

I have been working as a creative artworker since 1993, specialising in image retouching and manipulation, page design and layout and creating vector graphic illustrations.

I have produced every type of printed and digital work, ranging from MS Word templates, magazine layout, poster, leaflet and brochure design. I have produced the artwork of corporate design guidelines for clients as diverse as the British Standards Institute and the Checkpoint Charlie development in Berlin.

I have also worked in brand marketing, packaging and also corporate report & accounts and have produced large format display work, from museum displays, exhibition stands to large building development hoardings.

I am able to work on-site at client's studio or at home on my in-house system. I have all the latest versions of relevant software installed on a MacPro 8-Core desktop system. My wireless network includes a brace of PCs, handy for testing file compatibility. The Broadband speed is 150Mbps (soon to be 175Mbps), and handles files of up to 35Mb. Larger files may be downloaded/uploaded via my DropBox account.

Some of the companies I have freelanced with include:

AGA, Altadicta, Apex Photosetting, Barkers Advertising, Blue Goose, The Brand Union, Brown Inc. Business Address, Carré Noir, The Chartered Institute of Personnel and Development (CIPD), Chatland Sayer, Citigate Advertising, Communiqué, Conran Design (at Proctor & Gamble), Corporate Edge, Creative Leap, Creative Marketing Direct, Croydon Council, Dalziel Pow, Deep, Eye II Eye Communications, Deep, FM Design, Fox Kamolaski, Girl Guiding UK, Hawksmere, Hodes MacMillan Davis, The Home Office (UK Gov.), ICON Design, Imagination, The Independent Agency, Integer, J Walter Thomson (RMG-Black Cat), Landor Associates, The Loewy Group, London Borough of Greenwich, London Borough of Hackney, MGA Design, The Methodist Church, The Ministry of Defence (UK Gov.), Pauffleys, Red Snapper, Reed Publishing, Reef Design Management, RPM3, Spitfire Studios (Black Cat), Stanford Johns, Sudler and Hennesey, Twist Creative, Two by Two, Uffindell West and Wolff Olins.

A more comprehensive round-up of my career may be viewed by advancing to the next page. To jump to pages showing some of my work, navigate to page 3.

I began my Advertising/Design industry career as a voucher clerk in a small London Ad'Agency run by an eccentric 'old school' adman, an ex-military character Hugh Auger, a real Colonel Blimp caricature. I soon moved into first the Traffic and then the Production Department.

I moved to a top-ten agency; NSW where, working in the production department, I became conversant with pre and post-press technology and artwork production methods during this time as well as being expected to deliver high speed delivery turn-arounds.

At Riley Advertising London, I served as a full Board Director for eight years, with responsibility for the Production Department. This responsibility included print buying, a finished artwork and typography studio and an in-house typesetting function with proof-reading. This Department consisted of 32 personnel, some of whom were employed on a night-shift during Riley's heyday.

During our introduction of in-house typesetting, the print industry was experiencing a technological revolution which had culminated in a union war. The advertising agency/studio world had become embroiled in this mess, consequently I learned a great deal about diplomacy during this time. It became necessary for me to liaise with the NGA, Slade and SOGAT, under the direction of Lionel Savery of the IPA.

The arrival of Desktop computers in the late 1980s, particularly Apple's Macintosh, encouraged me to jump ship from the management side of the business and become hands-on. Traditional typesetting and artwork make-up methods were now becoming obsolete and inefficient. The advertising and pre-press industry had struck recession and the emphasis of production departments in ad' gencies had changed as a result.

From 1993 to the present, I have been working as a creative artwork artist, primarily using Adobe Creative Suite, (Quark Xpress if required), and MS Office.

My first project as a freelancer was on a short term contract as a Desk Top Publishing and Print consultant to The Home Office, based in the Research and Planning Unit. The tenure of the contract initially was to be two months, however as things turned out, it was renewed twice, up to a date where due to Home Office policy the term could not be further extended as it had exceeded nine months, at this point, the position had to be filled by an existing employee of the Home Office, failing that a civil servant from another Government Department.

My role at Queen Anne's Gate had consisted of setting up a small Macintosh based department, including systems management and appraisal whilst liaising with the Home Office Computer Support Unit and training staff. This meant that from brand new boxed equipment I connected, tested and tuned up the Mac system, handled and took responsibility for installing registering and testing all of the software.

Having set the system up, my brief was completely hands-on: Designing and laying out and producing all publications which were generated by The Home Office Research team. Additionally I created specialised graphs for use as overhead slides or for reproduction in the national press (usually the Guardian). This role meant that I had sole responsibility for the finished publications, from input through to film output and then to press.

At Agenda I designed and created the digital artwork for the majority of the display panels for an exhibition entitled 'The Science of Sport' which opened at The Science Museum, South Kensington, showing for 18 months. The exhibition then visited other national museum locations on a tour of the British Isles.

I spent 11 months working with Addison International mainly on company report and accounts for major blue chip multi-nationals, including BBC, Smith Kline Beecham, Novacom and Northern Water. The specialist area in which this WPP Company works is corporate brochures

and report and accounts so the work is heavily typesetting oriented with Illustrator being used for detailed and complex charts and graphs.

After moving on from Addison, I worked with Generator (the in-house production company of the Pauffley Group) where I set up, typeset, produced the graphs and completed artwork to final film for the Annual Report & Accounts and Consolidated Results documents for Electrolux International's financial year.

The entire project was produced on an Apple Macintosh computer that we shipped to Sweden, using third party hi-resolution images, sourced locally. This necessitated working in Stockholm and liaising with the Swedish printer and repro house. The books were produced in American English, Swedish and French versions to an extremely demanding deadline.

I worked with Design Alliance on packaging design and production on projects on behalf of Del Monte and Remington International. This company is a packaging specialist and in common with others in that field at this time, the application exclusively used is Freehand.

I have spent some time working at the Proctor & Gamble Headquarters for Conran Design, who have an in-plant Design Facility there. The work consisted of a mix of display work, point of sale design and production. Whilst working with Conran I designed and produced Equity Guide manuals for Boss Men's' Products and Giorgio Beverly Hills. I have since worked with Interbrand and the Y&R Group in similar roles.

More recently I have worked with, AGA, Altadicta, Blue Goose, Brand Union (formerly Enterprise IG) Carré Noir, Chatland Sayer, Creative Marketing Direct, Deep, FM Design, Fox Kamolaski, Girl Guiding UK, Hodes MacMillan Davis, Imagination, The Loewy Group, MGA Design, Methodist Church, RMG-connect (JWT) Stanford Burgess, and Two by Two.

The Uffindell West work included working for 3 months solely on a major re-branding exercise for the British Standards Institute (BSI). This entailed the creation of master logotypes for all of their various national and international divisions. Working solo, I produced not only the logo artworks in every format and permutation (Mac and PC) but also the guideline documents, print and interactive (PDF) for CD and use on the BSI web- site.

Whilst with Creative Marketing Direct I was engaged in a project to produce various, catalogues, user guides and price guides for Osma Wavin, a multi-national producer of products for the drainage, plumbing and heating industries encompassing sectors of the market from domestic DIY through to civil engineering. Each book covers all of the products in their relevant range.

With rmg-connect (a JWT affiliate specialising in direct marketing) I worked on the launch of new Daimler Chrysler car, (which became the R Series). This included extensive high-resolution retouching. I also worked on projects for Motorola, HSBC, Spirit, Avis and Shell.

For Guiding UK, the work included designing and laying out 2 issues of Guiding Magazine, to print-ready stage, in addition to general page layout and artwork.

The Brand Union work involved working on part of their own relaunch identity. This consisted mainly of Indesign and Illustrator work and included some of their new stationery.

At Deep, I artworked all of the various financial application forms as part of the re-branding carried out on behalf of their client Brewin Dolphin.

I am currently retained as a designer with The Chartered Institute of Personnel Development (CIPD) producing cover designs and artwork for various 'Toolkits' which they market to industry human resource departments, and human resources advertising agencies and recruitment advertisers.

The London Borough of Hackney publishes a fortnightly newspaper, the 108.000 ABC audited circulation is distributed to Hackney residents. I retouch and prepare for newsprint reproduction all images for this 32-40 page publication, to Mirror Group specifications.

Some of the companies I have worked with include the following:

AGA, ALTADICTA, APEX PHOTOSSETTING, BARKERS ADVERTISING, BLUE GOOSE, THE BRAND UNION, BROWN INC. BUSINESS ADDRESS, CARRÉ NOIR, THE CHARTERED INSTITUTE OF PERSONNEL AND DEVELOPMENT (CIPD), CHATLAND SAYER, CITIGATE ADVERTISING, COMMUNIQUE, CONRAN DESIGN (AT PROCTOR & GAMBLE), CORPORATE EDGE, CREATIVE LEAP, CREATIVE MARKETING DIRECT, CROYDON COUNCIL, DALZIEL POW, DEEP, EYE II EYE COMMUNICATIONS, DEEP, FM DESIGN, FOX KAMOLASKI, GIRL GUIDING UK, HAWKSMERE, HODES MACMILLAN DAVIS, THE HOME OFFICE (UK Gov.), ICON DESIGN, IMAGINATION, THE INDEPENDENT AGENCY, INTEGER, J WALTER THOMSON (RMG-BLACK CAT), LANDOR ASSOCIATES, THE LOEWY GROUP, LONDON BOROUGH OF GREENWICH, LONDON BOROUGH OF HACKNEY, MGA DESIGN, THE METHODIST CHURCH, THE MINISTRY OF DEFENCE (UK Gov.), PAUFFLEYS, RED SNAPPER, REED PUBLISHING, REEF DESIGN MANAGEMENT, RPM3, SPITFIRE STUDIOS (BLACK CAT), STANFORD JOHNS, SUDLER AND HENNESEY, TWIST CREATIVE, TWO BY TWO, UFFINDELL WEST AND WOLFF OLINS.

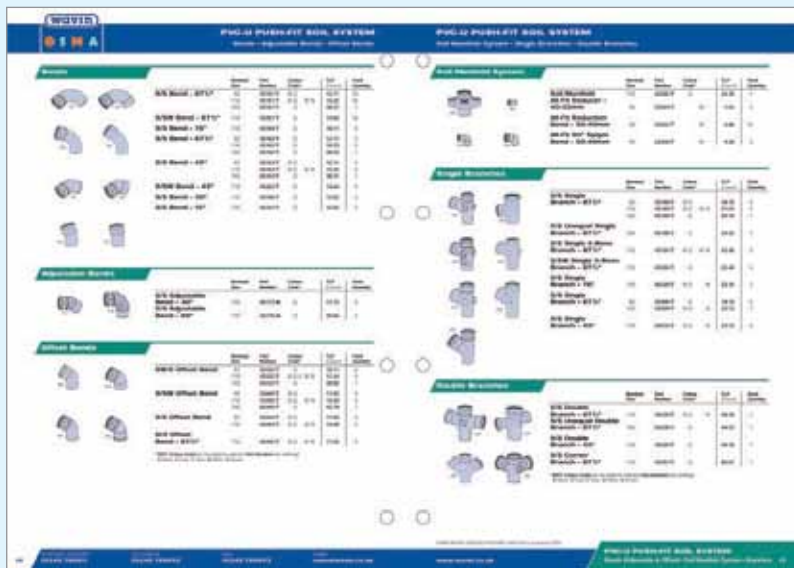
Creative Marketing Direct

Wavin Osma

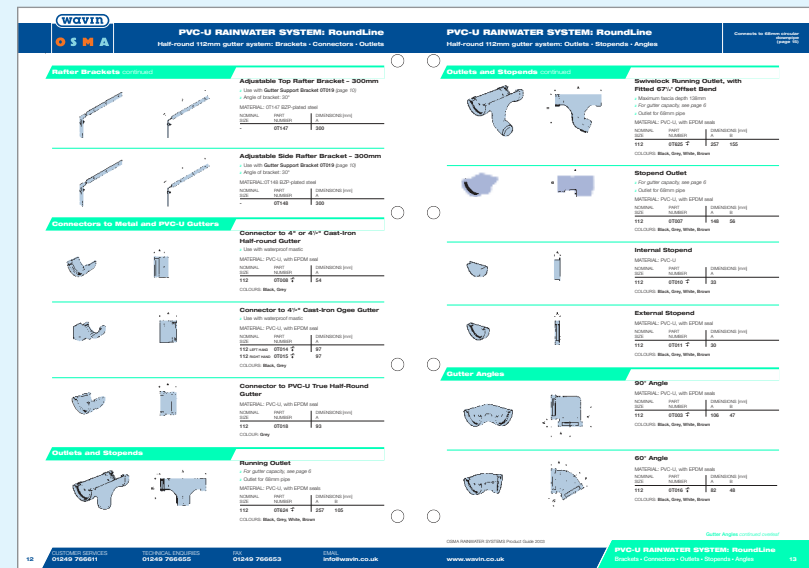
The brief here was to produce repro ready artwork on behalf of a major international plastic pipe manufacturer. The publications included their product guides, design and installation guides and price lists for their whole product range which included; Mains gas, sewerage, water, guttering, domestic pipes, underground drainage, under floor heating and so on.

Each range had it's own publication which was colour coded according to the range of products, there being five brochures of around eighty pages for each of the lines.

A and B are examples of two of the spreads, a drop in the ocean of the unbelievably vast world of plastic pipes.



A



B

Deep Creative

Brewin Dolphin re-brand

Brewin Dolphin's re-brand required, that every application form for all types of investor and investment be re-created. These forms at their simplest consisted of a single or double-sided publication, more commonly they consisted of between 24 to 48 pages. The redesign makes use of more white space than the various styles previously used. It features fill-boxes reversed out of a tinted background with white dividing rules between each field. These rules are in text colour between each category. In the white margin, guidance notes appear alongside a field where this is relevant.

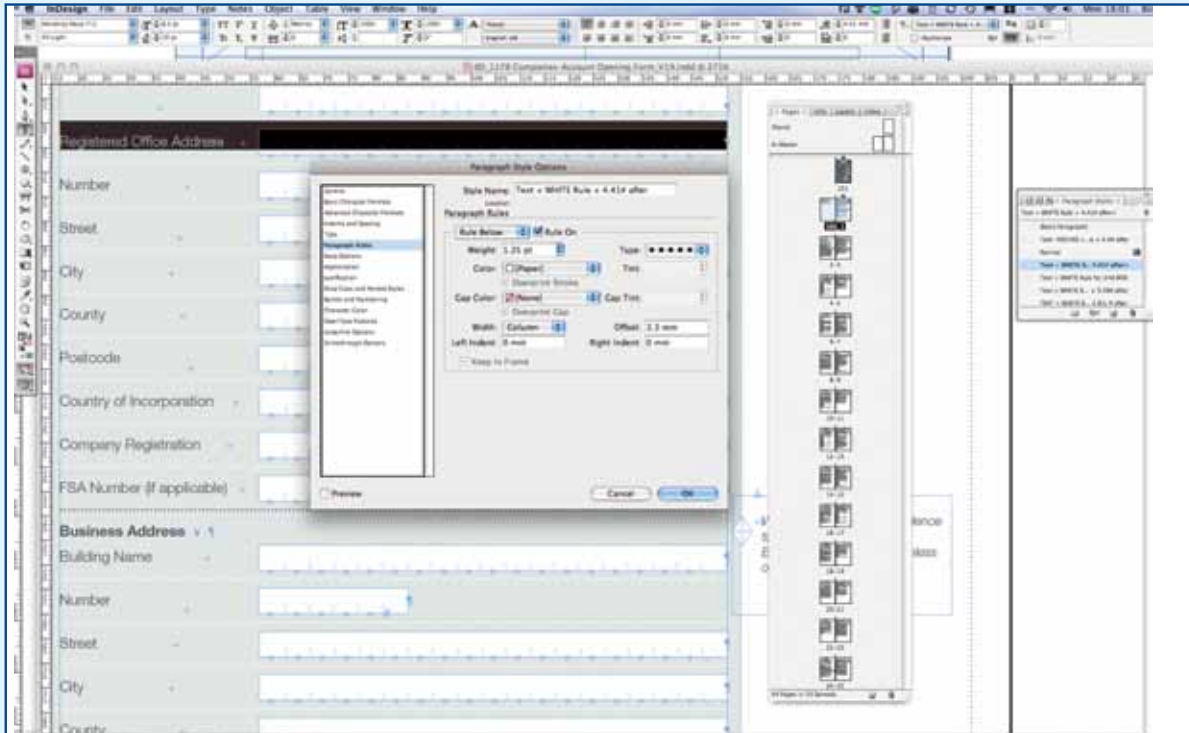
Due to the sheer number of different forms and the need to constantly update and amend the content over their life-span, I had to create the artworks for them all in as convenient a format as possible for future amendments.

A shows the simplest form in it's single sided iteration, **B** is a screen grab detail from a 44 pager showing how the style sheet contains rule information and that the fill-boxes are anchored as text. **C** shows a screen grab guidance note anchored outside the text box to which it is associated. Using these features in Indesign sped up the process of manipulating these elements as they were able to flow with the text as opposed to having been placed as graphic objects which would have necessitated manually moving each individual element in order to align with the relevant position.

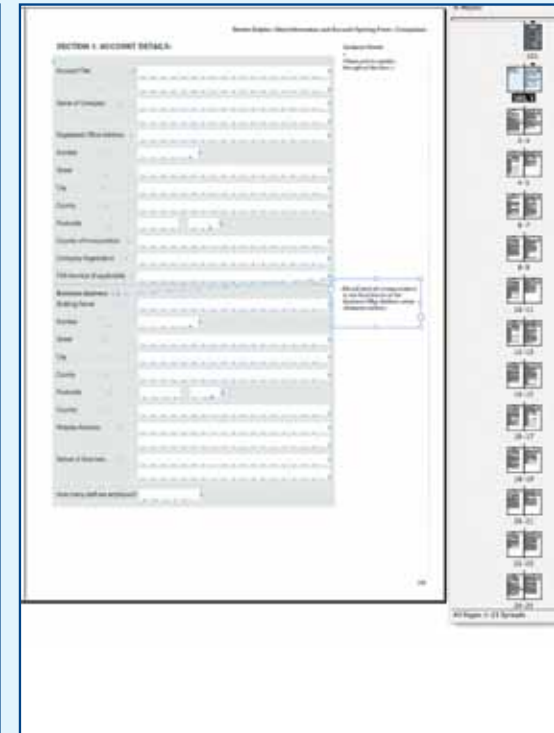


A

The completed range of brochure and form material may be viewed on Deep's website http://www.deep.co.uk/portfolio/recent_work/gallery/#/brewin_dolphin/1



B



C

Black Cat/Spitfire

T-Mobile

To prepare layouts and artwork, following corporate layout guidelines of a range of posters to be displayed at T Mobile retail sites. Some of this selection were amendments to existing designs, others new posters using campaign imagery.


A and **B** show portrait layout formats, with content adapted from an existing landscape posters. The examples **C** & **D** are new designs using completely new elements following the same design theme.

Are you paying too much for pay as you go?

Mix It


THE EASY WAY TO MIX VALUE AND CONTROL

Fixed monthly bill
Low top up call rates
A wide choice of free phones



A BILL YOU CHOOSE.

Launch Offer
50% extra minutes
on selected Mix It price plans





A

50%

Extra time

Everyone 100 - 150 minutes just £24
Everyone 200 - 300 minutes just £29

FREE*
Siemens SL55 or
Samsung E700



B

Autumn special



FREE

on Everyone
Off-Peak 500



C

UPGRADE FREE

to a
Sagem MY-X5m
picture messaging phone



and get a
FREE DVD player



D

CIPD, the Chartered Institute of Personnel Development (formerly IPM the Institute of Personnel Management)

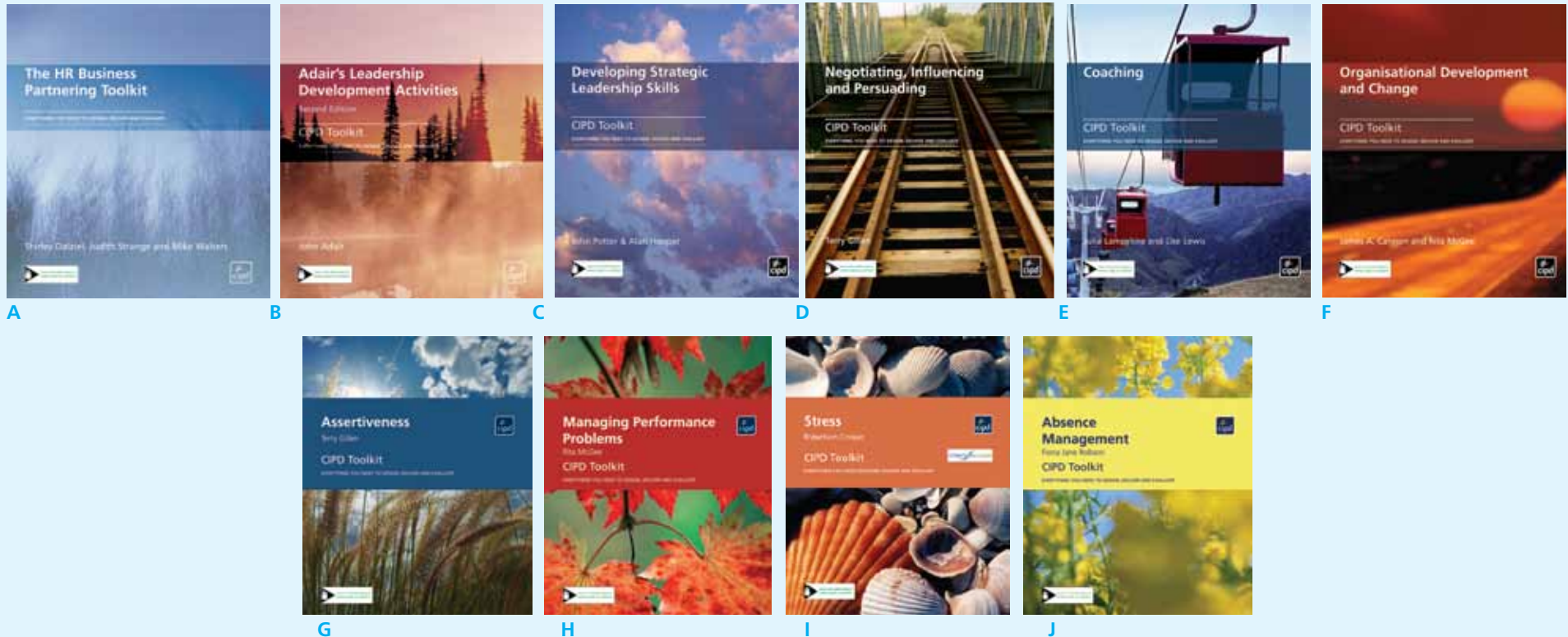
Toolkit covers

I design the covers for a frequently produced range of CIPD Toolkits **A – F**. These are purchased by employers to assist their Human Resources Departments. The aim of this brief was to create a design and layout theme which would become the standard for those that follow.

The brief also required that the imagery was to be somewhat abstract and not particularly orientated to the content but preferably to be 'of nature'. Therefore the typography was to be restrained and the images untainted, early experiments with retouched colouring and effects were deemed to be too 'far-out'.

The trim size, layout, style and typography features have evolved as the covers progressed with each brief over the last three years. Some minor positional changes have also been made with these changes. Generally, the only re-touching of any original images is for colour correction although the 'Organisational Development and Change' image had to be totally re-constructed, as the sun was originally in the centre of the image, for effect it was required to appear to the right above where the road exits the frame. The following page shows a comparison between the 2 images

Here, the bottom row **H – K** comprises of a new range of smaller Toolkits, aptly known as 'Mini-Toolkits'. These although follow the basic style but differ in overall size and type layout. The Mini-Toolkits use an opaque strip to contain the headline, the colour of this is sampled from the corresponding cover image.



CIPD, the Chartered Institute of Personnel Development (formerly IPM the Institute of Personnel Management)

Toolkit covers

This shows the original 'Organisational Development and Change' image **A** above the final version **B**, the brief required that in addition to the sun being tidied up as the original time-lapse image was deemed 'too distorted', it was moved in order that the headline of the book cover should not overprint it, the sky was to be modified and brightened and shape given to the horizon.



A



B

Uffindell West

Countryside Properties

This is typical example of slightly misleading marketing, the client was publicising something which didn't at that time exist so they needed material for a sales brochure 'hypothesising certain interior and exterior combinations. In this example, the view overlooking the golf course was swapped for a lake-side perspective..

C shows a straightforward piece of Photoshop masking and comping; image **A** required image **B** to replace it's existing background. However the colour balance and saturation in **B** required some adjustment to match the visual.



A



B



C

Uffindell West

Royal Bank of Scotland

An image was needed for an on-line banking Exhibition stand, using an existing oft-used shot of a keyboard, replacing the markings with the letters 'www' to back up publicity around the launch of their new website.

Client asked that the www appear lighter on the keys than the existing arrows, I suggested a more realistic approach but this was what they wanted.

Simply a case of erasing the existing portion of the keys, rebuilding the deleted areas and overlaying distorted type. **A** was the existing image, **B** the replacement.



A



B

Uffindell West

British Gas Crew Livery

BG had arranged to sponsor a vessel in the forthcoming Round the World Yacht Race and needed design solutions for the yacht graphics and crew clothing. Using library shots of existing images and utilising their logo identity vector files various options were created featuring the BG corporate insignia on existing library images of crew and vessels from the previous year's race.

The reference to the sponsor's logos on the library shots were first to be removed **A**. The next stage then required two dimensional vector artwork of the BG logos and other graphic elements to be distorted into perspective and superimposed using Photoshop. One version utilised a white shirt so the colour was changed from the original blue. **B**, **C** and **D** show some of the finished examples.



A



B



C



D

Uffindell West

British Gas Yacht Livery

For the vessel in the Round the World Yacht Race 2002, BG required design solutions for the yacht graphics in addition to the crew's clothing. Library shots of existing images had to be retouched to remove their sponsors' colours and graphics, which were then used together with 2 dimensional visuals of the livery designs.

Library images were used as a basis for BG's mock-up, with all references to the existing sponsors being removed from the original images, the proposed variations for BG's vessels superimposed in their place.

Following the method used in the example showing crew's clothing, the visuals were rendered in flat vector 2 dimensional form and required interpreting in real space onto the photographic library shots, there being no action shots of the actual craft available. In all, well over 12 interpretations were produced by a fellow sufferer and myself before the final livery was agreed and signed off.



Uffindell West

Royal Bank of Scotland

RBS required an additional page of their interactive website to be used in an image for a brochure issued to businesses subscribing to this service.

Another straightforward piece of Photoshop masking, retouching and comping. The original supplied by client was scanned from a marked-up contact sheet (the original print/tranny not being available). Image **A** shows the current web page layout, the monitor having been photographed from a different perspective to the screengrab of the required web page, which had been shot face-on. The image of the new screen page was distorted to match the angle of the host monitor and the ink marks from the original removed in order to be inserted, as shown in **B**.



A



B

Sudler & Hennessey (WPP Group)

Danone Actimel

Three product packs containing different flavours of their bio-active drink were to be used in a grouped arrangement in the advertisement and leaflet campaign. Flaws in the scans had to be corrected, the background removed and the three individual cartons merged into a single comped file.

A straightforward piece of Photoshop masking, comping and airbrushing; images **A**, **B** & **C** were masked and composited into file **D**.



A, B & C



D

Uffindell West

APU

For part of an incentive marketing campaign, the client had approved a first draft of the 'Brain-Storm' concept and having seen two dimensional visuals of one of the items: an umbrella, wanted to see the ideas 'mocked up more realistically'.

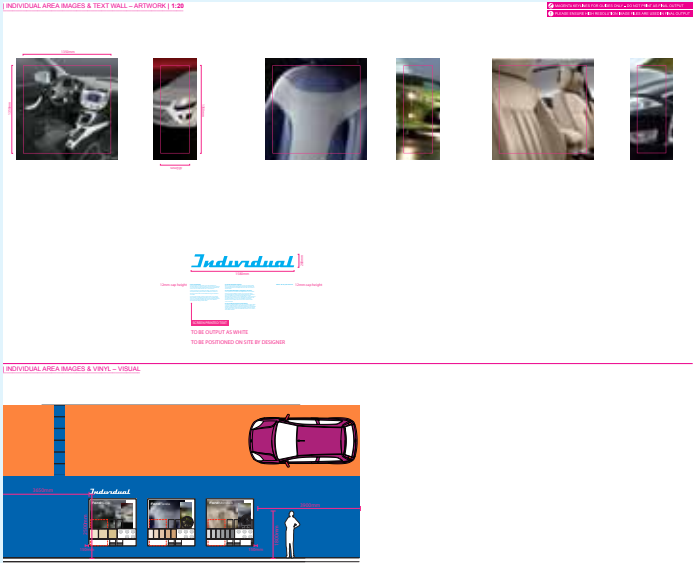
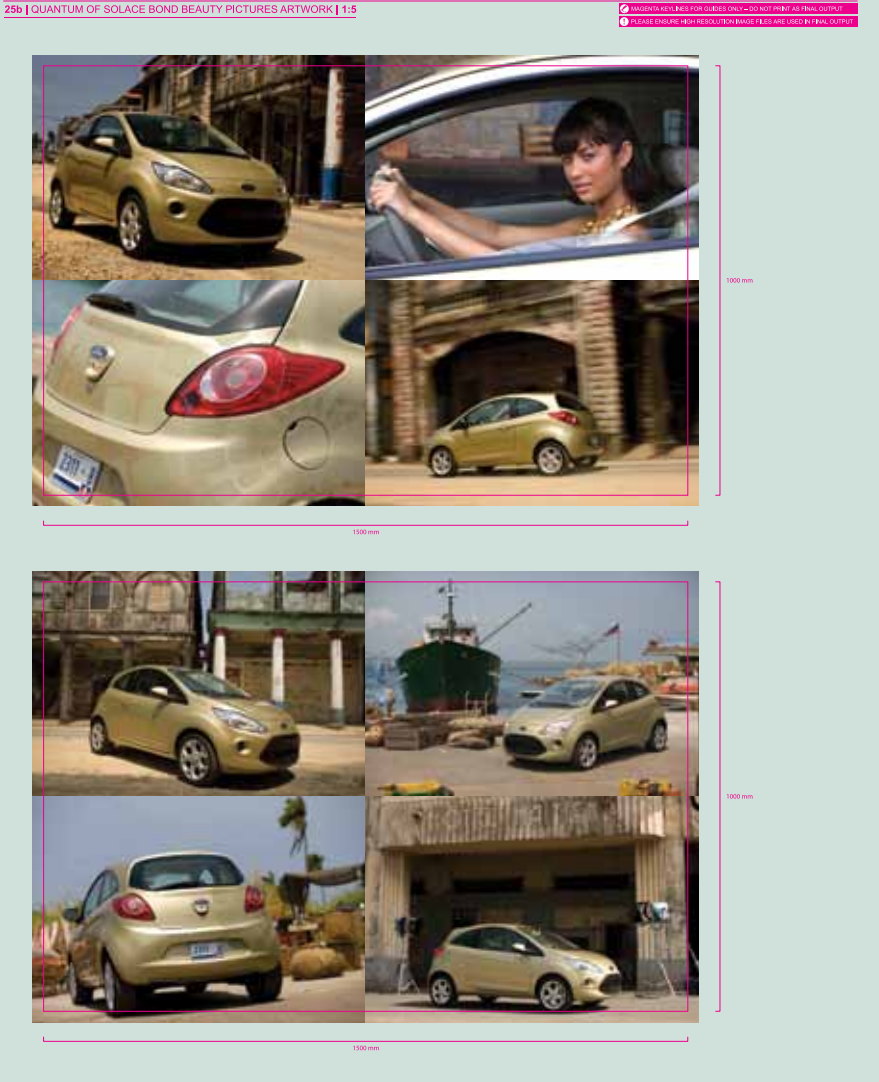
The picture library broolly together with vector graphic files of the concept plus the client's logo, **A**, had to be imposed in perspective in Photoshop. The design called for a white umbrella so the colour had to be modified before the graphic elements could be placed. These variants, **B, & C**, showing 2 views of each, were amongst those proposed.



Imagination

Ford Motor Company

Ford were to about to launch their new Fiesta, KA and Kuga models and show them at the Paris Motor Show, their extensive exhibition stand was commissioned to Imagination. I had a brief time to prepare dummy artwork for one or two of the proposed layouts, to scale. These are two examples of the 1:20 scale artworks.



Uffindell West

The Royal Bank of Scotland

The RBS had commissioned a piece of metal sculpture of a globe which was to be used in various advertising and marketing media. When manufactured, as a consequence of the manufacturing process, the English mainland was constructed joined to continental Europe. Also the sculptor had somehow Ireland **A** so I had to restore the balance **B**.

A very straight-forward piece of path creation and painting.



A



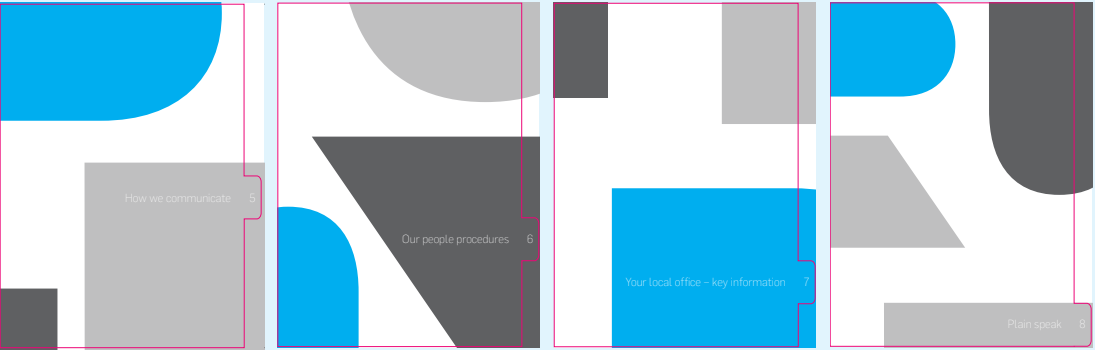
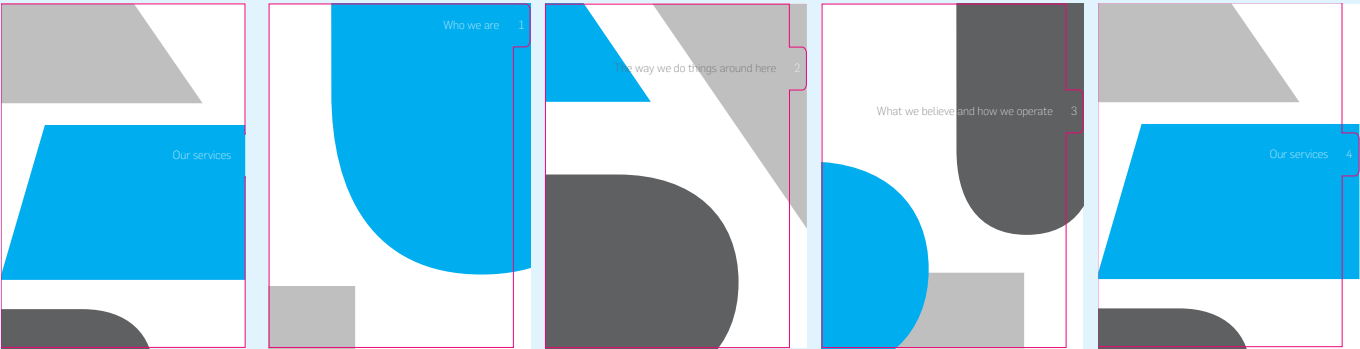
B

Enterprise

Enterprise's re-launch as Brand Union

Enterprise, another of WPP's empire, were to be renamed Brand Union and naturally, being a leading branding company, really pushed the boat out in their re-brand, beautifully simple and graphically pure, the logo and identity elements work superbly. I had the pleasure of artworking some of the printed literature and vector elements.

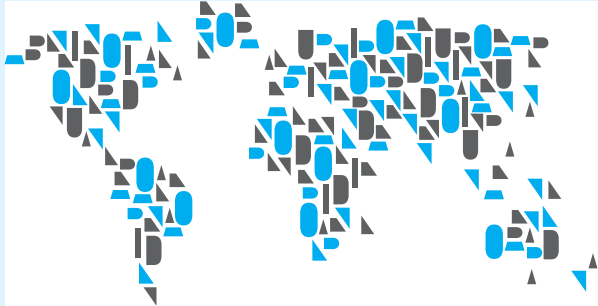
The Brand Union logo is shown in **A**, **C** shows the tabbed dividers for a ring-bound brand mastery book, the logo and elements of it are used extensively in all material now generated using the new branding, as demonstrated by figure **B**.



B



A



C

Enterprise

Enterprise's re-launch as Brand Union

The images shown in A are the individual pages of the ring-bound brand mastery book.



A

Uffindell West

British Gas

BG had designed a revolutionary looking new wall-mounted domestic boiler and were planning to market such products under a yet to announced brand, Microgen. The only available photo-sourced image was from a printed internal document of questionable quality and was of an earlier version of this device, the client wished to have branding on the front surface debossed into the material. The library image of a kitchen into which the boiler was to be placed had been shot from a different perspective and was incomplete when rotated to the correct viewpoint. This image also contained too much extraneous detail on the work top which would have made the composition too busy once the boiler was added.

Image **A** is the boiler reference image supplied, shot from the front, **C** is the library image of the kitchen, **D** is the finished image. The boiler was redrawn in a stylised form as the brief called for the effect not to be too 'real' as it was to appear to be a dummied up product and was under close wraps at the time. The new brand logo, **B**, has been taken from vector drawn examples and made to appear as part of the metal front surface.



A

MICROGEN

B



C



D

Uffindell West

JB Furniture

The client is a bespoke maker of very exclusive handmade furniture. He had created two wooden blocks in the shape of his initials which he wanted to be used as a new corporate logo. These had been shot in 2 ways, side-on and from a three quarter perspective. Unfortunately the shots their photographer supplied give the impression that the 'logos' are constructed from two types of timber, so different are the colours. To complicate matters, client had by now thought that the wood he'd used looked too warm anyway and wanted to see the objects in alternative shades. He also felt that the grain patterns were uninteresting so I had to work on those too. I'd have opted for the photographer to re-shoot but this wasn't budgeted for. Over to me to produce countless subtle variants of colour (after removing knots and a myriad of grain blemishes). Firstly both shots had to match the wood colour, then variants had to be produced. These shown are but a few of the dozen or so that I created. I also created a set by painting an alternative wood grain, as he felt that the veneer he'd used wasn't hadn't photographed too well.

Eventually all were all rejected (he decided he didn't like the look of the grain of the timber he'd used after all). Some months later he re-made the blocks from a totally different type of wood I never did get to see those.

A & E shows the original approved shots, **B, C,D,F,G & H** demonstrates a few examples of the many colour shades tested at wet proof stage.



A



B

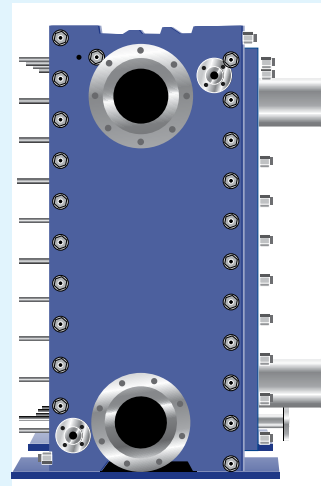
Landor

Alfa Laval

The brand was being totally redesigned from the ground up and all types of the client's products were to be illustrated showing the new usage. As Alfa Laval manufacture heavy plant for the heavy engineering and manufacturing industries, some of their products are truly gigantic. However some of their items are as small as ball bearings and tiny gaskets, each of these items were to carry the branding in one form or other.

My brief was to create, in vector form, illustrations of various products using Adobe Illustrator, which could show accurate branding for the final pitch document. They were to be three dimensional, not exactly 'photo realistic and ultra-detailed but 'stylised and nearly real, so they're to scale and recognisable', great brief! My vector illustrations are overleaf.

A Below are the photographic references upon which the vector drawings were based. **B** The following page shows my Illustrator drawings.

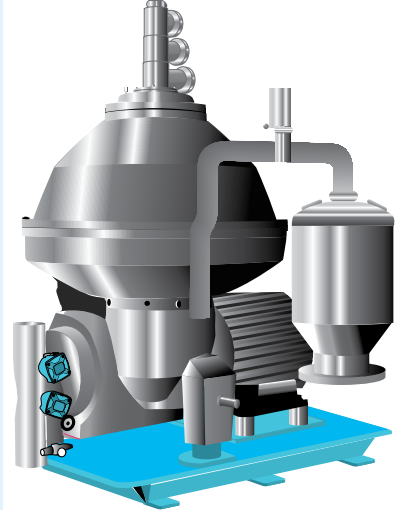
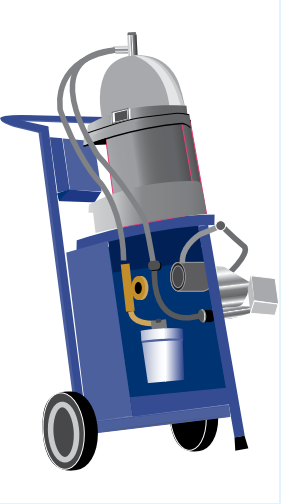
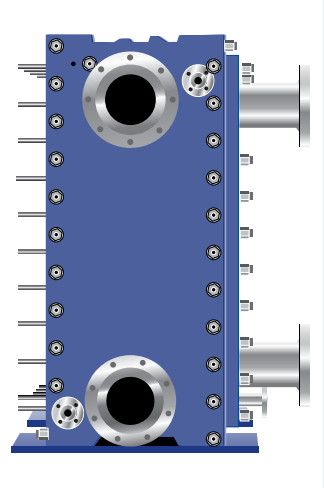
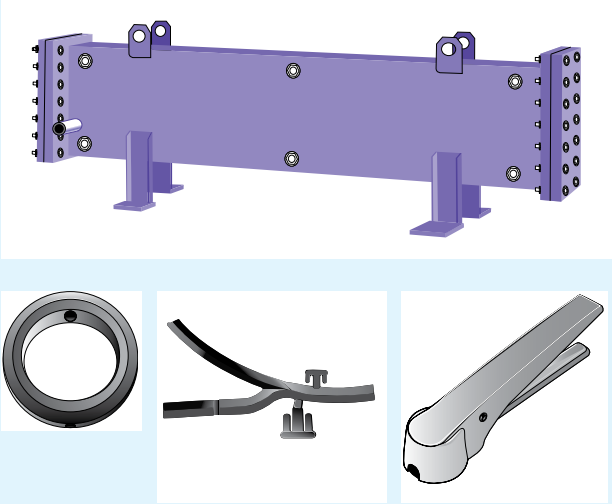
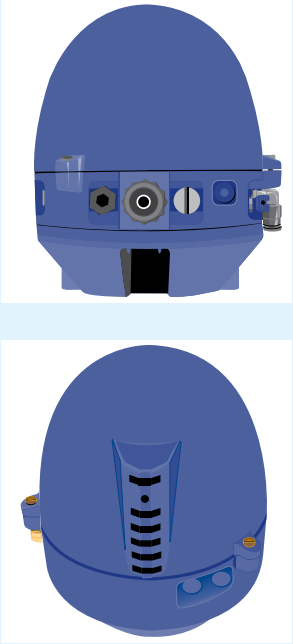


A

Landor

Alfa Laval

Below are examples B of the vector illustrations based on the photographic reference images from the previous page.



A

Hodes Macmillan Davis

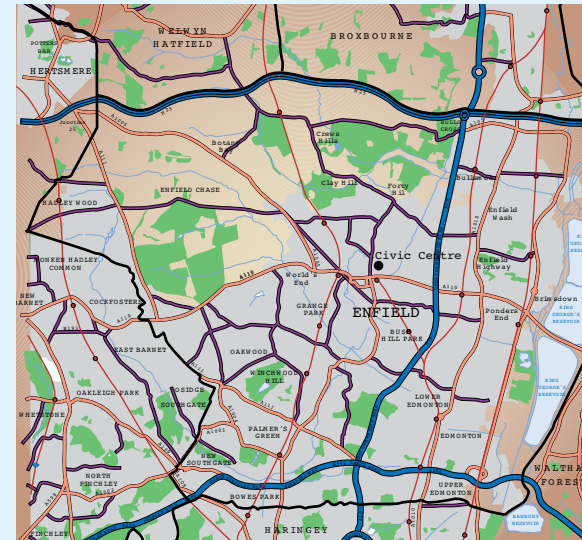
Enfield County Council

A detailed map showing the location of schools was required, it had to be accurate and supplied in vector format as the intention was to use it in current printed material ranging from DL leaflet and up to A1 poster size.

A shows the reference material supplied, taken from a pre-printed leaflet from a source not owned by the client. **B** is my finished illustration.



A



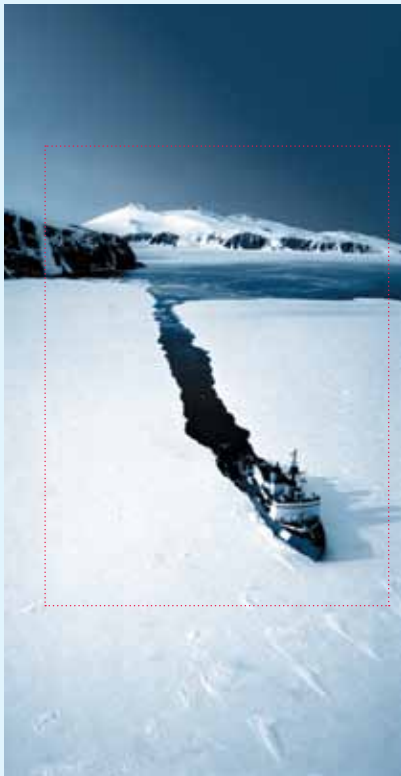
B

Uffindell West

Royal Bank Of Scotland

The task here was to extend an existing shot which had been used in a portrait poster environment so that it could be used in a brochure across a double page spread.

Photoshop retouching, cloning and painting was used to create an image that had to grow by more than 200% of it's original width. **A** is the original A4 Portrait and **B** is the extended A3 Landscape version.



A



B

Spitfire Design (the in-house studio of Black Cat, which as rmg, later became part of JWT)

Avis

The brief was to merge a comped image of a new Avis instant check-in device held in an operator's left hand, with an image of an Avis client leaving a car park in a GM Vectra. This model had just been launched and was about to go on general sale in the UK as a Vauxhall and in Europe as an Opel.

The result was approved as shown in **A**. However, client then wanted the background and the cars to the right of the original removed and the motion-blur at the rear-end be exaggerated. They additionally required a left hand drive Opel version to be produced for European and other markets. Unfortunately the Opel variant of the car was not available in the UK in time for the 'photo shoot. The badging, bonnet and grill are significantly different on the two marques' versions of this model.

No problem, I took a right hand drive Vauxhall and some library shots of the Opel version and went to work with Photoshop. However, heavy retouching and reconstruction work on the front end of the vehicle was needed, as the reference images of the Opel version (**C**, used for wheel trims & **D**, used for the Opel Grill) do not match the perspective, lighting and colour balance of the target car. To further complicate things, when the Vauxhall image was flipped, the hand-held device became a mirror image and there was no library shot of one from a right handed perspective so it had to be retouched to appear as if it was in the operator's right hand.

A shows the first version, featuring a right hand drive Vauxhall Vectra image, **B** features the final re-touched Vauxhall image. The Opel Library images are **C** and **D**. Image **E** shows the separate studio shot of the handheld device. The finished Opel version is shown in **F**. An A3 portrait example of the UK poster is pictured in **G**.



A



B



E



F



G

Amadeo

Carr's Vintners Wine Catalogue

The brief consisted of a re-layout of Carr's extensive wine list which was to be printed as a four colour process saddle stitched booklet supplied on heavy coated art stock. Part of the brief was the for the retouching of three painted wine bottles in order to standardise the bottle shapes and to improve the colours.

The client, a long-established purveyor of fine wines, used an artist-decorated bottle as part of their logo. This was one of a series commissioned by an association of French wine growers, whose unique designs are quite well known throughout Europe. Carrs wished to use 3 of these bottles throughout the new list. Unfortunately the images which had been supplied showed that the shapes and dimensions of the bottles varied, the necks and caps were slightly different in width and height and, in some, the photographs of the bottles had not been exposed accurately. Furthermore the client wished for the three bottles to more closely resemble the shape of the Bordeaux bottle used for their logo but with a correction to the cap which was slightly distorted.

A shows the original bottles, **B** the bottle used as the client logo and **C** the amended examples for final reproduction. Also as part of the brief, the design of the brochure called for a bottle with no label representing which wine type was featured, red or white, to be used at the beginning of that style's list. Unfortunately the client hadn't supplied a red Bordeaux bottle, so I created one from a bottle of white. Sadly, although the Agency sent me a printed copy of the finished brochure, I was not supplied a digital version to show here.



A



B



C

The London Borough of Hackney

Hackney Today

Hackney Today is a newspaper produced by the Council biweekly, it is distributed free to all Council Tax paying residents and businesses in the borough every other Monday. The artwork is sent to print in Hi-Res PDF format electronically on the Friday night before publication and 108,000 (ABC Audited) copies are delivered on Monday.

I retouch, cut-out and prepare each image to comply with the press specifications strictly laid down by the suppliers, and prepare the publication for print. Not all of images come from professional commissioned photographers and some are supplied direct from individuals or organisations within the borough or are downloaded from the internet. These can be of variable, in addition to the quality of the resolution, hue, stauation and brightness, often tops of heads, parts of limbs etc are missing due to the crop and these have to be painted in.

Trinity Mirror are the printers and in accordance with their specifications, every image must comply with their specification, all having shadow and highlight areas standardised, press-profiles applied and image sharpening to an extreme level (which frankly looks wrong in any circumstance other than newsprint with 30% dot gain on yellowish substrate).

Examples of two pages and images from a 2013 issue are shown here, the top images are my retouched versions, below them are the original JPEGs.

hackneytoday

Circulated to 108,000 homes and businesses by Hackney Council Issue 306 13 May 2013



We ♥ markets

Hackney's fantastic markets will be celebrating during the Love Your Local Market fortnight. A stall holder at Broadway Market sells a selection of delicious cheeses (above).

Hackney has an array of vibrant and multicultural street markets where people can pick up anything from vintage clothes to fresh food. In celebration of national Love Your Local Market fortnight, from 15 to 29 May, Hackney Today has compiled a feature on many of the borough's markets to suit everyone's tastes and needs. Indeed, each page has been personally, from Broadway Market's chic vibe and Ridley Road's International Bazaar to Chatsworth Road's backbeat atmosphere and the classic East End scores at Hoxton Street Markets are a great way to see the real Hackney and support local businesses. For more info and pics, see pages 4-6.

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Hackney History

➔ Hackney

4 13 May 2013

feature



Hackney Homemade Market

St John at Hackney Church, ES, Saturdays, 11am-5pm

This market, in the heart of central Hackney, provides a place for people to come together to shop, eat, chat and relax. Set in the churchyard at St John-at-Hackney, the market is home to a variety of traders who cook, bake, grow and sew their individual products.

Stalls sell from vintage clothes sellers to farm producers, as well as street food specialists selling global grub including Japanese, Mexican and Indian.

The market also offers members of the community, particularly disadvantaged young people, the chance to work on a stall to improve their confidence and skills set.

For more info, visit: www.hackneyhomemademarket.com

WE ♥ MARKETS

In celebration of national Love Your Local Market fortnight, here's a pick of some of Hackney's best

WE ♥ markets are a fantastic representation of the diversity which exists here.

Cabinet Member for Neighbourhoods, said: "Hackney's markets are a fantastic representation of the diversity which exists in our borough. The annual play is supporting the local economy and bringing our community together."

There are plenty of other markets to discover in the borough, from Kingsland Waste's array of household items to Well Street Market, where Tesco founder Jack Cohen first started trading.

For more info, visit: www.destinationhackney.co.uk/shopping/markets. app: 'Love your Local Your Markets' features at #LYLM2013.

MORE INFO

If you are interested in becoming a market trader, email: markets@hackney.gov.uk

www.hackney.gov.uk

