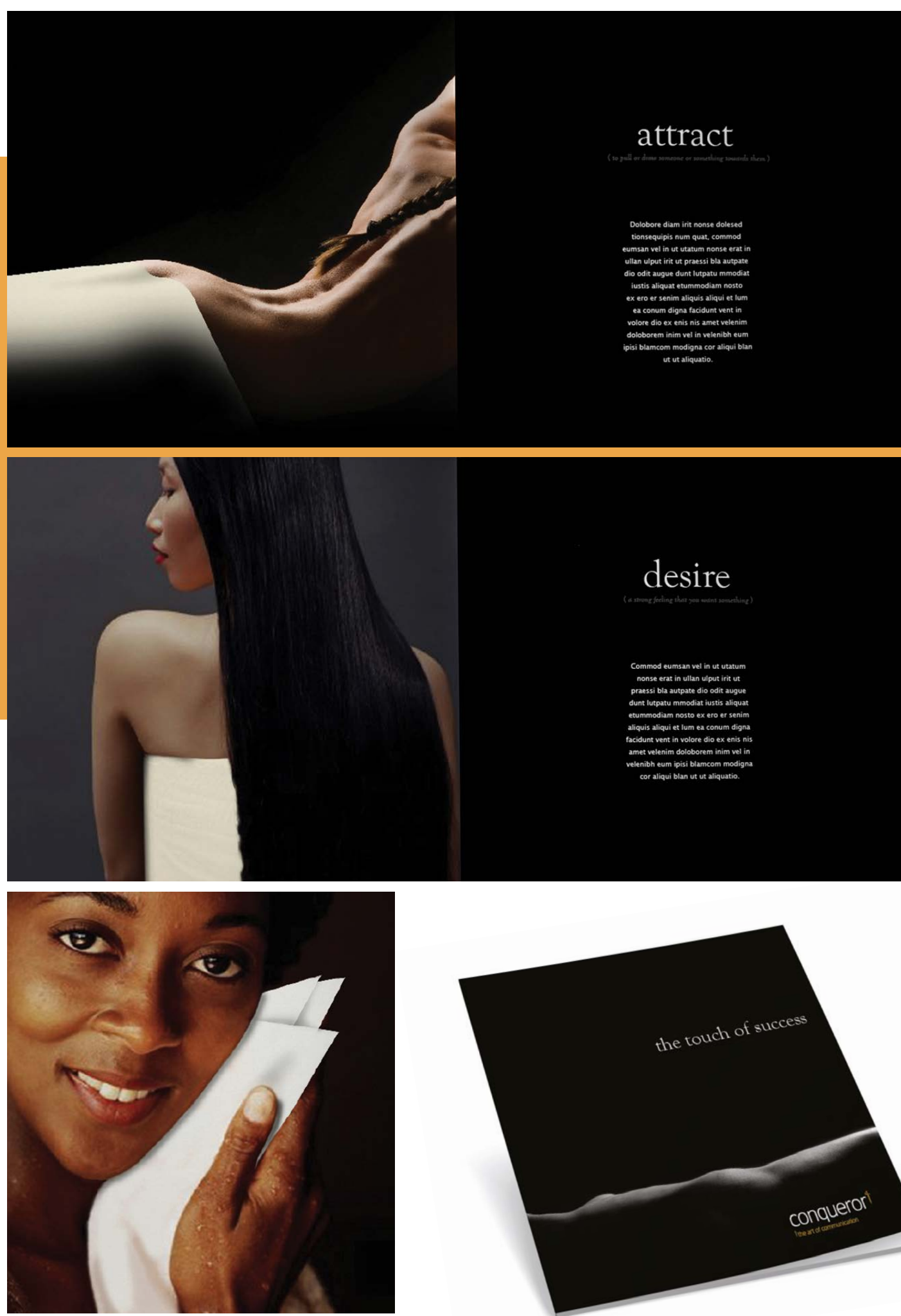
attract



Paper + *desirability* = conqueror<sup>†</sup>

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.*



**The result** was a luxurious and stylish concept, that emphasised the high-end feel 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:

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

### Deliverables:

Concept and presentation assets.

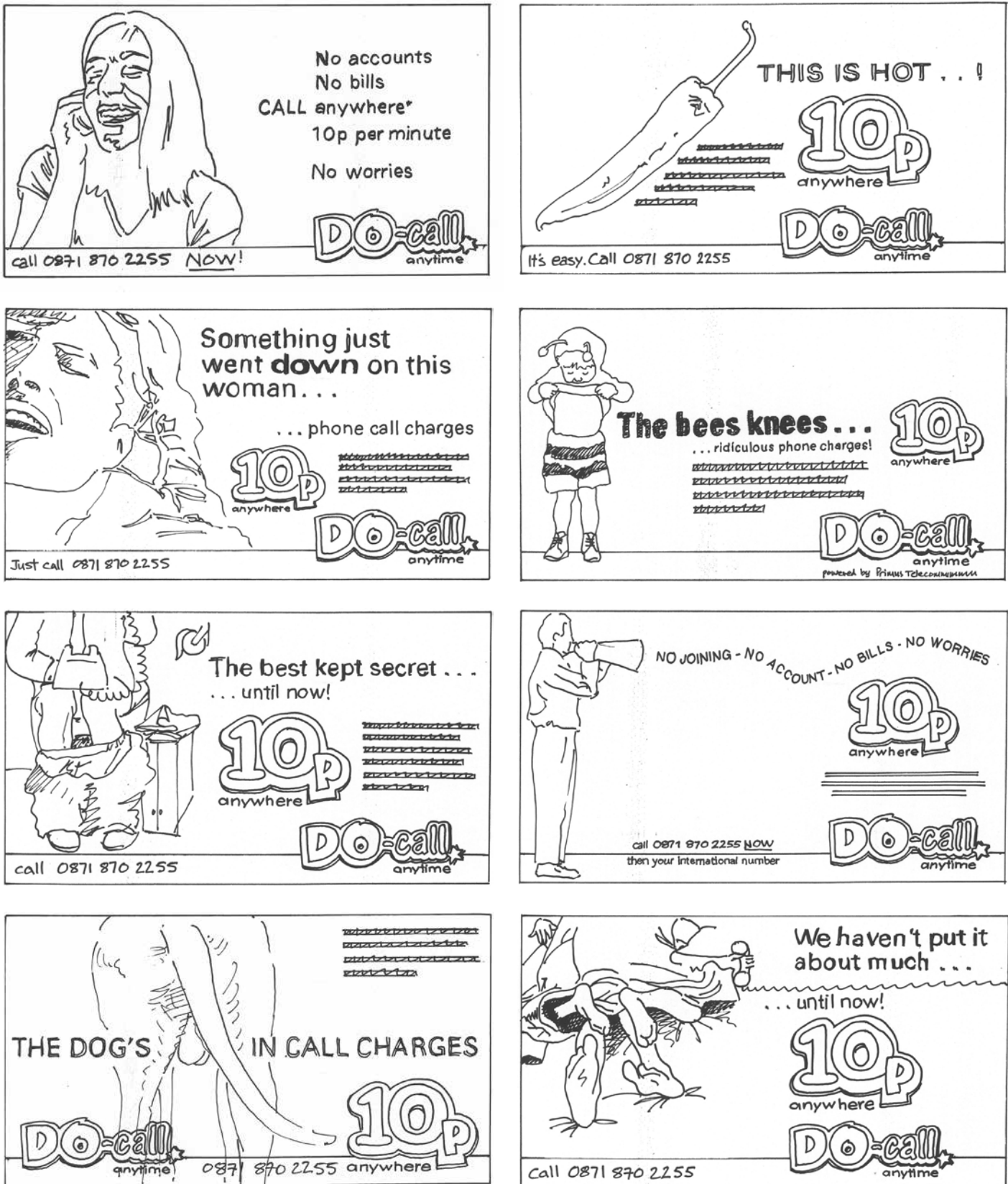


# Tongue in cheek advertising

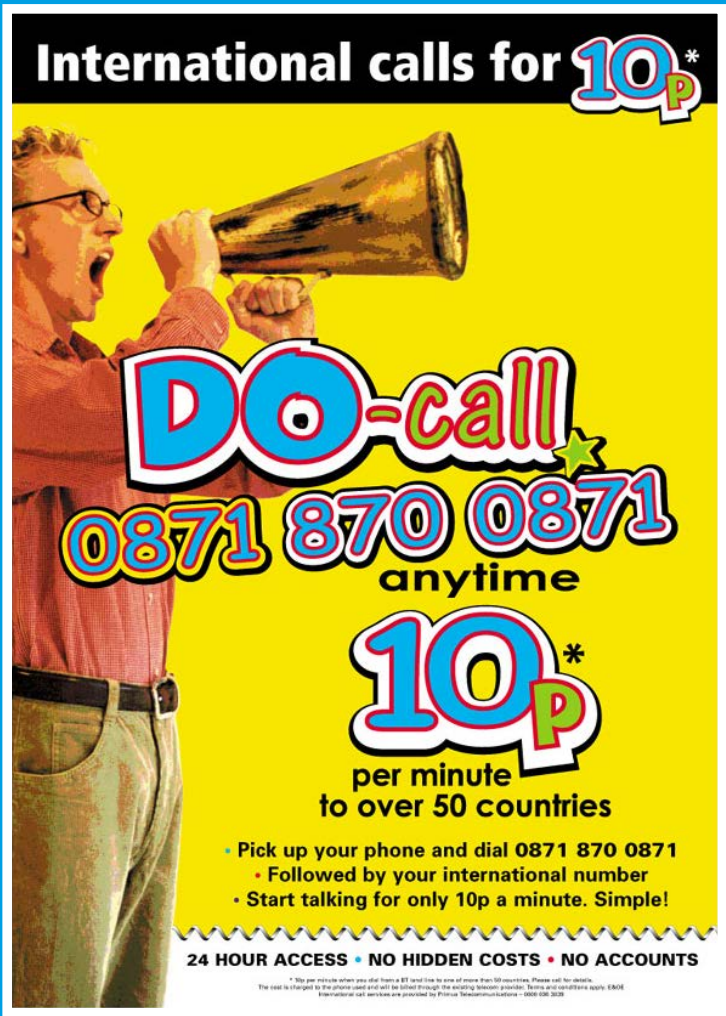
Freelance art director at Primus Telecommunications in London.

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.



# Location influenced development branding

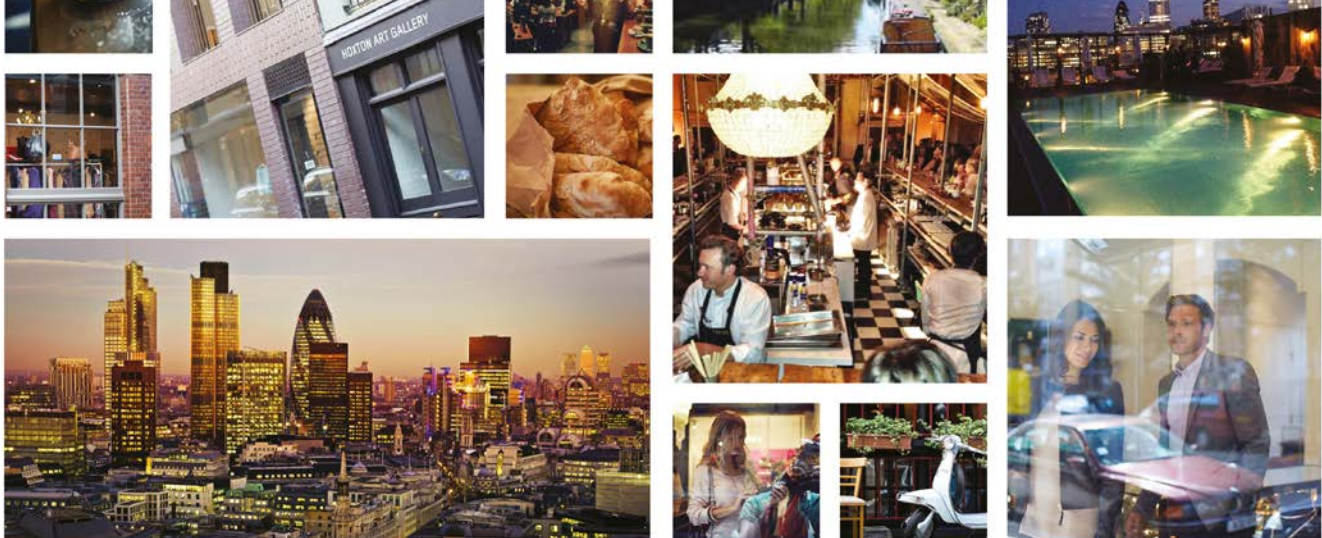
A freelance art director assignment at a property marketing agency in Berkshire.

The brief was to brand, name, design collateral, hoardings and develop a theme for all customer touch points.

This case study goes through the process taken to come to the brand, and highlighting how the theme took shape for the development.

## Local area

The development is located in a vibrant and cosmopolitan area, and in the heart of London's creative district, within easy reach of London's West end and the bustling corporate London City.

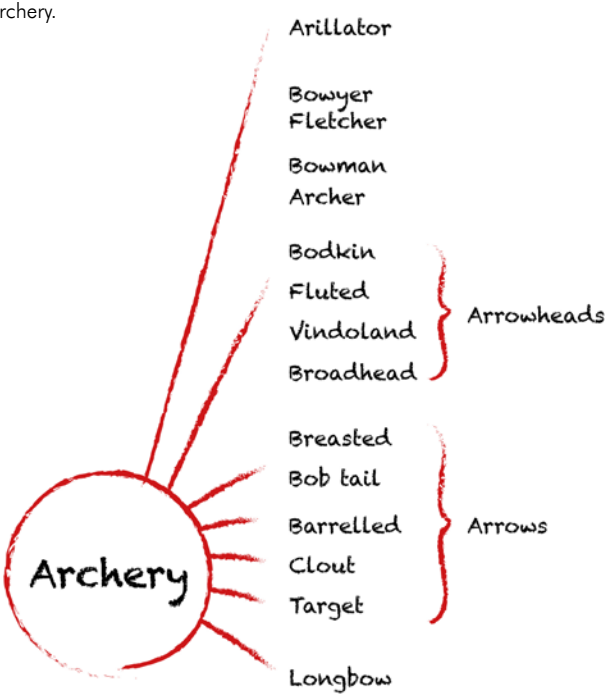
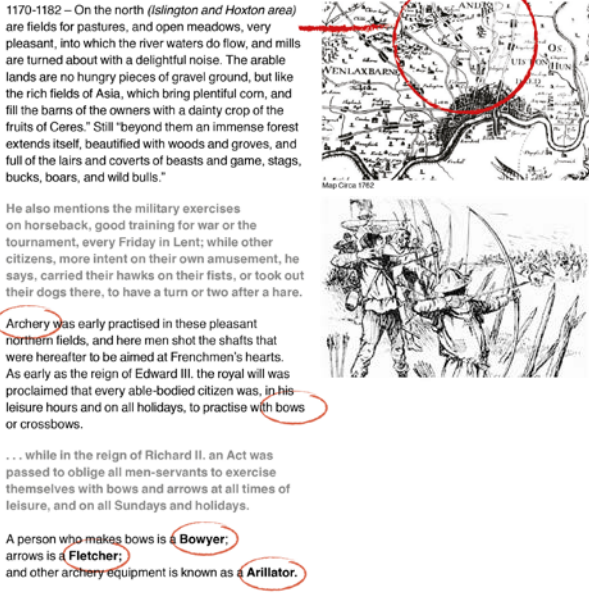


## History of the area

An area rich in history and tradition dating from Saxon times. Home to many traditional crafts and pastimes. Predominant in Archery and Typography.

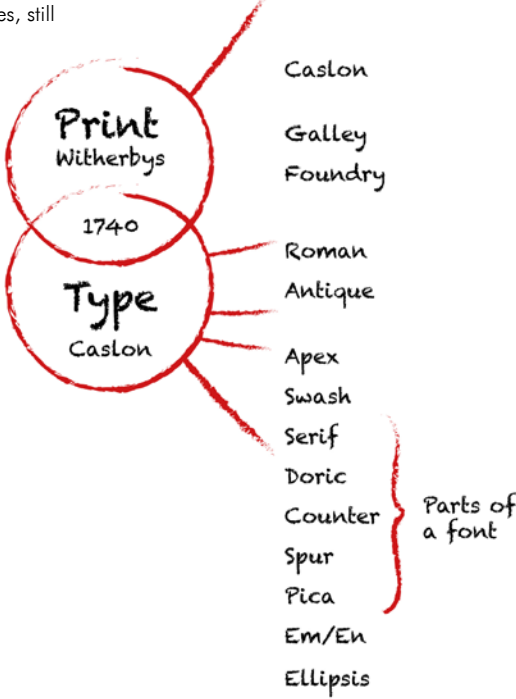
## Archery

Considering local history and the links back to Saxon times. One train of thought is to pick up on the fact that the area had previously been designated as an area to practice archery.



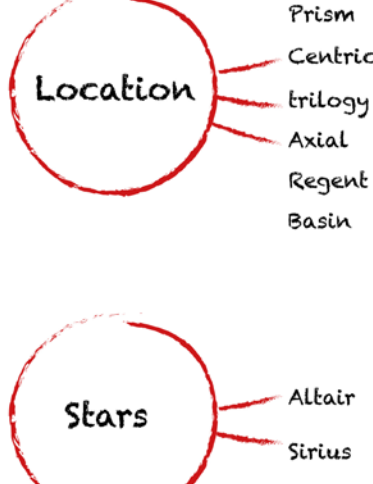
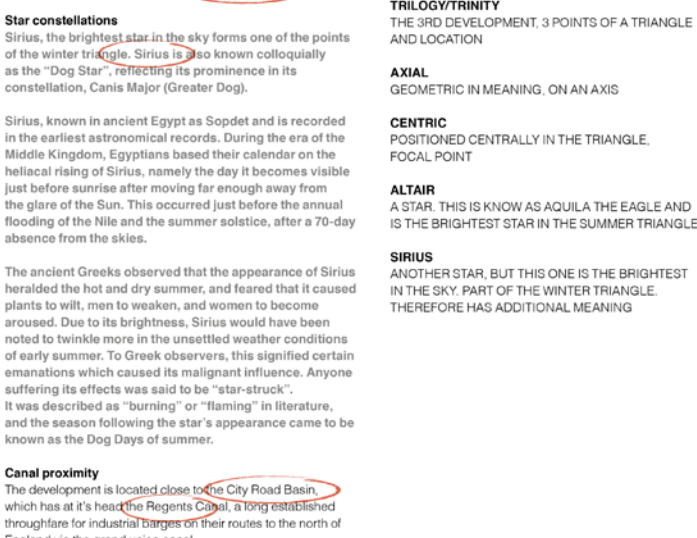
## Printing/Typography

This angle of thought came from local history, but somewhat more modern; this time from the areas connection to craftsmen but mainly to print and typographic industries, still flourishing within the area today.



## Location/site

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'.



# What do we need to gain from a name?

Add value by creating prestigiousness and gravitas;  
Make you want to live there and aspire to the address;  
A name which has longevity;  
A sense of quality.

| Printing                          | Archery           | Location/site                  |
|-----------------------------------|-------------------|--------------------------------|
| Famous typographers and engravers | The Artillator    | Prism Quarter<br>Prism Gardens |
| Aldus Manutius                    | Bowyer Square     |                                |
| Claude GARAMOND                   | Bowyer Court      | Centric                        |
| Philippe Grandjean                | Bowyer Yard       | Centric Quarter                |
| William CASLON                    | Bowyer Garden     | Centric Square                 |
| John BASKERVILLE                  | Bowman Square     |                                |
| Pierre Simon FOURNIER             | Bowman Point      | Sirius Square                  |
| François-Ambroise DIDOT           | Bowman Quarter    | Sirius Quarter                 |
| Giambattista BODONI               | Bowman Place      | Sirius Court                   |
|                                   | Archer Square     | Sirius Place                   |
|                                   | Archers Quarter   |                                |
|                                   | Archers Yard      | Regent Place                   |
|                                   | Archers Garden    | Regent Quarter                 |
|                                   | Fletcher's Square |                                |
|                                   | Fletcher Court    |                                |
|                                   | Bodkin Square     |                                |
|                                   | Bodkin Court      |                                |

Following the in-depth research a number of logo were devised to encompass the finding from the research



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 artwork assets.



