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Design, branding and typography
for print and digital platforms

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*Alex
Parrott*



dba

BRITISH BOOK
DESIGN AND PRODUCTION
AWARDS 2013

B L A C K

Currys • PC World

CLIENT / PROJECT

Dixons Retail / Currys & PC World
'Black' identity

PROJECT BACKGROUND

The Currys & PC World new format store 'Black' provides the ultimate synthesis of luxury and technology. Its core market is defined as the 'design driven spender'.

PROJECT DETAILS

The identity heralds the introduction of a new and exciting concept while also reflecting the heritage of its parent brands.

At the heart of the new logo is the already familiar PC World planet. With development and styling it was evolved into an eclipse icon that cleverly becomes the 'C' in the brand name Black. The eclipse icon and the Currys PC World tag also work independently of the name Black, for a more flexible application of the UK's biggest electrical retailers.

PROJECT SCOPE

Brand identity, brand application, signage and literature.

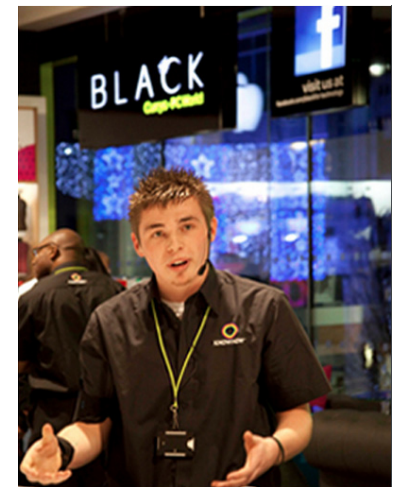
AGENCY / CREATIVE DIRECTOR

Household / Simon Stacey



BLACK
Currys · PC World

Currys · PC World



CLIENT / PROJECT
4iP / Newspaper

PROJECT BACKGROUND
4iP are the investment arm of Channel 4, funding digital projects that engage audiences on emerging digital platforms.

The newspaper showcases the most successful 4iP projects from across the UK.

AGENCY / CREATIVE DIRECTOR
Newspaper Club / Ben Terrett



HELLO, AND WELCOME TO THE 4iPAPER

It's been an incredible year and a half since 4iP first launched, and Channel 4 couldn't have picked a better time to do it. Digital media is shaping our lives like never before, operating at the heart of election campaigns, marketing strategies, public demonstrations and reporting, while our social lives are flooded with innovative ways to keep in touch. Broadcast media has seen new players bring stories to life in ways that weren't previously possible, as they transmit instantly onto screens big and small, finding new ways for audiences to get involved.

Meanwhile the people responsible for creating these platforms are becoming increasingly important to how we communicate. Whether through the collective voice of micro-blogging or new marketplaces filled with handmade artefacts, we're getting more and more involved with digital media every single day.

At 4iP we don't just use these services; we explore this brand new territory alongside the pioneers mapping it.

Channel 4 established the Innovation for the Public (4iP) fund in 2008, creating a home for new digital talent by investing in services that have a sustainable and valuable impact. The fund has enabled projects all over the country, experimenting with companies that, in most cases, have never worked with Channel 4 before: people who have a clear vision about how their concepts will work to engage and

delight audiences who are spending more of their time online.

We've created a support network that doesn't just bankroll new ideas, but helps realise them. Our Editorial Approval panel draws upon a wealth of expertise within Channel 4 and beyond, including regional partners in Scotland, Yorkshire and the West Midlands, as well as project partners who have come on board to mentor our companies. We advise and guide our ambitious and brilliant talent wherever we can.

And we're learning with our companies too. From the outset Channel 4 saw the fund as a chance to step outside of its comfort zone and find out what could shape the future of digital media for its audiences. We've seen new ways of visualising our world through Chromorama, devised new ways of reaching our friends with AudioBoo, and without Newspaper Club, well; you wouldn't be reading this.

With more than forty such investments made so far, and more on the way, we thought it would be nice to showcase a little of what we've done to date. Within these pages you'll find the spotlight thrown on a selection of the projects we've supported so far; a mixture of games, products and services that gives you a sneak peek at what the future holds.

And to think; we're only just getting started.

The 4iP team

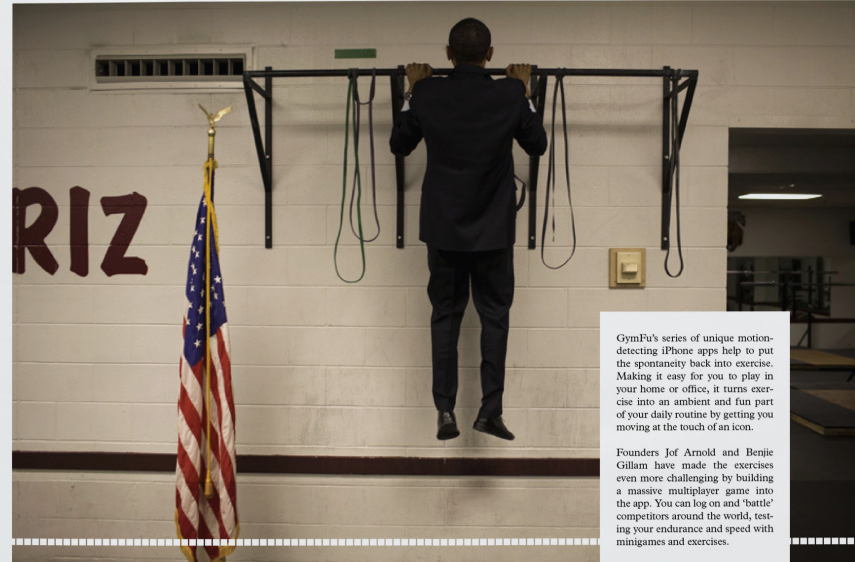


WANNA PLAY?

Some of our most exciting investments to date have been in the field of gaming, and from console junkies to Farmville newcomers we've managed to develop something for everyone.

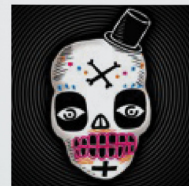
For fitness fanatics GymFu manages to sneak a bit of exercise into players' iPhones, while Papa Sangre takes the video out of gaming and immerses players in a brand new audio experience.

Gamers can even incorporate playing into their commute by signing up to Chromorama's Oyster Card game.



GymFu's series of unique motion-detecting iPhone apps help to put the spontaneity back into exercise. Making it easy for you to play in your home or office, it turns exercise into an ambient and fun part of your daily routine by getting you moving at the touch of an icon.

Founders Jof Arnold and Benjie Gillam have made the exercises even more challenging by building a massive multiplayer game into the app. You can log on and 'battle' competitors around the world, testing your endurance and speed with minigames and exercises.



Audio only game Papa Sangre leads you through the deep darkness of the land of the dead. Created by a team of game designers, musicians, sound designers and developers, players are thrust into a first person thriller that creeps in through your headphones and completely alters the gaming experience.

Teasing imaginations with an array of soundscapes and beasty noises (the team assure us these creatures look worse than they sound), the game will challenge your ideas about how we can play games in a world of podcasts and apps.



Chromorama is a multiplayer game played using Oyster Card data. While moving around London by yourself or as part of a team you can unlock identities, locations and mysteries, completing a kind of geographic top-trumps while you travel.

Chromorama creators Mudlark see the game as a new way to interpret how people access the information captured about their lives on a daily basis. By embracing the data-trail people leave behind them and playing games with how movements are traced, the 'database society' becomes a much less scary place.

NEW TOOLS FOR NEW HOMES

In the last few years Channel 4 has become the leader in innovative property programming. It's no surprise then that two of 4iP's biggest successes have been brand new solutions for homebuyers and owners.

mybuilder.com
Mapumental

Meanwhile, the latest project from the team at mySociety – Mapumental – allows people to create beautiful and useful maps that take some of the stress out of househunting. By allowing users to select and vary which criteria matter most they can answer the question of where in England and Wales might make a nice place to start a home.

The mySociety team started to outline the project back in 2006, but with investment and input from the 4iP team they've refined and launched this brand new way of looking at the market. Whether it's a complete relocation, relocation or simply moving to the other side of town, Mapumental will provide the personalised, straight-talking answers that every househunter wants to know.



First up is MyBuilder. That job in the bathroom you'll never get around to. That light fixture you don't know how to wire. That corner of the carpet, you know the one, where it folds and threatens to send you flying. You're one URL away from finding someone reliable to sort it out.

A simple, brilliant concept MyBuilder is an online marketplace where consumers offer jobs to tradespeople and review feedback from previous customers to choose the best person for the job. By placing the customer

experience first it ensures that traders registered with the site are rewarded for completing work to a high, professional standard and helps those placing ads to avoid reviled cowboy builders.

Founded in 2004 by stonemason Ryan Note, the company grew from the idea that quality tradespeople don't just want to be another number in the phonebook. The company won a place at Seedcamp in 2007 and has attracted investment from The Accelerator Group and Travis Perkins plc.

4iP's investment in September 2009 made sure that the company could leverage its strong position and reputation to become a household name. It also facilitated work with Channel 4's verticals team, who recommend the service across the 4Homes platform, increasing traffic and registration at MyBuilder's website. It's not a one-way street though, MyBuilder helps the 4Homes team provide their users with a really handy tool; helping them put into action all the inspiration provided by Channel 4's property shows and the 4Homes site.

PUBLISH AND BE DAMNED

In late 2008 the team at Really Interesting Group started handing out newspapers filled with blog entries and essays. Within weeks 'Things Our Friends Wrote On The Internet' had been blogged about and photographed all around the world, an excellent piece of marketing for a team out to create things for 'fun, money or both'.

When 4iP got wind of plans to make a service that would allow more people to do the same thing we were intrigued. Newsprint, historically, has been a mass communication device, and the machines of the industry are vast. How could a creator order a handful of copies without pulping a few thousand?

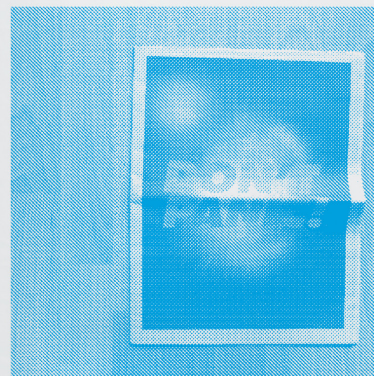
They managed to answer those questions along with dozens more, building from the ground up a system that provides everything for individuals to create a newspaper. By remaining open about what they can deliver – with 4iP and their audience alike – they've built a relationship with consumers that can take years to establish.

Charting the fitful development of the project on their "alarmingly honest" blog, Newspaper Club spent much of 2009 developing the service, approaching printers throughout the country to find the best way of producing short run solutions for the general public. Private testing began shortly before Christmas, with the public beta following in the New Year.

They've managed to throw the print process open to all-comers by developing the Automated Rendering and Type Handling Resource (ARTHR), which enables those without professional design software or skills to place text and images onto pages with a surprising degree of flexibility.

Just a few months after launch they've published comics, photo albums, birthday papers and psychogeographic tracts, and demand shows no sign of slowing down. This is a service and end product that appeals to a really broad audience of passionate fans, proud family members, shameless self-publishers and anyone who loves a good story.

The project has been mentioned favourably by WIRED, The Guardian, BBC Radio 4 and even Gordon Brown, and they capped off an incredible year by winning the 2009 Design of The Year Award for Graphics. The whole thing is such a charming idea we might even think about using it to make something one day...



"We'd be nowhere if we hadn't had investment from 4iP. They really get the web and understand what we're trying to do and how we're trying to do it."
Russell Davies
Newspaper Club





GLASGOW MACKINTOSH
FESTIVAL 2006

dba

CLIENT / PROJECT

Charles Rennie Mackintosh Society / Glasgow Mackintosh Festival identity

PROJECT BACKGROUND

The Glasgow Mackintosh Festival was created to celebrate the city's most famous architect, designer and artist, Charles Rennie Mackintosh.

PROJECT DETAILS

At the heart of the brand identity is a unique M monogram. The use of a graphic square and pink accent colour reflects the Mackintosh heritage in a modern fashion.

Since its first use, the brand has also been adopted as a legacy brand mark for Glasgow Mackintosh.

PROJECT SCOPE

Identity design and brand mark

AGENCY / CREATIVE DIRECTOR

999 / Teresa Monachino

AWARD DETAILS

DBA Design Effectiveness Awards 2007, Bronze: Museums, Galleries and Visitor Attractions.





DAVID NASH AT KEW

CLIENT / PROJECT

Royal Botanic Gardens, Kew /
David Nash at Kew Gardens
Ipad App

PROJECT BACKGROUND

Accompanying the major 2012/13 exhibition of Nash's work at the Royal Botanic Gardens, Kew, this app is a digital guide to the exhibition detailing all featured art pieces, essays on Nash himself and an interactive journey through Nash's family tree, featuring audio commentary from the artist.

The app can be navigated via a grid or a map, with a search filter and 'end of chapter suggestions' on what to read next.

The content of the app parallaxes from left to right on swipe, with rich imagery and text interplaying creating engaging transitions between pages.

AGENCY

Somethin' Else

No SIM

15:53

88% BATT

FILTER ▾

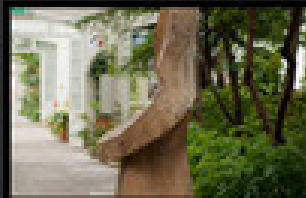
DAVID NASH AT KEW GARDENS



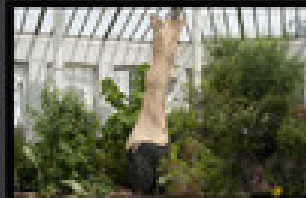
Works



FAMILY TREE



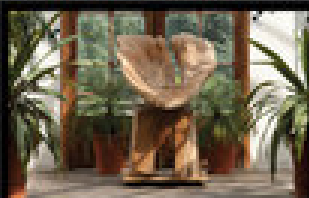
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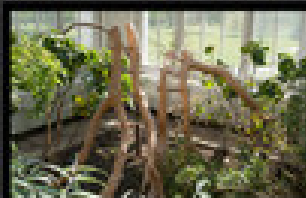
COMET BALL



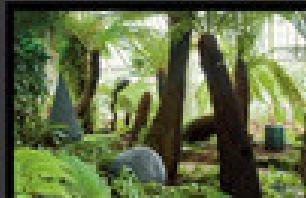
BIG TONGUE



MIZUNARA BOWL



APPLE JACOB, NAPA
LADDERS AND SEED



PLATEAU AND CUBE
SPHERE PYRAMID



CRAG AND CAVE

Artist & Processes



ARTIST'S STATEMENT



AN INTRODUCTION
TO DAVID NASH



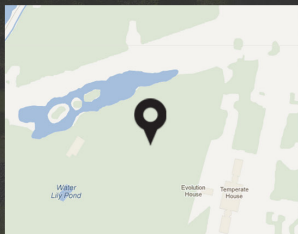
FILTERING INDULGENCES



MYSTICAL FAMILY TREE



Cairn Collumn
(2012)



★ Favourite

☐ Grid

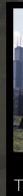
Related Content



THREE CHARRED FORMS
IN THREE CHARRED STUMPS



CRAG



TV



*Cracking Box (1979),
oak.*

THINGS
OUR
FRIENDS
HAVE
WRITTEN
ON THE
INTERNET
2008

THE WORK OF 23 FRIENDS

19c / 1,000

CLIENT / PROJECT

Newspaper Club /
Things our friends have
written on the internet

PROJECT BACKGROUND

The 'Things our friends'
newspaper was an experiment
by the Really Interesting Group
in post digital production – taking
web content and reappropriating
it in the physical form of newsprint.

PROJECT DETAILS

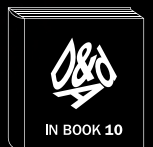
I was asked to help out with the
editorial design of the document,
reflecting each featured article in
the headline typeface.

AGENCY / CREATIVE DIRECTOR

Newspaper Club / Ben Terrett

AWARD DETAILS

Design and Art Direction awards
2010, In book: Magazine &
Newspaper Design.



CLIENT / PROJECT

The Eve Branson Foundation /
Jnan Amar Polo Challenge Identity

PROJECT BACKGROUND

The mission of the Eve Branson Foundation is to improve the lives of women and young girls in the Moroccan Atlas Mountains. EBF teamed up with the newly built Jnan Amar Polo Resort of Marrakech to host a fund raising weekend of polo-themed activities, centred around an exhibition match featuring an elite group of international players. The match was run under the auspices of the Royal Moroccan Polo Federation and received the High Patronage of His Majesty The King Mohammed VI.

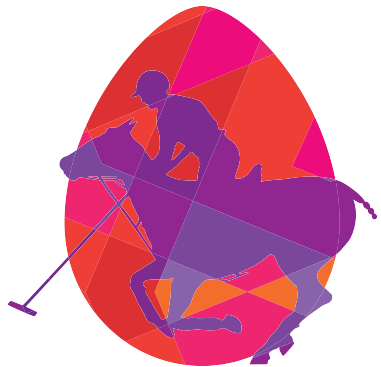
PROJECT DETAILS

The visual identity was based on Zellige patterns found in local Moorish architecture, which were recreated in a bright and vibrant colourway to mark the celebratory nature of the event. The brand mark also incorporates the silhouette of a polo player and an ostrich egg (which references the challenge's trophy) and these shapes are followed through in the design.

PROJECT SCOPE

Brand marque with supporting icons and shorthand emblem, brand identity, invitations and event collateral.





The Jnan Amar Polo Challenge

IN AID OF THE
EVE BRANSON FOUNDATION





Join Eve Branson and Sir Richard Branson in a weekend of exclusive Polo-themed events in the magnificent surroundings of Marrakech, generously hosted by the Jnan Amar Polo Club.



EVENTS TAKE PLACE OVER THE WEEKEND OF FRIDAY APRIL 26TH TO SUNDAY APRIL 28TH 2013.

TICKETS ARE £1,000* PER PERSON ATTENDING.

PLEASE SEE OVERLEAF FOR THE FULL PROGRAMME OF WHAT'S INCLUDED IN YOUR TICKET.

*£1,000 is the equivalent of €1,182, US\$1,580 or 13,206 Moroccan dhs.

*Proceeds from ticket sales will go to the Eve Branson Foundation.

*Invitation is for you and your guest or small group. As space is limited, please confirm your number of guests as soon as possible and by no later than March 15th. Once your confirmation is received, we will send your tickets by first class or secure mail.

WHAT TO EXPECT OVER THE WEEKEND

All meals, drinks and transfers from our recommended hotels to event venues are included in your ticket.

FRIDAY 26TH APRIL

Riad El Fenn invites you to a welcome cocktail reception at 7:00pm on the elegant roof terrace, overlooking the vibrant Medina of Marrakech.

SATURDAY 27TH APRIL

You are at your leisure to relax or shop in Marrakech for the morning, before a short ride to the Jnan Amar Polo Club for an exciting afternoon of polo. The visionary Jnan Amar Polo Club, overlooked only by the Atlas Mountains, will host its inaugural Polo Challenge, featuring well-known international players. In addition to the main attraction – the polo match – the day will include a luncheon, an auction in aid of the Eve Branson Foundation and a female riders' Fantasia. You will then have time to relax and get ready for the black-tie gala dinner held at the magnificent 5 star Selman Marrakech from 8pm until midnight.

SUNDAY 28TH APRIL

For those who can make a day of it, a number of activities will be available for a true Marrakech experience with Eve Branson. More information will be available shortly.

GETTING TO MARRAKESH

We can recommend several luxury hotels. You can take advantage of special discounted packages from our recommended hotels through Abercrombie & Kent. Please contact Jean Bernard or Annabelle on: +212 524 44 94 44 or polo@abercrombiekent.ma to secure your booking.

Please note: Transport to and from the weekend's events will be from the recommended hotels.







CLIENT / PROJECT
Vulpine / Shoe Drying
Kit Illustration

PROJECT BACKGROUND
Vulpine worked with Newspaper
Club to create a newspaper
with a unique purpose; a 'Shoe
Drying Kit' whose pages can be
scrunched up and squeezed in
cyclists' shoes after riding in
the rain.

PROJECT DETAILS
My contribution was an illustration
which simply linked the themes of
cycling and rain.



Alliance To End Slavery & Trafficking

CLIENT / PROJECT
Humanity United /
ATEST brand identity


PROJECT BACKGROUND
ATEST (Alliance To End Slavery
& Trafficking) is a coalition of
prominent US-based, but world
facing, anti-slavery organisations.

The alliance needed a bold visual
presence to unite its members
and help raise awareness of this
modern-day threat to basic
human rights.

PROJECT SCOPE
Brand identity, brand guidelines,
website, stationery.

ILLUSTRATOR
Dick Hogg

AGENCY / CREATIVE DIRECTOR
Good(Beta) / Robert Campbell

AND YOU
THOUGHT
SLAVERY
WAS 
ABOLISHED
IN 1865?



- Home
- Learn more
- Take action
- About ATEST

Find out about the members of ATEST

- Cast
- Free The Slaves
- International Justice Mission
- Not For Sale
- Polaris Project
- Ricky Martin Foundation
- Solidarity Center
- Vital Voices

Defending Freedom

Leveraging the rule of law

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[CLICK HERE TO READ MORE](#)



DONEC RHONCUS NEQUE VEL JUSTO COMMODO SCOLERISQUE.



LATEST NEWS AND UPDATES

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- Lorem ipsum dolor sit amet contateur nonummy Inzino.
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LEARN MORE ABOUT SLAVERY AND TRAFFICKING

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ABOUT ATEST



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CLIENT / PROJECT

The Story / Identity

PROJECT BACKGROUND

The Story is an annual one-day conference about stories and story-telling; a celebration of everything that is wonderful, inspiring and awesome about stories.

PROJECT DETAILS

The logo was inspired by the word 'embellishment' which can be used in both storytelling and typographical contexts.

Typographical embellishments were used to decorate the wordmark, referencing traditional ornaments, swashes and illuminated letters found in literature.

These graphics featured throughout a newspaper given out to guests at the conference.

PROJECT SCOPE

Brand identity and literature.

AGENCY / CREATIVE DIRECTOR

Newspaper Club / Ben Terrett

WEL-
COME
TO
THE
STORY
19.02.10



FAIR BRIDGE

INSPIRING YOUNG LIVES

BRIDGE
DE CYMRU

BRIDGE
SOLENT

BRIDGE
NORTH MANCHESTER

BRIDGE
GLASGOW

FAIR
BRIDGE
KENT

FAIR
BRIDGE
HACKNEY

FAIR
BRIDGE
MERSEYSIDE

FAIR
BRIDGE
DUNDEE

FAIR
BRIDGE
EDINBURGH

FAIR
BRIDGE
WEST

FAIR
BRIDGE
GREATER MANCHESTER

FAIR
BRIDGE
TYNE AND WEAR

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INVENT FOR PEOPLE

Patron: HRH Princess Alexandra
Registered charity no.
206807/SC039288
Registered limited company in
England & Wales no. 176613

Printed on recycled paper



Brand identity guidelines

VERSION 1.2

CLIENT / PROJECT

Fairbridge / Brand Identity

PROJECT BACKGROUND

Based in 15 of the most disadvantaged areas of the UK, Fairbridge works with young people aged 13-25 that other organisations find difficult to engage, giving them practical and personal skills they need to change their lives.

PROJECT DETAILS

The rebrand needed to appeal to both extreme ends of the audience spectrum: from young people attending the centres to individual and corporate donors.

The solution utilises the font Knockout and its multiple widths, creating lock-ups with the new strap line, mantras and teams.

PROJECT SCOPE

Brand identity, brand guidelines, brand application.

AGENCY / CREATIVE DIRECTOR

Good(Beta) / Robert Campbell

**FAIR
BRIDGE**

A population working on the move

We are witnesses to an unfolding revolution in communications technology, one that will continue to massively extend our professional capabilities. No longer are we willing to waste precious work-time whilst travelling or commuting.

According to the **Randstad survey**¹¹, 18% of British workers surveyed felt that smartphones and tablets had made it easier for them to work while they travel.

Mark Bull, UK CEO of Randstad says, "in a tough economic environment, employees are under pressure to demonstrate their value to their employer and committed high-flyers are out to impress. This is manifesting itself in the fact that more employees work outside normal hours while they're commuting. The growth of new technologies such as smartphones and tablets means it's easier than ever to work around the clock. Our analysis shows the average Brit already feels they're spread too thin by having to work the equivalent of a six and a half day week. Working on the move looks like a smart way of using downtime to increase productivity and improve your work/life balance to get home as soon as possible rather than staying in the office longer."

Yet most of us are stuck in the land of '9 to 5', working in rhythms that would be familiar to our parents and grandparents. We commute on crowded trains, buses and cars, work in an office all day alongside the same colleagues and return home in the evening, to socialise, spend time with the family or just collapse in front of the TV. New technology will initiate a change in our attitudes to the workplace.

A perfect storm

There are times when changing attitudes and technological advancements fortuitously collide, take for example the role that social media played in empowering an army of 'citizen journalists' who brought the Arab Spring to the attention of the world.

The release of 4G has the potential to be one of those moments for businesses and customers alike. It will undoubtedly drive even greater customer expectations of access to information and services, but at the same time empower business owners or organisations with the ability to deliver real-time responses powered by a new wave of intelligent data analysis. It will enable increased employee collaboration and change the way in which we work driving the era of "me first".

The majority of business leaders are wise to the extent of change. Over half feel that 4G will benefit their organisation with one in five describing the benefit as 'significant'.

The other half could be missing out. As often happens with new technology, some worry about the costs of buying 4G-enabled devices and using more data. They also express doubts about how much 4G will offer their business in terms of tangible benefits.

But the price of hesitation could be far higher than the cost of investing. Amongst those business leaders we questioned with no plans to adopt 4G, a significant number recognise the risk they're running. When asked to imagine a scenario where competitors could access information ten times faster than they could on their remote devices (that's 4G, by the way), around two fifths feel this would have a noticeable negative impact on their effectiveness. In the 'age of me' it's likely then that even those usually slow to react will soon be saying 'me too' to 4G.

"Time is the vital currency of commuting: how much of it you spend – and how you spend it – reveals a great deal about how much you think it is worth."

Mark Bull,
UK CEO of Randstad

STAYING AHEAD IN CHALLENGING TIMES



As we charge towards a new era in business, the challenge will be to meet ever-rising customer expectations in economically testing conditions. Businesses will need to change – and change fast – to stay competitive. We spoke to 554 business leaders and this is what they told us...

2013 - 4G for all
2012 - The Age of Me
2010 - iPad hits the shelves

EARLY 2000s - Broadband goes mobile

1999 - The first BlackBerry

CONSTANTLY CONNECTED
Smartphone penetration will rise from 24m to 41m by 2016

WHAT'S CHANGING OUT THERE?
CUSTOMERS ARE MOBILE
Mobile retail is expected to be worth £136 billion a year by 2021

HYPE ≠ REALITY
1 in 4 shun flexible working because of slow access via remote devices

THE AGE OF ME

What matters to employees has changed significantly. We all have rising expectations and demand immediate gratification in life. It's not just about money anymore...



THE NEED FOR SPEED



FLEXIBLE WORKING COULD SAVE UK PLC £8.1 BILLION A YEAR

1993 - Email takes off

1987 - Microsoft PowerPoint launched

HOW 4G CAN HELP BUSINESSES

MORE PRODUCTIVITY
Work at office speeds out of the office, minimising downtime

A MORE CONNECTED WORKFORCE
Improved connection, communication and collaboration

MORE SECURE DATA
Access centrally saved information instantly and securely

FASTER ACCESS
Seamless mobile downloads of large files at high speeds

MORE NIMBLE BUSINESS
More informed decision-making with remote collaboration



CLIENT / PROJECT
Tidy Planet / Identity

PROJECT BACKGROUND
Tidy Planet have one simple aim – to provide innovative solutions which prevent food, catering and organic waste going to landfill.

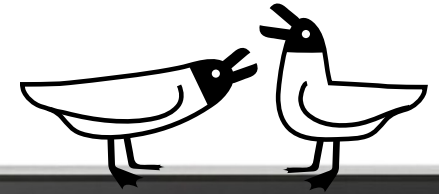
PROJECT DETAILS
Tidy Planet wanted their 'down to earth' approach to waste management to shine through and this was achieved with friendly headlines, fun illustrations and clean layouts across all of their communications.

PROJECT SCOPE
Brand identity, stationery, exhibition design, website and e-marketing, product identities and sales literature.

ILLUSTRATOR
Dick Hogg



THE FOOD WASTE EXPERTS



HELLO — I'M FROM TIDY PLANET

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PROBLEMS + SOLUTIONS PRODUCT GUIDE OUR MISSION WHO WE WORK WITH ABOUT US



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TIDY PLANETEER: ROCKET LAUNCHES AT RIVER COTTAGE



Money Saving Guide
Let us keep you informed about saving money as well as the environment. Subscribe to our email update here.



PRODUCT SELECTOR
Choosing our products is a piece of cake with our handy Product Selector tool



Tidy Planet in the Press
See what *The Times* said about our plans to make our planet a tidier place...

THE FOOD WASTE EXPERTS

Turning your waste problems into sustainable on-site solutions

We think that landfill stinks! It's expensive for your business, terrible for your carbon footprint and damaging to our environment.

We say NO to waste and CO2 emissions and YES to clever, sustainable Tidy Planet solutions.

So why not call one of our food waste experts for a chat about how we can turn your waste into something useful.

01625 666798

PLEASE BEAR WITH WHILE WE PUT THE FINISHING TOUCHES ON OUR NEW WEBSITE.
If you would like to speak to a member of the team please get in touch, we'd love to hear from you.



CLIENT / PROJECT

Coffee Cloud / Identity

PROJECT BACKGROUND

Coffee Cloud is a family run, independent coffee shop. Employing expert Baristas and an in-house baker, Coffee Cloud serve top quality fare to their local community.

PROJECT DETAILS

With an aim to be *the* place to meet, eat and relax, Coffee Cloud wanted an identity that was friendly and welcoming. The cloud's 'coffee cup smile' is a versatile mark which helps put customer service and satisfaction at the heart of the offering.

PROJECT SCOPE

Brand identity, brand guidelines, signage and store interiors.





COFFEE
CLOUD





THE TULIP TREE

The North American tulip tree (*Liriodendron tulipifera*) was one of the first tree species to cross the Atlantic to Britain. One of the specimens that John Tradescant the Younger brought or sent back was recorded growing in the Fulham garden of the Bishop of Compton in 1688. By the 18th and 19th centuries, the tree was springing up in large gardens and parks across Britain, favoured for its lustrous dark green leaves and cup-shaped white, green and orange blooms. The tree's natural habitat spans eastern Canada and the USA, where specimens can reach 60 metres (200 feet) tall. Cultivated trees do not usually attain such stature, but some of the UK's specimens exceed 30 metres (100 feet) in height. The tulip tree is a member of the magnolia family; there is also a Chinese species (*Liriodendron chinense*).

Fritillaria imperialis

from Pierre-Joseph Redouté's
Les liliacées, 1802-16.

CLIENT / PROJECT

Royal Botanic Gardens, Kew /
The Plant Hunters iBook

PROJECT BACKGROUND

The Plant Hunters is an iBook for the iPad, which details the discoveries of the world's greatest botanical explorers and showcases historical documents and botanical drawings from Kew's vast archive.

The beautifully illustrated archive material influenced the graphic styling of the book and the typography used throughout.

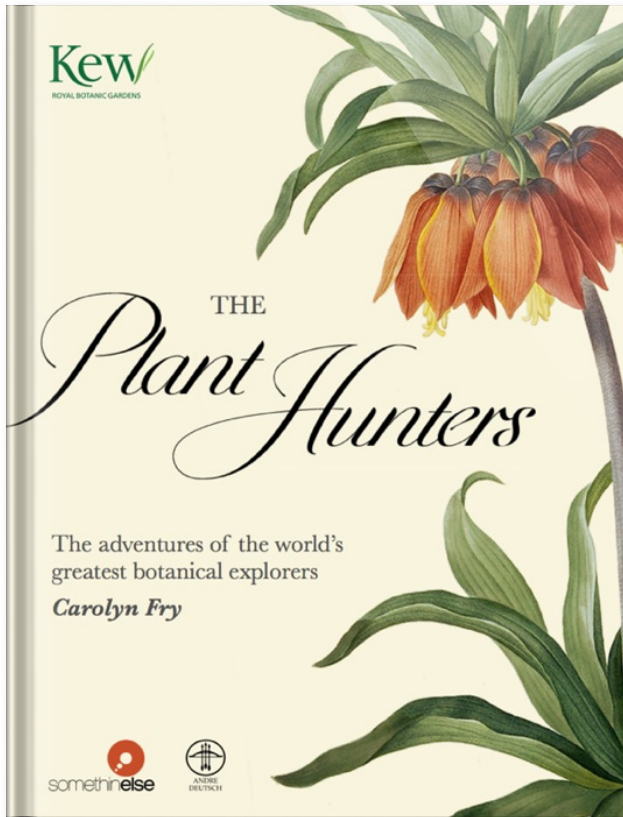
Interactive features include zoomable drawings, maps and documents, with accompanying audio and video.

AGENCY

Somethin' Else

AWARD DETAILS

British Book Design and Production
Awards 2013, Highly commended:
Best Use of Cross Media



A Passion for Orchids

The name orchid derives from the Greek *orchis*, meaning testicle. Theophrastus first used the term in his *Enquiry into Plants*, written around 300 bc. His choice of nomenclature was a reference to the ~~testical-shaped~~ tubers that certain Mediterranean species exhibit. Orchids were revered long before the Greek philosopher first noted them, however. In 2800 BC, the vibrant pink hyacinth orchid *Bletilla striata* was mentioned by Emperor Shennong in Shennong bencaojing a text on the medicinal uses of plants. Later, Confucius, who lived between 551 and 479 bc, called the orchid 'the king of fragrant plants'. And in the tenth-century ad, Kinsho's *Orchid Book* gave a history of oriental Cymbidiums, with the names of the first growers, geographical locations and growing techniques. One of

Odontoglossum rossi amesianum
 from Robert Warner and Benjamin Samuel Williams's *The Orchid Album*, 1882–97.

EXPLORE
The Archive

CLIENT / PROJECT
Waterline / Identity

PROJECT BACKGROUND
Waterline is a pop-up bar and restaurant situated on the tow path of Regents Canal, north London. The word *waterline* references the unique marking on the hull of a ship that indicates the load lines for specific water types and temperatures.

PROJECT DETAILS
Research into hand rendered waterlines and lettering found on ships hulls led me to create a stencil typeface for a distinctive wordmark. The complete set of lettering share a negative horizontal line which passes through each letter and their counter, creating a stencil inspired typeface.

PROJECT SCOPE
Identity design, typeface design.



waterline

WATERLINE
WATERLINE

A B C D E F G H I J K L
M N O Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

BAR . KITCHEN . STAGE . GALLERY

CLIENT / PROJECT

Storythings / Identity

PROJECT BACKGROUND

Established in 2010 by Matt Locke (ex Head of Multi-platform Commissioning at Channel 4) Storythings is a young company that experiments with new ways of telling stories.

PROJECT DETAILS

The identity is based on the notion that an audience has a role to play when interpreting a story. The individual geometric shapes create the bones of the wordmark and the audience is invited to decode the text.

PROJECT SCOPE

Identity design and stationery



STORY
THINGS

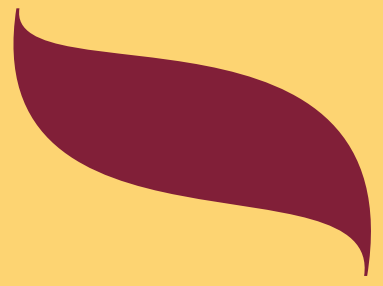
STORYTHINGS

STORY
THINGS

STORY
THINGS

STORYTHINGS

STORYTHINGS





CLIENT / PROJECT
Storythings / P&G
Storytelling Workshop

PROJECT BACKGROUND
Storythings were invited to Geneva by Procter & Gamble to host a Storytelling workshop.

PROJECT DETAILS
A journal was required for each of the workshop delegates, to include all the material for the workshop with space for them to complete various tasks throughout the day.

WHO IS TELLING YOUR STORY?

RNLI Mystery Packages campaign
The Royal National Lifeboat Institution relies solely on donations, receiving no government funding. Its donors were getting older, and the youth had a lower awareness of it than any other British charity.

Research showed the earlier you become aware of a charity, the more likely you are to donate later. Most young people don't live by the sea and there are fewer family holidays to the British coast. So how could the RNLI, on a shoestring budget, become one of the most talked-about charities amongst young people in summer 2008?

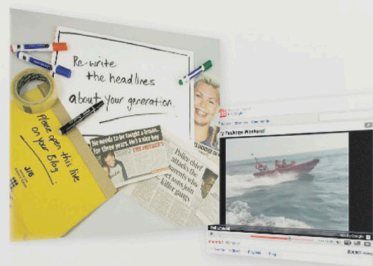
The RNLI hired London agency Proximity to develop an innovative online campaign. Their brief was to reach young people in Britain aged 16 to 22 who were tired of the stereotypes portrayed by the media as dumbed-down, gun-wielding 'yoo!' in values, views and vision. Research showed most young people believe they're being prejudged by the misdeemeanours of a few. To make RNLI relevant to youth, Proximity gave them a higher purpose

than sea rescue: themselves. Who better to champion them than a brand with 470 volunteers between 16 and 22 willing to risk their lives every day?

Proximity identified 12 of the UK's top YouTube bloggers and sent them unbranded 'mystery packages'. They opened these live on their blogs, challenging their viewers to speak up about 'who they really are' against a press which stereotypes them as a generation without values. Proximity then revealed who 'we' were, inviting the bloggers to RNLI HQ with their cameras. They met the young crew who inspired the campaign, trained in their survival pool, even went to sea on a real-life rescue.

The campaign achieved over 1 million views, and was featured twice by YouTube editors. Proximity reached 11% of 16-20 year olds in Britain, not bad results for a generation who supposedly doesn't care.

<http://www.proximitylondon.com/work/rnli/>



Nike - Earl & Tiger Woods campaign

On April 8, 2010, Nike released a television commercial in the aftermath of Tiger Woods' admissions to infidelity and other personal issues. The brand faced a crisis involving their most important talent, someone who had previously had an unblemished reputation. How could the brand deal with the scandal, yet still maintain their brand values?

Nike's ad agency - Weiden & Kennedy - came up with a 30 second ad featuring the sombre face of Tiger Woods (depicted in black and white) and the voice of his recently deceased father, Earl Woods. Taken from a 2004 interview, Earl talks about his inquisitiveness about his son's life, saying "I want to find out what your thinking was, I want to find out what your feelings are, and - did you learn anything?"

The voice of Tiger's father over the contrite images of his son created a powerful, if controversial, campaign. Nike & W+K realised that Tiger wasn't the right person to tell his story, so had to find another voice to help him face up to a critical public. The result split the audience, with some people feeling Nike had exploited Earl's memory, whilst others appreciated Tiger facing up to his own mistakes in such a public way. Whatever you think about the campaign, it is a brilliant example of how important it is to choose the right person to tell your story.

WHERE AND WHEN ARE YOU TELLING YOUR STORY?

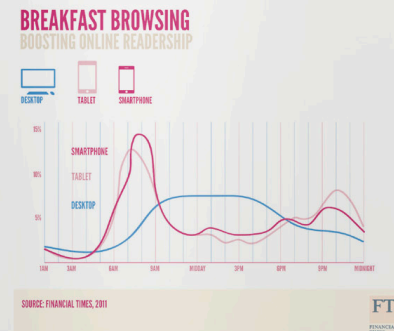
The explosion of new digital platforms and devices have created a plethora of new ways to tell your story, and the old tradition of peak time viewing has become a 24/7, always on world. Deciding where and when to tell your story is not just a matter of taking traditional planning techniques to new channels - it requires an understanding of the different kinds of attention we have in different contexts.

One way of thinking about these contexts is as three different categories - Schedules, Sites & Streams:

SCHEDULES are traditionally planned channels for stories, where the context and timing of the story are defined in a top-down way from the channel owner. Attention in these channels is very predictable, as audiences have to plan their time around the strict timing of the schedule. Anything that is published to a regular timetable - Television, Radio, Cinema, printed Newspapers and Magazines - has this pattern of attention, where the audience has to wait for the publisher/distributor before getting the story. Schedules tend to produce **synchronous** attention, with the bulk of the audience getting the story at roughly the same time, producing a huge spike in buzz and conversation.

SITES are channels where the location of the story is more important than the timing. Outdoor advertising, Point of Sale, location based mobile content and destination/portal websites all count as sites for content, and share the same patterns of attention. Sites tend to produce **asynchronous** attention, with the audience coming across stories over long periods of time, perhaps with some peak traffic, but far more dispersed than scheduled content. Conversation and discussions are equally dispersed over time, with a significant 'long tail' as audiences come across the content on the physical or virtual journeys.

STREAMS describe the fast-moving, dynamic contexts of social media, recommendation services and other sites defined by networks and algorithms. Stories appear in these contexts as part of a never-ending stream of messages that the user can order according to a range of options, including time, relevance, size, location or pretty much any feature they choose. Unlike the previous two contexts, streams are organised by or for the user, depending on the sources of information they follow, or the data used to personalise their stream. Telling stories in streams is a really **complex** task, as many different unpredictable patterns of attention can emerge, from slowly building audiences around a story to sudden spikes as users share stories around the globe in a matter of minutes.



<http://libout.us.ft.com/vp-content/blogs/di09/lee2011/11/FTmobile-infographic.jpg>

Old Spice 'Response' Campaign

After capturing attention with the hilarious and wildly popular 'The Man Your Man Could Smell Like' adverts, Old Spice wanted to take the campaign to an even more personal level. The response from agency W+K was an innovative combination of traditional storytelling skills with cutting edge social media analysis. A team of comedy writers, film producers and social media experts got together over two days to film a series of short videos in response to questions sent to the 'Old Spice Guy' on Twitter and YouTube. This created an explosion of social media activity, as people realised what was happening and shared the videos through their streams, creating some amazing statistics and real-world activity for Old Spice.

During the first 3 months of 2010, the campaign generated 75% of online conversations in the relevant category.

Over half the online conversations were from women 186 personalised videos were filmed over 2 and a half days

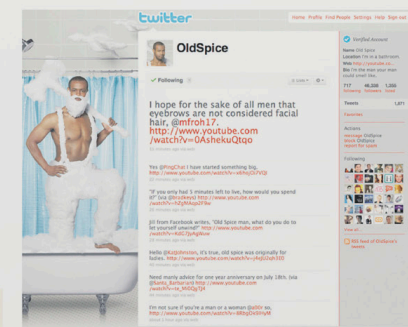
The personal reply clips have been viewed over 40 million times (combined)

Old Spice Facebook fan interaction up 800%

Old Spice YouTube page is the number 1 most viewed branded channel

The campaign generated over 1.4 billion impressions for the brand in the 6 months since start (i.e. brand mentions)

Old Spice sales up 107%



<http://libout.us.ft.com/vp-content/blogs/di09/lee2011/11/FTmobile-infographic.jpg>

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Accolades

London Olympic Bid identity competition, Finalist.

DBA Design Effectiveness Awards 2007, Bronze.

D&AD awards 2010, In book.

British Book Awards 2013, Highly commended.

Featured work

It's Nice That

Creative Review

Grafik

Design Week

My Own Business Card (Design and Design)

1000 More Greetings (Aesthetic Movement)

Testimonials

'Alex is that rare breed; a great designer and someone who can get things done on time. He's a nice guy to have around the studio and an asset on any project.'

Ben Terrett / Government Digital Services

'Alex Parrott is a thoughtful designer with a fantastic eye for detail. His ideas are well researched and meticulously applied.'

Kingsley Gratrick / The Design Conspiracy

'Alex Parrott is a gifted designer with a particular flair for bringing contemporary brand identity to life. We love working with him.'

Sharon Johnson / Good Beta

'Alex is both talented and easy to work with. He did some great work for us on ATEST. We look forward to working with him again.'

Robert Campbell / Beta

'Alex has a creatively charged mind that consistently delivers well executed and innovative design.'

Teresa Monachino / Studio Monachino

'The branding that Alex produced for Tidy Planet exceeded our expectations. It has enabled us to project an image of our company that many much larger organisations would love to be able to do.'

Simon Webb / Tidy Planet

*Alex
Parrott*