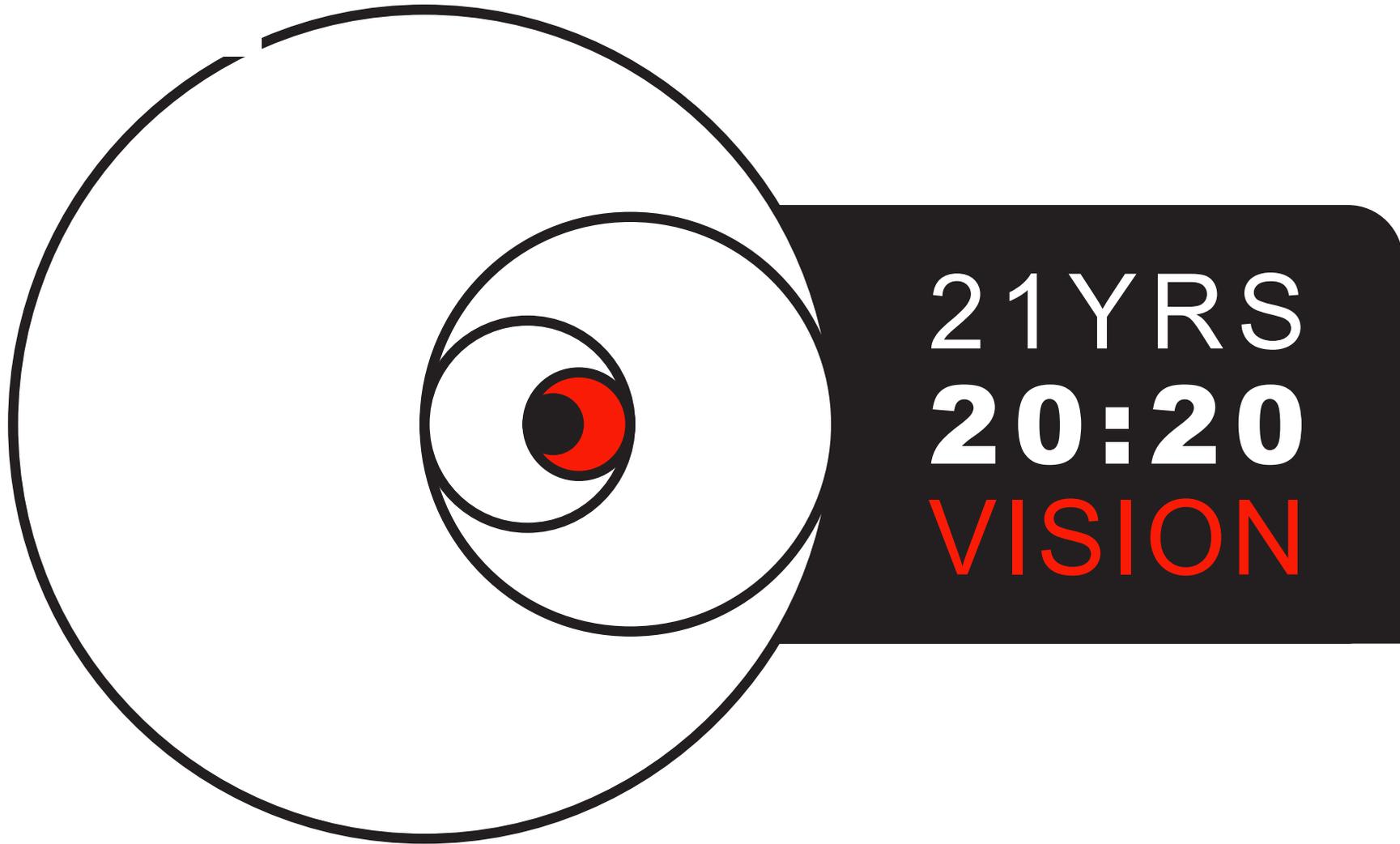


The word
according to
jackade.com



21 YRS
20:20
VISION

1982
2003

2020 | 21 years: 52 pages

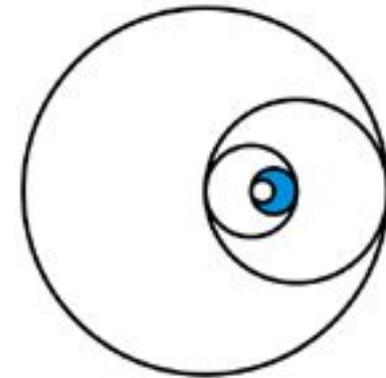
3 I should Saisho...

Design is the moment when a table becomes *covetable* rather than just a prop. Desirability is not a science, it's a seventh sense in several dimensions.

My commercial experience began in the fur coat and no knickers arena of point-of-sale [POS]. The existing designs I was asked to develop (below) were derivative, but my ideas were dismissed as 'off brief'.



1982 CLIENT: LOGIC design | DIXONS
OBJECTIVE: To maximise impact for DIXONS new value brand SAISHO at first launch.
TASKS: Engineer third party design, supply and install.

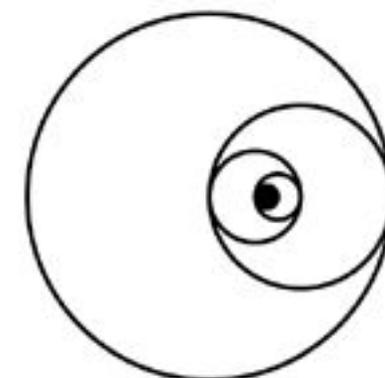


Advertising
Brand assets
Corporate identity
Digital Media
Environment

Dedicated followers...

Dolcis had commissioned a 'new image' from an architect. HMS. Minimalist vessel was definitely a new image, but it wasn't a shop. My role was to take the ideas and realise a retail reality. As the Irish say when you ask for directions, "I wouldn't have started from here."

In this *blank tank* the images were all that served as atmosphere. The first photoshoot had been self-conscious and wooden. Responsibility passed to me. I hired Eamon J. McCabe and a trampoline. Ideas weren't the only thing that we bounced around...duh.

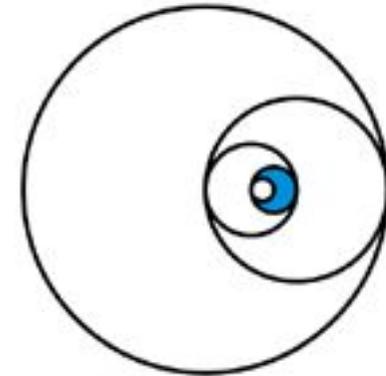


Advertising
Brand assets
Corporate identity
Digital Media
Environment

1985 CLIENT: DOLCIS
OBJECTIVE: Late 80s image and environment.
TASKS: 3D design detailing and execution. Casting,
art direction, artwork, print production and distribution.
PHOTO: Eamon J. McCabe

Specialism Smechialism

How often do you hear the designer who *didn't* get the job claiming that *they* could have done better? You have to be in it to win it. You have to get in there. Credentials have importance. Personality is imperative.

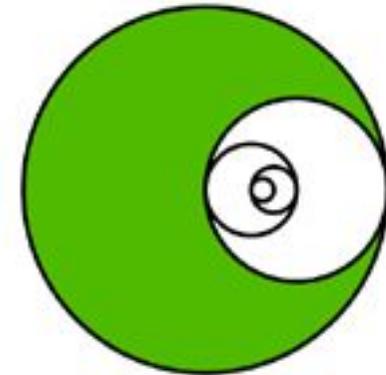


Advertising
Brand assets
Corporate identity
Digital Media
Environment

1986 CLIENT: FOSTERS | JARGON
OBJECTIVE: A 'Warehouse' for Men.
TASKS: Comprehensive design, including all blueprints.
Full prototype store build & SEARS board presentation.

Bowstring Display

My bowstring easel was an extracurricular exercise to demonstrate creativity and Anita loved it so much that Body Shop bought the rights to the idea.



Advertising
Brand assets
Corporate identity
Digital Media
Environment

1987 CLIENT: Body Shop
OBJECTIVE: Consistent Window Displays Globally.
TASKS: Design, production and distribution across world.
PHOTO: Richard Prescott

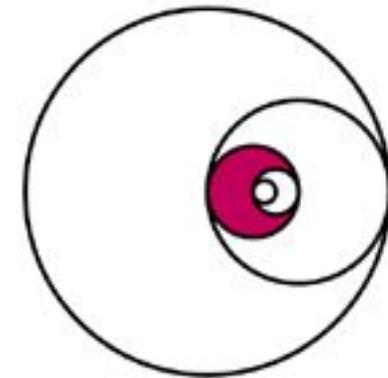
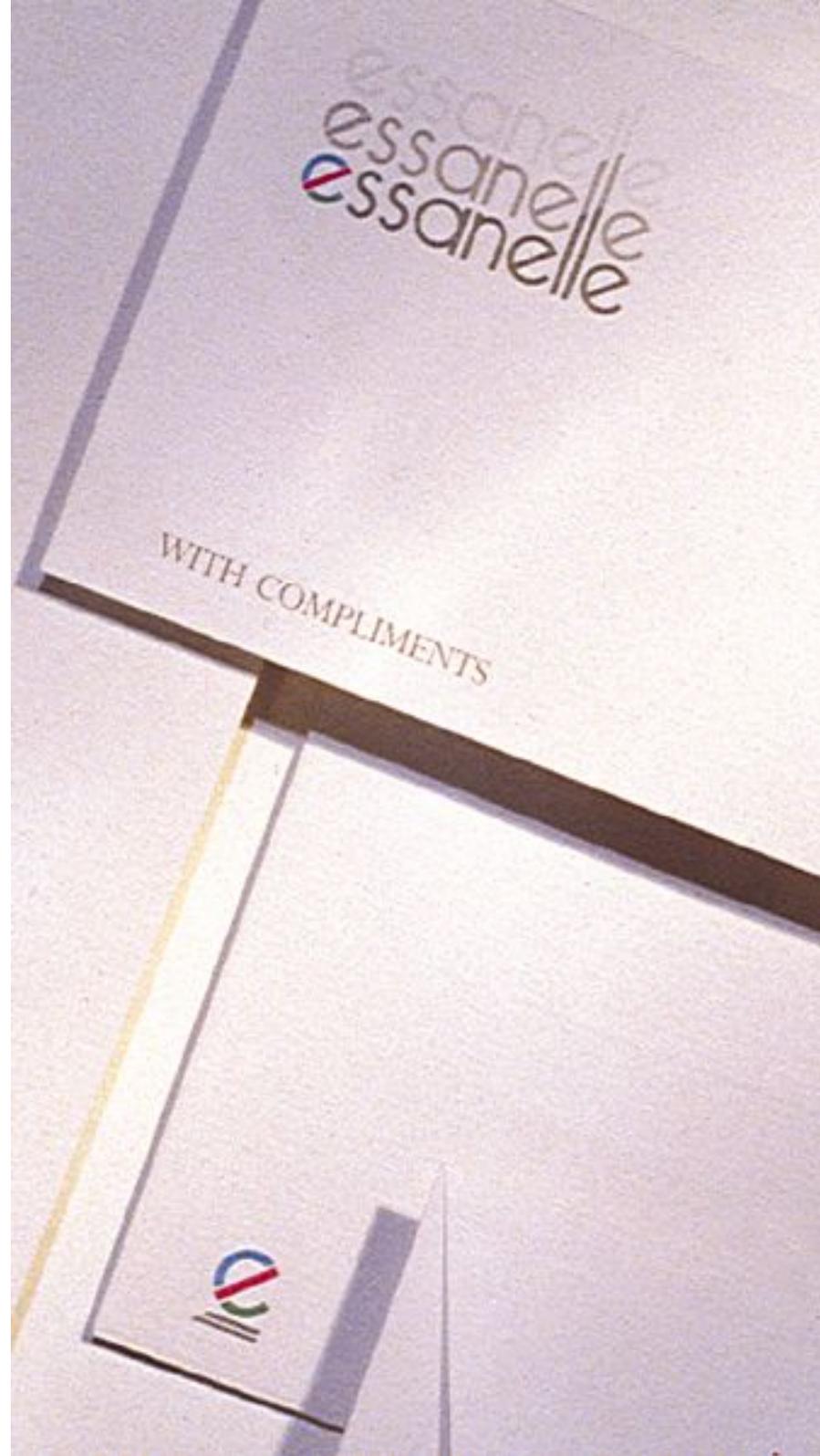
7 Essanelle

Clients. Where are customers called clients? In prostitution, advertising, law and hairdressing. Hairdressing must be the exception. In the first three cases the client usually gets screwed.

The CEO of essanelle was a challenging client. I thought that I was compensating for his insecurities as we worked and reworked the design; he was exploring mine. It is in the nature of the designer to explore, to find room for improvement. The budget dictates the extent of exploration, and is invariably finite. In this case incredibly finite; in Star Trek they would have called it an anomaly.



1987 CLIENT: ESSANELLE
OBJECTIVE: A subtle evolution to suit all applications.
TASKS: Identity for essanelle and NOW salons. Interior treatments for no appointment salons and department store salons including HARRODS.

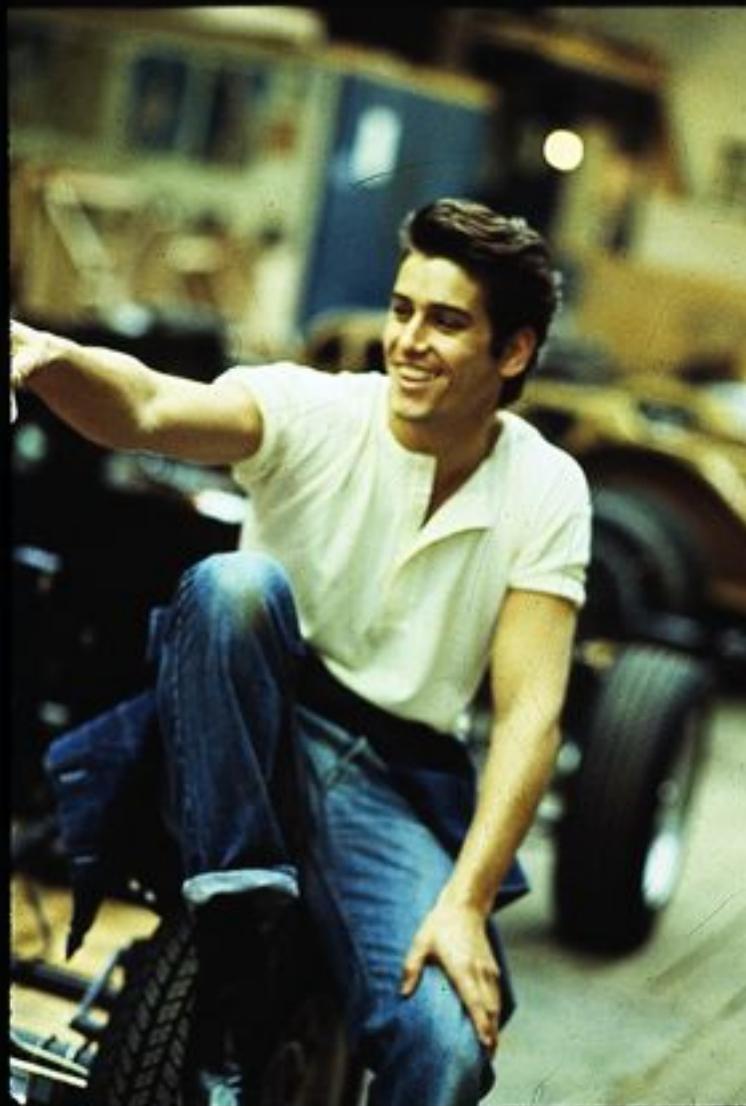


Advertising
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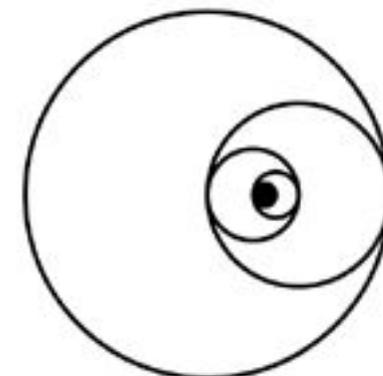
Macho mechanics

As we finished the shoot I had organised at the Morgan car works, Clive Morgan said to me "I don't know why we did this, but you seemed so sure it was the right thing to do..." The images are still classic. To get men to wear something on their skin, you have to get under their skin.

Remember this was 1987 and we weren't pitching at early adopters. We had to appeal to the guys *on the terraces*, the men who were being dragged around Boots by their partners on a Saturday; we also had to appeal to the ladies, to persuade them that their guy needed some grooming aids. That wouldn't be difficult, as many still adopted the 'I stink, therefore I am' regime :)



MEN'S CLUB



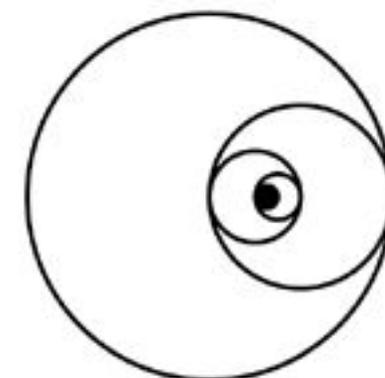
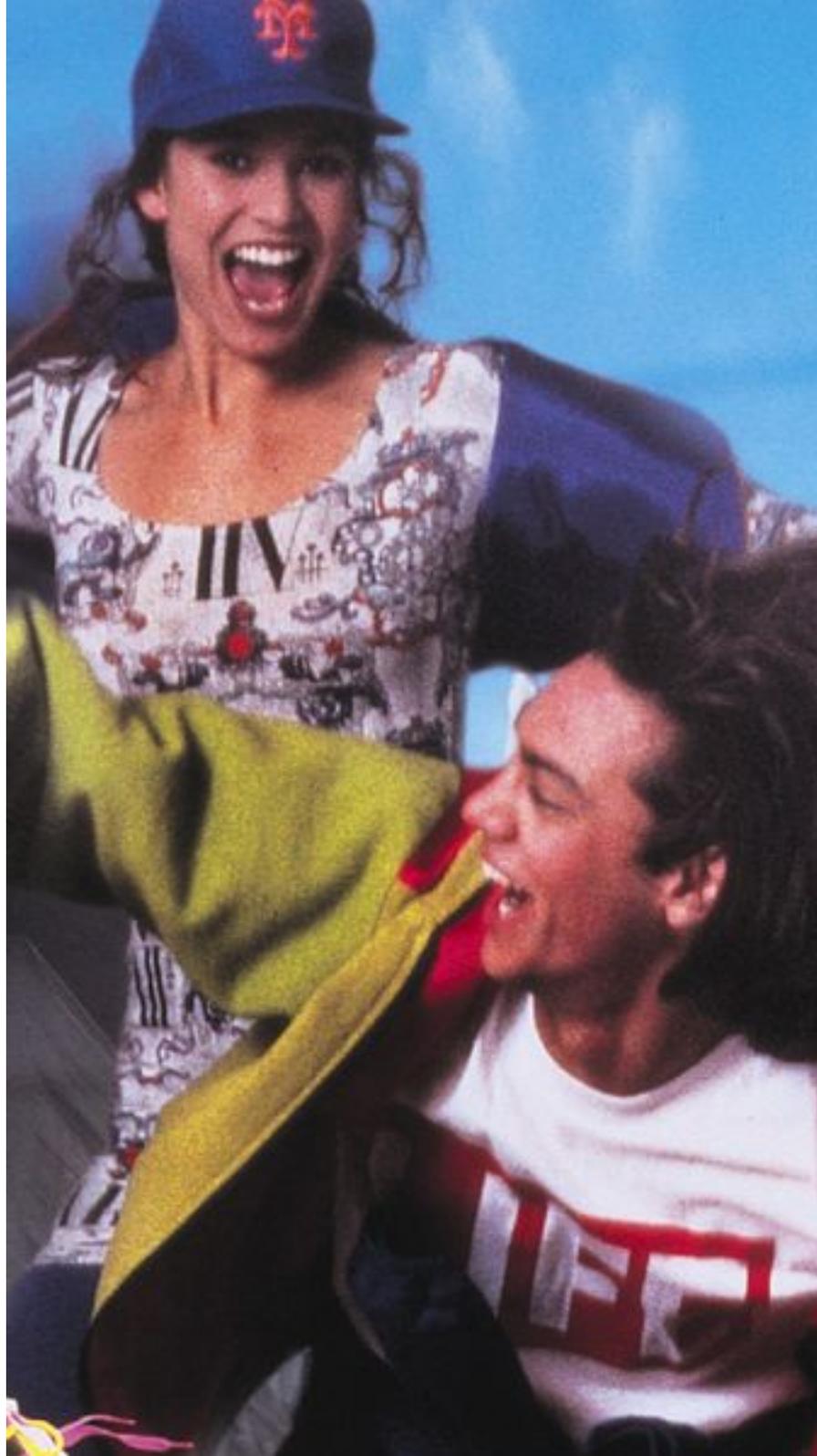
Advertising
Brand assets
Corporate identity
Digital Media
Environment

1987 CLIENT: BOOTS
OBJECTIVE: Cosmetics for 'blokes'.
TASKS: Dept. Interior, display and publicity.

because you never get a second chance to make a first impression

La Dolce Vita

I lent Dolcis stores a vivacity. Dare I say *sparkle* without sounding like Wayne Sleep? I was the life and soul of this party.



Advertising
Brand assets
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Digital Media
Environment

1990 CLIENT: DOLCIS.
OBJECTIVE: Energize the window publicity.
TASKS: Storyboarding, casting, art direction, artwork,
print production and distribution nationally.
PHOTO: Peter Hince

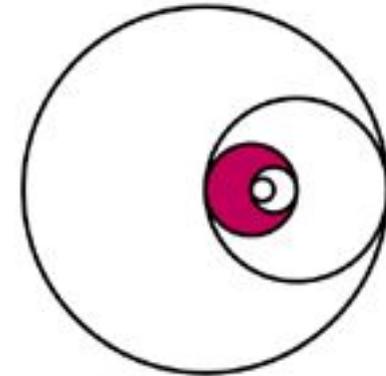
pharming it out

The word
according to
jackade.com

the *p*harm

A phirm grip

the *p*hirm



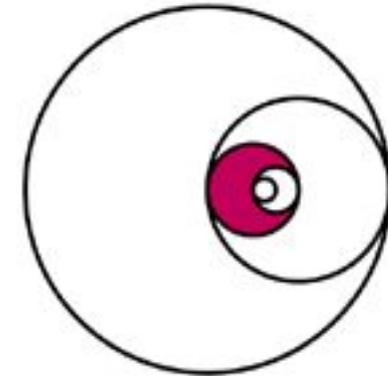
Advertising
Brand assets
Corporate identity
Digital Media
Environment

1992 CLIENT: ELI LILLY & Co.
OBJECTIVE: Labelling divisions by discipline.
TASKS: ID and imagery.

The Three Eurofighters

Rumour has it that the Germans are about to exercise their Teutonic prerogative and withdraw from the Eurofighter project - again.

Ten years ago, I was given 48 hours to provide new fuselage decals and flying suit embroidery prior to the Farnborough airshow in the UK. The embroidery was to be applied to hundreds of boiler suits, worn by extras in a *Radio Ga Ga* extravaganza.



Advertising
Brand assets
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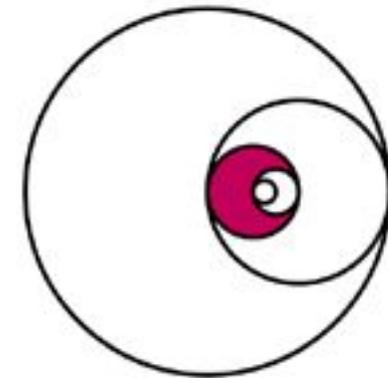
1992 CLIENT: BAe
OBJECTIVE: New livery in the face of Germany's withdrawal.
TASKS: A 48 hour workshop to create proposals.

Reviving RAVEL

Clarks had acquired RAVEL and were struggling in their positioning. Clarks are Spielberg; RAVEL needed to be Tarantino. So, they hired retail Liberace aka. Peter York - *Sloane Ranger* style guru. His review document wasn't very flattering and the management threw it out. The viewpoint down on RAVEL from a Knightsbridge perspective, but the guy understood fashion cues.

His observations never influenced my intentions. A picture may paint a thousand words, but it never works the other way around. Consultants' documents rarely offer conclusions - but they do make sure that you lose the will to live before you get there...

... being cool is an attitude of mind, not a matter of budget.



Advertising
Brand assets
Corporate identity
Digital Media
Environment

1992

CLIENT: RAVEL.
OBJECTIVE: Reestablishing the brand.
TASKS: New ID and signage.

By Post

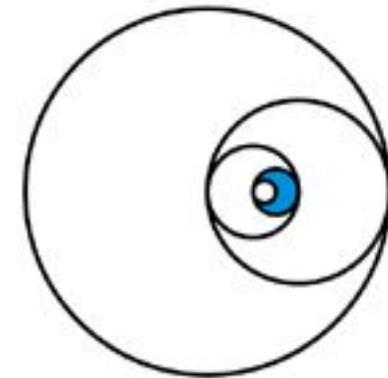
RAVEL had a 'By Post' service limited to one store in Oxford Street, London. I was asked to create a better label before the service spread nationwide.

As Basil Fawlty might say: bleedin' obvious.



RAVEL

RSVP



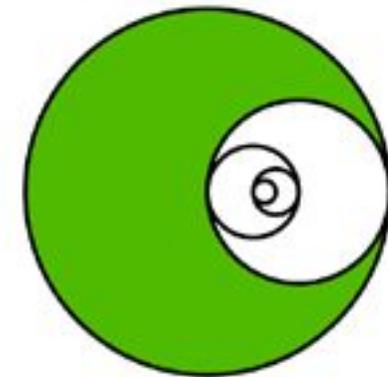
Advertising
Brand assets
Corporate identity
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Environment

1992 CLIENT: RAVEL
OBJECTIVE: To promote awareness of the BY POST service as it expanded nationwide.
TASKS: ID. Print design and production including leaflet dispensers with forms to encourage orders.

RAVEL SHOES VIA POST

Revealing RAVEL

Given free rein to redesign the stores, my response was simple. A boutique approach. The furniture would be sumptuous yet versatile. All initial investment would be recouped steadily as the furniture was fully adjustable, and the environment adaptable to seasonal demands. This was total utility in an undeniably fashionable setting.



Advertising
Brand assets
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Environment

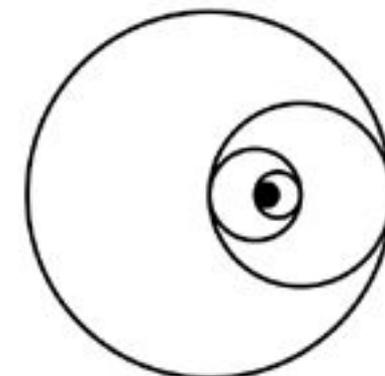
1993

CLIENT: RAVEL.
OBJECTIVE: Reestablishing the brand.
TASKS: Every aspect of store design.
PHOTO: I. Forget

Report-age

Confidence breeds confidence.

The more confident a firm becomes in its own image, the greater the impact.



Advertising
Brand assets
Corporate identity
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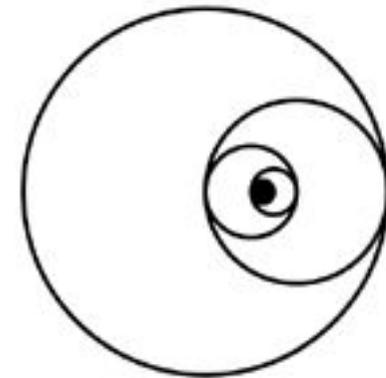
1994 CLIENT: RAVEL.
OBJECTIVE: Consolidate on fashion credentials.
TASKS: Art direction and national print campaign.
PHOTO: Serge

Working girls

Long term relationships allow for more profound strategies. The patience to supervise incremental changes and slow-burn evolution is only available when the client has the confidence to commission an agency across months and years.

The culmination of my strategy. RAVEL was now confident in it's role as a fashion leader on the High Street. There was a new dynamic in the business as they responded to the energy of the stores and the publicity.

I continued to cast, direct, produce and supply the publicity nationwide.



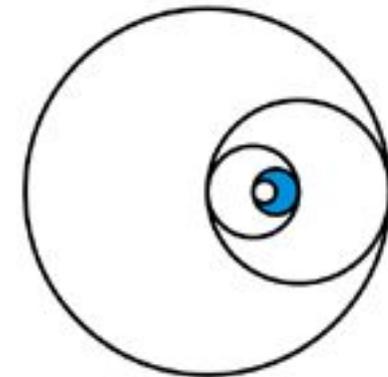
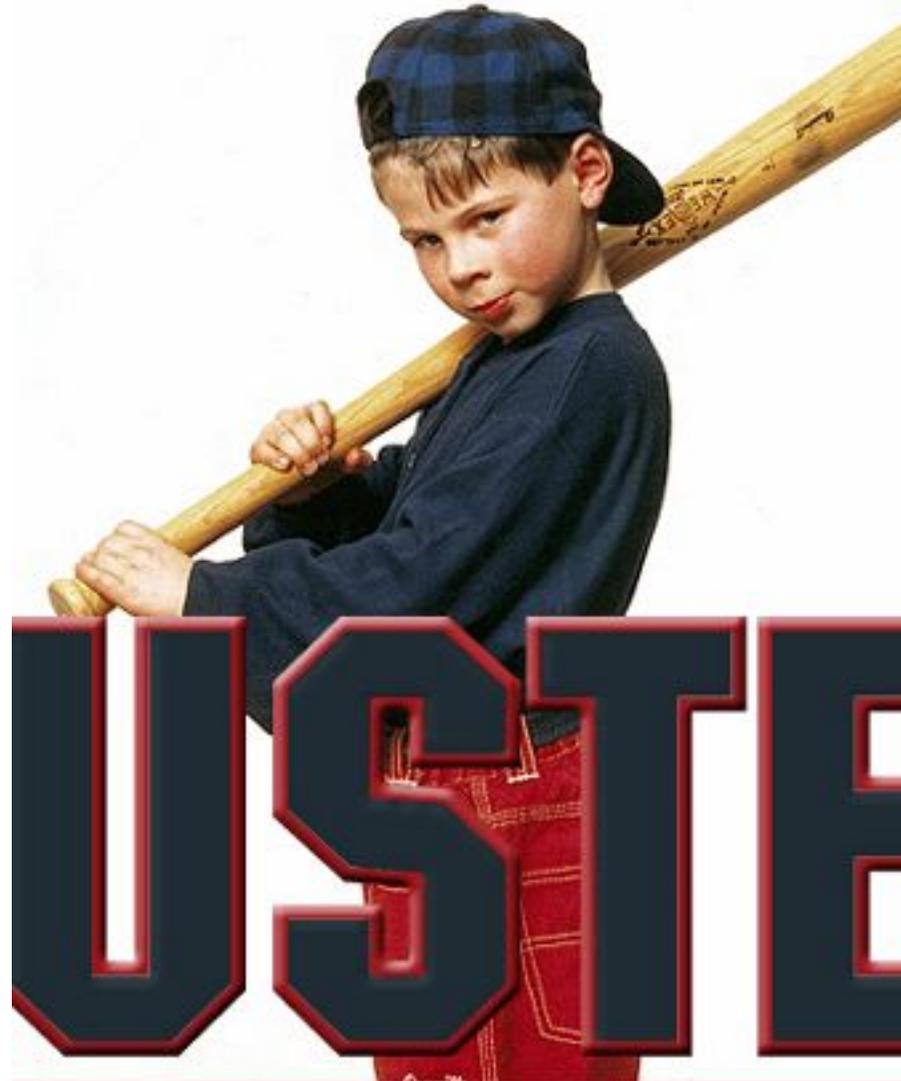
Advertising
Brand assets
Corporate identity
Digital Media
Environment

1994 CLIENT: RAVEL.
OBJECTIVE: Consolidate on fashion credentials.
TASKS: Art direction and national print campaign.
PHOTO: Serge

You're going to like these...

The power of positive association is undeniable.

Once a brand is (re)established, once confidence is restored that brand can begin to extemporize. A solid reputation allows a brand the benefit of the doubt. Consequently there are no doubts about the benefits of trying new things.



Advertising
Brand assets
Corporate identity
Digital Media
Environment

1994 CLIENT: RAVEL.
OBJECTIVE: Consolidate on fashion credentials.
TASKS: Build a stable of attendant brands.
PHOTO: Peter Hince

*You're going to
like these...*



Who you callin' Grasshopper?

Kickass footwear...

Kickers®

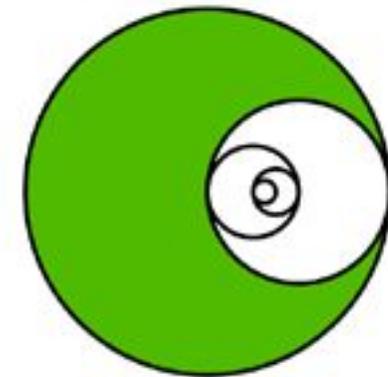
Crouching Tiger Hidden Assets

It's hard to believe in 2003 A.S.P. [After South Park] that those sissies at Pentland didn't want to use the phrase 'Kickass'. Brand spoof T-shirts of mainstream brands were proliferating, including one which said Kickarse. I proposed a series of *message* posters to shift brand awareness. We deliberately excluded product to give them longer lifespans. Product specific posters can drive sales, but they can also create demand for old or out of stock items. Today in our CRM-driven culture this is accepted wisdom, then it was highly original thinking. Too original. We wuz ignored.

1994 CLIENT: Pentland | Kickers
OBJECTIVE: Create a set of branded equipment.
TASKS: Design and engineering. Production by client.
PHOTO: ©Linda Lee Caldwell

Guts and garters

Karrimor got too big for their boots and believed that great product was enough to define a whole store. They confused credibility with character, and mistook performance for personality. I did the POS, and another agency did the stores; the POS was still performing in independents long after the core brand stores closed.



Advertising
Brand assets
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Environment

1994 CLIENT: KARRIMOR.
OBJECTIVE: A family of branded display equipment.
TASKS: Design and engineering.

Keep it in the family

Is KIDS a pejorative term? RAVEL thought so, and Jolly Nice Ravel or JNR. was a bright high spec. store-within-store. The images were shot as a free for-all and that energy and immediacy was self-evident. Amazing what you can do with 'no' budget.

That's my boy! Both of 'em actually. Tom & Max.

HE AIN'T HEAVY...



1994

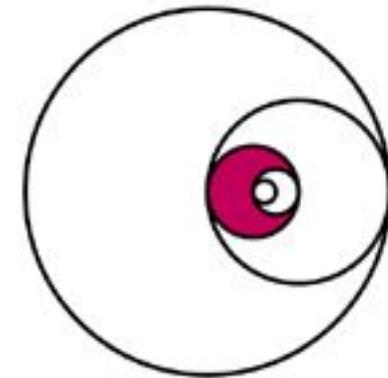
CLIENT: RAVEL
OBJECTIVE: Bring Jnr. in line.
TASKS: Design, art direction.
Print production and distribution.
PHOTO: Peter Hince

RAVEL
Jnr.

Easy Cheesy

When I pitched for the redesign of PAXTON & WHITFIELD it was a forgone conclusion in my competitor's favour. My work is primarily progressive, and the other agency (ex-Fitch partners) were already accomplished in the Toff's Scoff sector. I worked this ID up simply because I had the idea on the tube coming home. Making up the numbers was a very new experience. Making up great IDs came naturally.

However, I had the last laugh. I suggested that the client do nothing as their location and reputation was their ID - an enviable ID. A contemporary ID *per se* would have swept away their real assets.....



Advertising
Brand assets
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1995

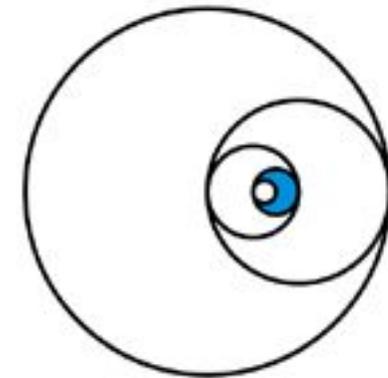
PITCH: Paxton & Whitfield.
OBJECTIVE: An ID to emphasise the &... for expansion.
TASKS: ID.



Vodka as an art form

Sometimes art is an inspiration. Real art evokes a response, communicates messages, but they are messages of the artist's making. They may not give a Pollock whether you get it or not. Their drivers are logged onto a different network.

I'd produced a series of T-shirts for Virgin Atlantic and St. Luke's ad agency, then came Virgin Vodka.



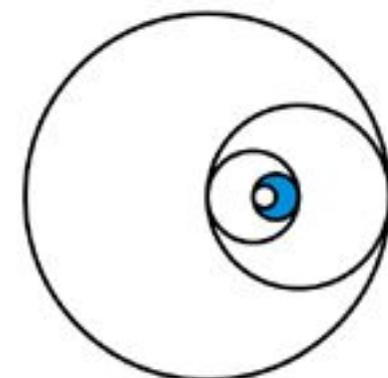
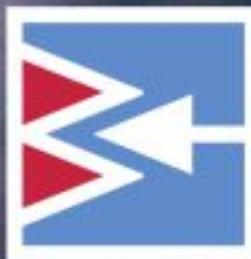
Advertising
Brand assets
Corporate identity
Digital Media
Environment



1995 CLIENT: CRAZY HORSE | VIRGIN.
OBJECTIVE: Launch promotions for VIRGIN Vodka.
TASKS: Design and artwork.

Differentiation™

WESTWIND was an attempt to label a Timberland inspired range. The budget dictated that we use photo libraries rather than direct our own images. The actual shoes were digitally inserted post-op.



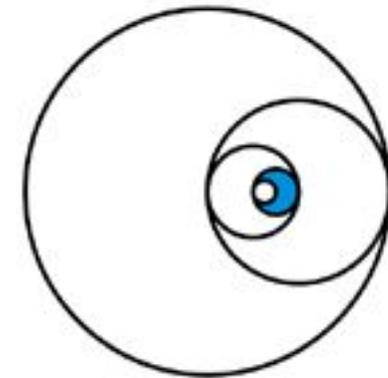
Advertising
Brand assets
Corporate identity
Digital Media
Environment

1995 CLIENT: OLIVERS.
OBJECTIVE: Product differentiation.
TASKS: Brand creation, VI, and print.
PHOTO: Library shot

Agree culture

Bepco are a firm specialising in pattern parts for the major tractor manufacturers. Shelf presence had become an issue as the stockists had changed the way they retailed the parts.

Bepco couldn't keep ploughing the same old furrow. It's what farmers call *growing plains*. Please send your agricultural cliches on a postcard to...



Advertising
Brand assets
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Environment

1995

CLIENT: bepco.
OBJECTIVE: New packaging.
TASKS: Design and artwork.

Thank heaven for...

To add a little sauce to my presentation to the Council of The Guide Association chaired by the late HRH The Princess Margaret I began: "It's not every day that one man has to satisfy 750,000 women..."

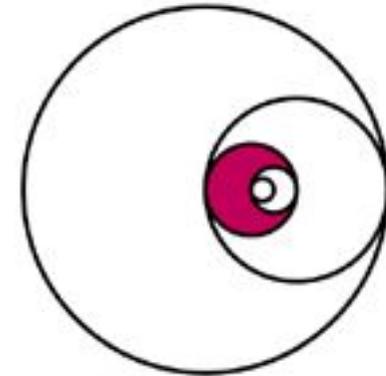
I managed [phew!]:

"Glenn met every expectation of The Guide Association when he designed the new logo and badge.

He researched the ethos of the organisation, empathised with the members, and related to the need for modernity whilst retaining links with the past. In his presentation to the Council, he encompassed the values of the Movement and inspired our confidence."

Bridget Towle

Chief Guide 1997-2001



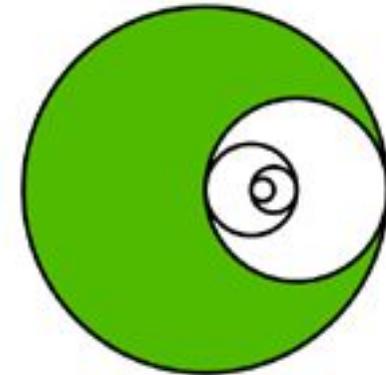
Advertising
Brand assets
Corporate identity
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1996 CLIENT: THE GUIDE ASSOCIATION.
OBJECTIVE: A suitable ID for transition from The Girl Guides.
TASKS: ID, implementation and digital style file.

Does my logo look big enough in this?

The new KODAK stand-alone processing shops had been assembled by a shop-fit-kit firm and closely resembled the inside of a grey BISLEY filing cabinet.

I was summoned to add a dash of colour and some warmth. I retrofitted wood cappings and created a series of graphic panels. No startling originality but all very workmanlike. The controversial bit was integrating the Kodak logo into the images *vertically*. You didn't need to see yet another carefully applied Kodak logo to remind you where you were. No-one actually noticed this *deviant* behaviour anyway...



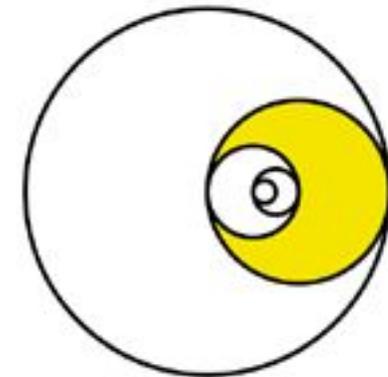
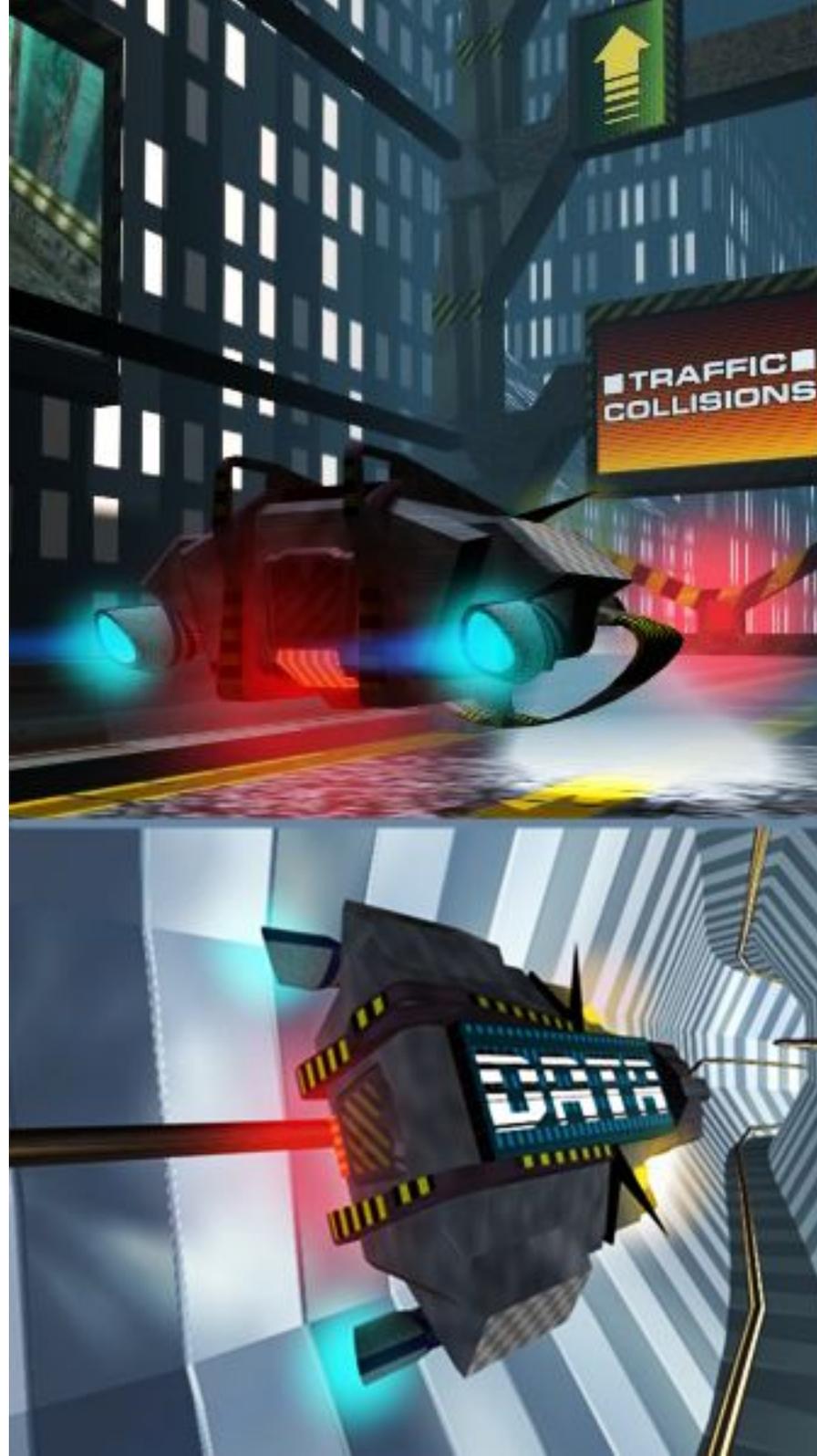
Advertising
Brand assets
Corporate identity
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1996 CLIENT: KODAK.
OBJECTIVE: Warming the cockles of KODAK's heart.
TASKS: Illustration, artwork, screenprint and supply.
Interior detailing.

HP sauce anyone?

Most new technology doesn't work properly, yet we don't just accept it, we embrace it. We adopt new rules faster than the old ones were broken. Whole new industries spring up to support this frail-IT. Geddit frailty, frail IT? Oh well, suit yourself.

HP were launching a new technology solution in their new guise as a solutions seller. NetMetrix was a network *cure-all* troubleshooting all of the problems encountered due to dodgy technology. So there was a huge potential market - for replacing existing systems with HP kit;) Our screensaver followed a poor threatened *byte* of data through its *travails* in the city; once safely governed by NetMetrix everything was efficient and serene. They loved it! So, the movie was also rendered broadcast quality for conventions.



Advertising
Brand assets
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Environment

1996 CLIENT: Hewlett Packard.
OBJECTIVE: Netmetrix™ Screensaver.
TASKS: Concept, storyboard, art direction of FMV [full motion video].
CGI: Mark Smart | Electric Sheep Limited

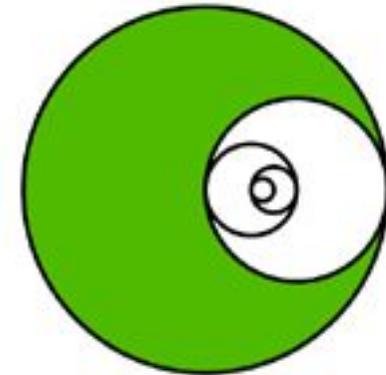
Bulldozer Awaken!

Established brands will seek to capitalise on goodwill and extend themselves into obvious product or service adjacencies.

Commercial sense dictates that the investment required to create a brand is best recovered by as much activity as the customer will accept without a loss of credibility.

Promiscuous application of a brand will only denigrate. Remember the Paco Rabanne case study in spreading your name too thinly?

The CAT clothing displays was a 'for old times sake' exercise. This wasn't what my new firm did, but we did it well. So we kept on doing it. And we kept on *doing* it...



Advertising
Brand assets
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Environment

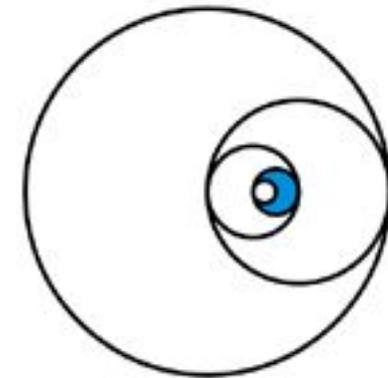
1996 CLIENT: OSSCo | CATERPILLAR Clothing.
OBJECTIVE: Hard-working furniture for the new range.
TASKS: Concept design and execution.
CGI: Mark Smart | Electric Sheep Limited

Collecting cosmetics

The word
according to
jackade.com

eclectica

eclectica



Advertising
Brand assets
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Digital Media
Environment

Duty Free, now owned by Swiss company Nuance, were facing the loss of Duty free status. They looked to build value and maintain market share by creating their own retail brands and interiors to rival the High Street names that were encroaching airside.

1996

CLIENT: DUTY FREE | Nuance
OBJECTIVE: To create a retail site for cosmetics. Think SpaceNK today.
TASKS: Concept designs for environment and ID.
CGI: Mark Smart | Electric Sheep Limited

Shades of summer

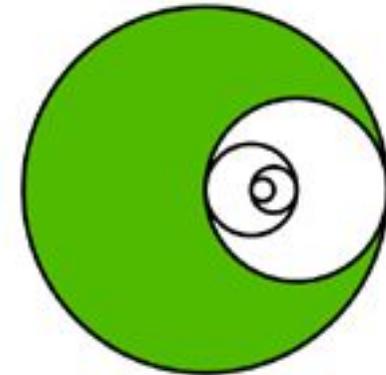
This is a sunglasses shop as gallery. Each pair is displayed in their own hotspot. Vertical mirrors allow customers to see the glasses in context with their whole look rather than just a head shot. The mirrors also divide the retail real estate so that brands can 'own' an area of the store.

The divisions are not just a visual treatment. Airside space is at a premium and manufacturers will consider a contribution to display costs if promoted exclusively in key areas. Adjacencies are also crucial.

The resulting allómbra ID can be seen at Luton Airport - *shtop! shtop! the Lorraine Chase V.O.!*

allómbra
The accent is on style™

1996 CLIENT: DUTY FREE | Nuance
OBJECTIVE: To create a retail site for sunglasses.
TASKS: Concept designs for environment and ID.
CGI: Mark Smart | Electric Sheep Limited

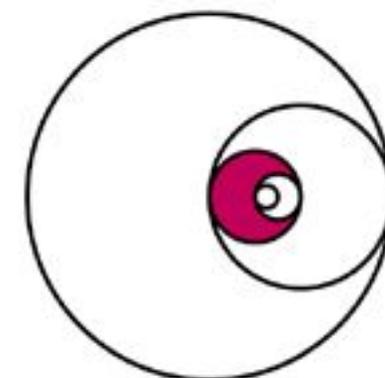


Advertising
Brand assets
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Not so clever media

Charged with developing the Freeserve ID and VI, and The Guardian's on-line recruitment service from scratch clever-media asked me for help. Politics dictated that they consult with WPP's Enterprise IG; but expediency demanded that they ask me. Politics won the day. The 'inspired' name Workthing took the then ubiquitous squashy blob route and Freeserve joined ranks with an IT swoosh.



Advertising
Brand assets
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Environment

freeserve

1999

CLIENT: Clever-Media.
OBJECTIVE: Safety-net Net identities.
TASKS: Develop IDs.

The 20 minute service

As this ad says, the service offered “acceptance in principle in 20 minutes”.

Following their IPO the eXchange - now renamed Moneyextra - had traded up to top London agencies for their publicity. However, they had failed to come up with a hook for the latest acquisition em finance. This was free press as the advertisement was scheduled in the inaugural Moneyextra magazine. The CEO rang me both frustrated and embarrassed and asked whether I could help? The catch was that we had 20 minutes to produce the ad..

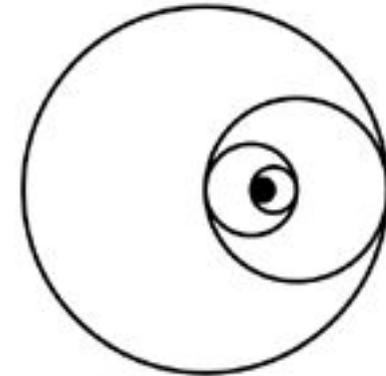
To quote Basil Fawlty again, it seemed *bleedin’ obvious*. Which was just as well. I faxed a layout to the main agency and they produced the artwork. The colours? Beyond my control.

If you can't
beat 'em

join em.

what's so good about em?

- ★ online personal quotation in minutes
- ★ acceptance in principal in 20 minutes
- ★ 'best of breed' online mortgages in partnership with established lenders
- ★ online tracking of your mortgage application 24 hours a day, 7 days a week, 52 weeks... get the picture?
- ★ Now go get em...



Advertising
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Corporate identity
Digital Media
Environment

1999 CLIENT: the eXchange | moneyeXtra.
OBJECTIVE: Awareness campaign for new acquisition em finance.
TASKS: Concept, copy and layout.

emfinance is a
new internet
company part of
the exchange
holdings plc

emfinance.com

or e-mail moreinfo@emfinance.com

emfinance.com is a subsidiary of the eXchange HOLDING plc.

What a wag...

Sometimes the tail wags the dog. emfinance had established presence and awareness (in the minds of the management). The range of services were expanding on-line, and a familial concept was required. The PostIt notes concept was simple and immediate. The photo of Alexi Sayle was beggin' for it and the script here owed a lot to Dr. Seuss' *Cat in the Hat*. And check out that em-bossed wheel... ;O



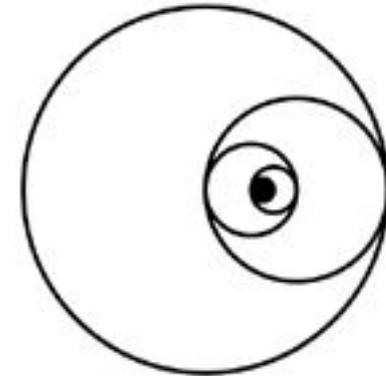
1999 CLIENT: the eXchange | moneyeXtra.
OBJECTIVE: Awareness campaign for new acquisition em finance.
TASKS: Concept, copy and layout.
PHOTOS: Found images



'E was arskin' for it and he got it...

In fact he got a lot more than he bargained for...


eminsure.com



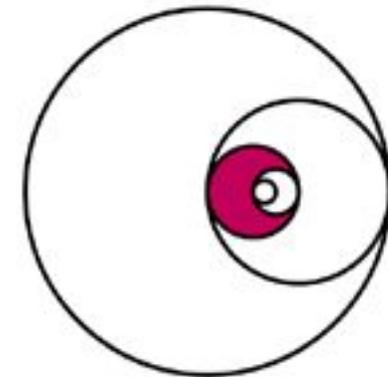
Advertising
Brand assets
Corporate identity
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eXchanging rooms

There are two schools of corporate design. Some agencies have a house style which they rework ad infinitum. The second group are the *anonymous* designers who create identities which are representative of the client's identity. The client can then embrace the visual 'personality' as their own, as it is their own. The staff love the ID because it tells them that they belong to an individual enterprise.

It is possible to make this whole process much more complex; this follows when the identity says more about the designer than it does about you...

The eXchange had implemented a City friendly logo prior to their IPO. This was a PR rush job and the logo had proved unsatisfactory and unpopular. I was asked to create a Global brand library which embraced the exchange itself, exweb, and moneyextra the B2C on-line service. This included designs for a series of banners to grace the new premises.



Advertising
Brand assets
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Environment

2000 CLIENT: the eXchange | moneyeXtra.
OBJECTIVE: To create a Global ID.
TASKS: ID concept, formats and signage.

eXacting standards

The word
according to
jackade.com



bringing the brands to book



exchange

holdings plc

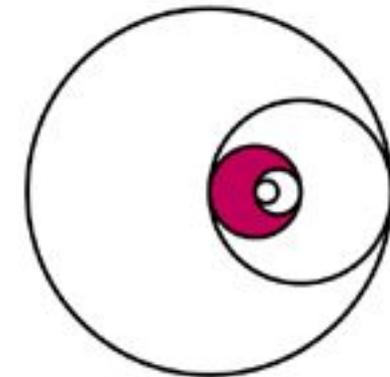
2000 CLIENT: the eXchange.
OBJECTIVE: ZIP disc corporate style file.
TASKS: Full control on all standard logo executions.
PHOTO: Library shot

2000

Pay-per money

The HOTEL Shop started in a bedroom. The business grew to £500K per month in 18 months and most of the business was paid-up by credit cards in advance - and the bookings were paid for 30 days after occupation! Think about the cash at bank position.

Due to sudden acquisition, my sunny doorknob would never see the light of day - maybe I should rephrase that?



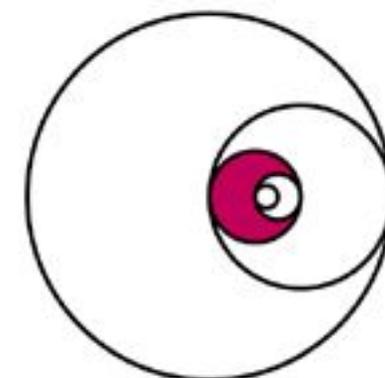
Advertising
Brand assets
Corporate identity
Digital Media
Environment

2000 CLIENT: The HOTEL shop.
OBJECTIVE: Lift identity in preparation for exploring M&A potential.
TASKS: Concept identity maintaining familiar colours.

24 Karat service

Some products just aren't suitable for selling on-line. Prawn sandwiches for example. Gerald Ratner once infamously compared prawn sandwiches to his family jewels :) in the same sentence. Jewellery is another doubtful on-line proposition. Precious and/or tactile objects are best suited to shops, markets and merchants. You have to see them and handle them, to appreciate them and to covet them.

I devised the name 247carat for an on-line jeweller. The international spelling is karat; so 247k.com was created. But you can't shore up a dodgy retail proposition with a great ID. So, Gemnet R.I.P..



Advertising
Brand assets
Corporate identity
Digital Media
Environment

2000

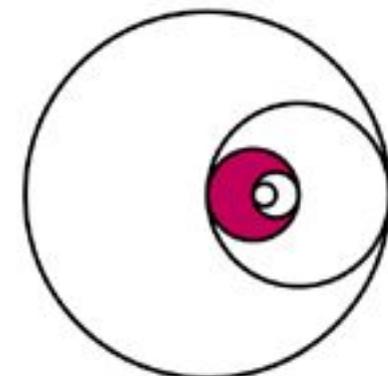
CLIENT: Gemnet.
OBJECTIVE: On-line ID.
TASKS: ID and icons.

A remarkable service

Take two chaps at BNP Paribas on six-figure salaries. They work with telephone numbers doing corporate takeovers. They specialise in the IT and telecommunication sector and are watching the Internet bubble grow through their office windows.

What do they do? They set up a tech. boutique offering corporate finance and M&A assistance.

The Archimedes 'e' was designed to represent evolution. I had an inkling that e-verything was a passing fad. Perhaps the most significant thing I did was to register nwcf.com for them. They weren't familiar with the relationship between long domain names and repetitive strain injury...



Advertising
Brand assets
Corporate identity
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Environment



WE M&AN BUSINESS



2000 CLIENT: New World Corporate Finance.
OBJECTIVE: Jumping on the Web bandwagon.
TASKS: ID, domain name registration, and positioning.
PHOTO: Image library

Drugs are wack

Deterrent yes. Didactic no. This campaign was designed to be produced as photocopied flyers. I intended to fax a copy to offices and to ask them to make just 100 copies and distribute them locally. Each office would then fax it on.



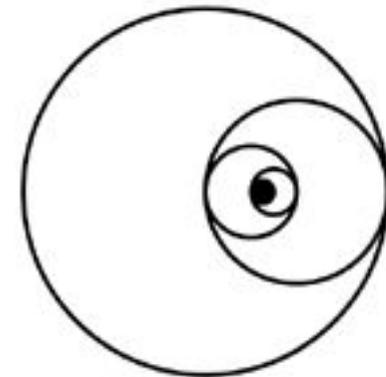
dr gs
u

Drop the drugs before they drop u



dr gs
n

Don't u get hooked



Advertising
Brand assets
Corporate identity
Digital Media
Environment

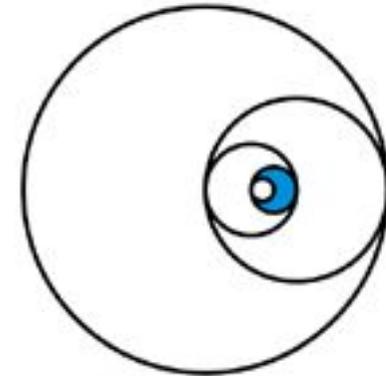
2001

CLIENT: In-house.
OBJECTIVE: Graphic images as message.
TASKS: Concept graphics and artwork.

Staying on course

You know all those extraneous bits of kit that you find on golf courses? Those ball cleaners are only the tip of the iceberg. Greenkeepers are part of a highly sophisticated business worth millions. As golf has grown in popularity, exposure and accessibility, so too has the market. The majority of these service brands you see in the UK are owned by one firm.

I was hired to streamline their stable of domain names and to investigate possible avenues for restructuring the group identity. At present most golfers are oblivious to these names as they play a course. The marketing intention was to raise the profile of these peripheral products and technologies, such that the golfers associate them with a better level of performance. And golfers are suckers for the latest gizmo that will add a few yards - it's handicap envy.



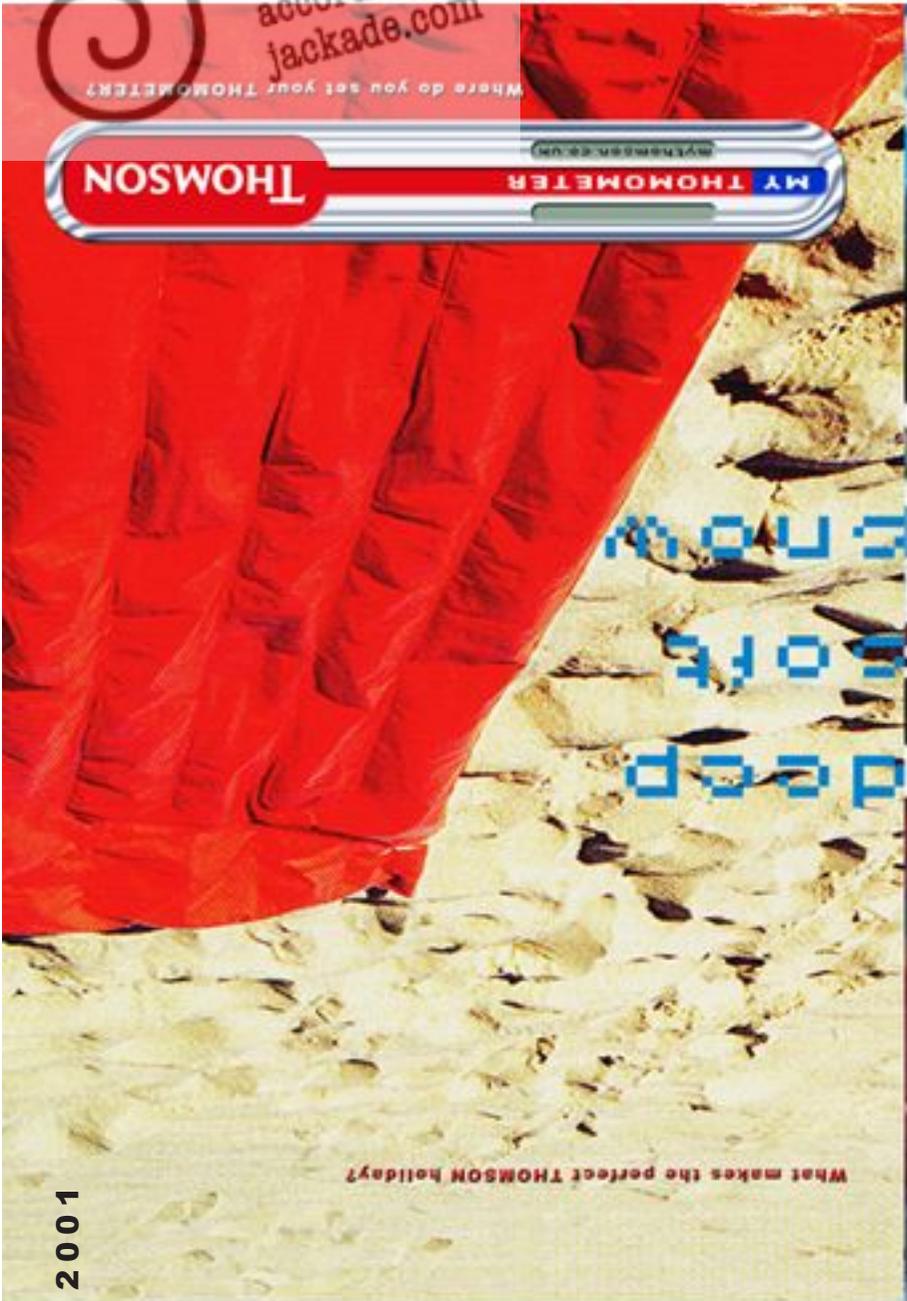
Advertising
Brand assets
Corporate identity
Digital Media
Environment



2001 CLIENT: Pareto.
OBJECTIVE: Evolve ID for group expansion.
TASKS: Concept IDs.

On-line travails

The word according to jackade.com
Where do you set your THOMOMETER?



hot
sandy
beaches

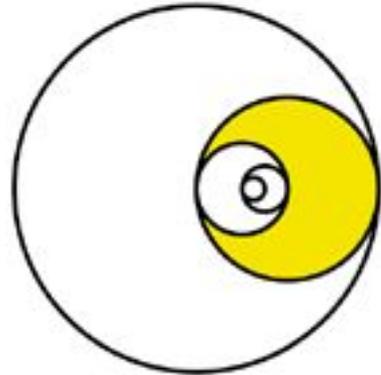
What makes the perfect THOMSON holiday?



What makes the perfect THOMSON holiday?



Where do you set your THOMOMETER?



- Advertising
- Brand assets
- Corporate identity
- Digital Media
- Environment

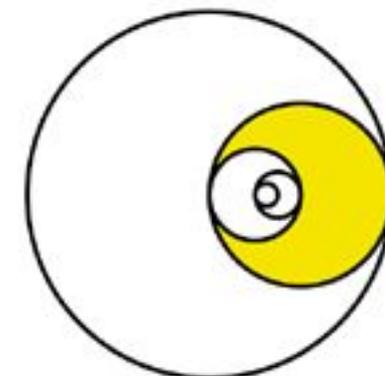
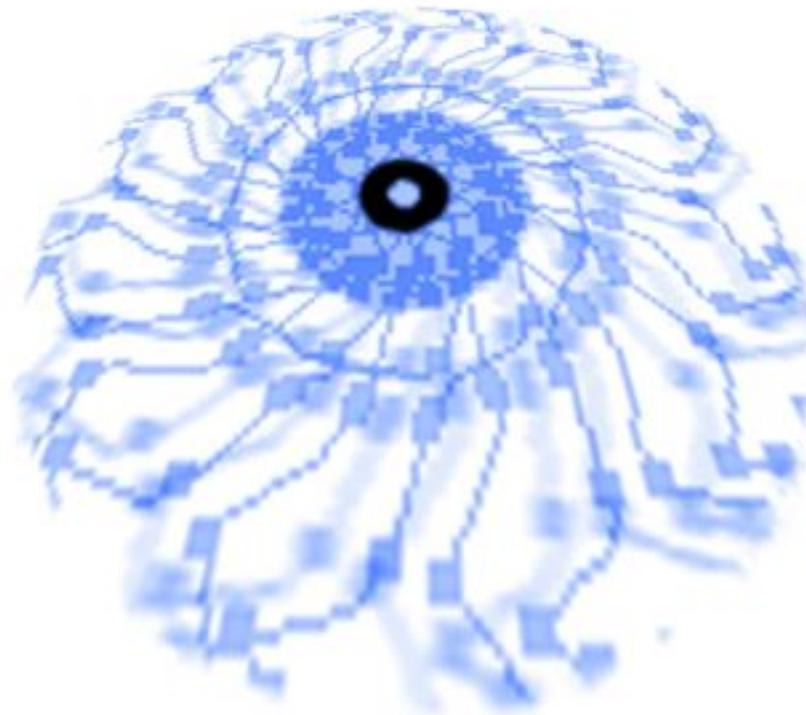
2001

CLIENT: THOMSON
OBJECTIVE: Shift from family to younger demographic for on-line customers..
TASKS: Digital campaign suitable for viral dissemination

See See TV

All advertising and marketing plays ultimately on anxiety. You can be slimmer, fitter, safer. But anxiety is a double-edged sword. Web cams are associated with voyeurs. With Web cams even your big brother can now play Big Brother. The internet has a seedy side which is extremely lucrative.

Guardian Eye was setup to exploit this new technology and the increasing anxiety of homeowners when it comes to security. You can put a sign on the gate "Beware of the Web", and burglars will think you've got an 'Eight Legged Freak' on the loose.



Advertising
Brand assets
Corporate identity
Digital Media
Environment

GuardianEye

Looking out for you and yours™

2001

CLIENT: Guardian Eye
OBJECTIVE: ID illustrating safety 'net'.
TASKS: CI, VI and VC.

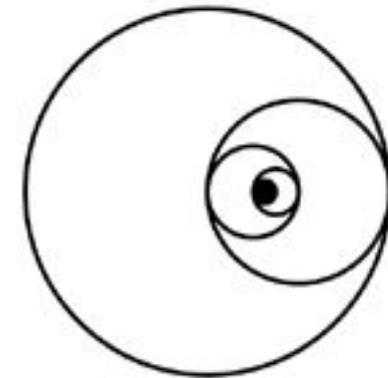
CARNELL Knowledge

CARNELL-Knowledge.com offered a domain name in the OGRI vein. CARNELL is a sister brand to Motorcycle City and their logo lacked clarity in print. Both firms sell volume on price point relying on the manufacturers to promote products and brand values. I sought to bring CARNELL closer to their target group - to get right under their skin.

The package of URL, refined logo and campaign was presented as a fait accompli. What did they say?

On yer bike mate!

Kin'ell. He takes his biking seriously.



Advertising
Brand assets
Corporate identity
Digital Media
Environment

So do we.

Your bike is your life.

Bikes are ours.

So what are you going to do?



We Excell Bikes™

2001 CLIENT: DIXON Motors.
OBJECTIVE: Shift from price drive to market leader.
TASKS: Identify memorable URL and outline campaign.
PHOTO: Found image

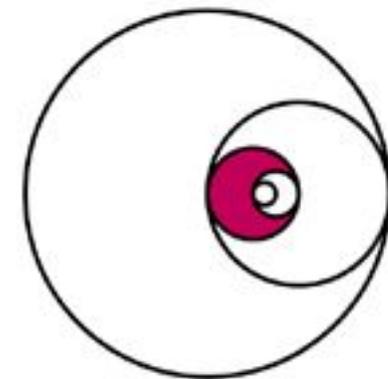
Bean there. Done that.

The UK tea rooms are an endangered species. So are the small coffee farmers. People may take their coffee more seriously, but the coffee industry is in serious difficulty. The global market is swamped with product, and there's still a lack of discrimination.

YEH YEH was conceived as an environment and ID specifically aimed at the under-18s. These guys and girls need somewhere to hang out, and coffee shops offer an alternative to sitting in pubs with a soft drink - or using dodgy Provelt cards ordered off the internet.

There's a whole Beat mentality to tap into and rework it for the 2000s.

2002 CLIENT: In-house 'mid-life crisis' project.
OBJECTIVE: Coffee bar cum departure lounge.
TASKS: ID and positioning.



Advertising
Brand assets
Corporate identity
Digital Media
Environment

yeh
yeh

< COFFEE LOUNGE >

It's your duty to wear your UT™

UT The word according to jaskado.com
UTiliti is one of those ideas that has a life of it's own. There is no apparent place for it [positioning] there is no apparent need for it [demand] but it will make very appealing apparel [clothes].

UTiliti



PITCH: Diesel S.p.a.
OBJECTIVE: Stand up in what you believe in™
TASKS: ID, product and retail environment.

2002

Brad's Spit

FITCH: Diesel S.p.a.

OBJECTIVE: Stand up in what you believe in™

TASKS: Spoof publicity

ILLUS.: Glenn Platt GRAFFITI TAG: Tom Platt

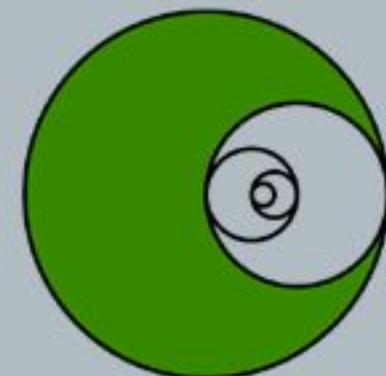
The word
according to
jackade.com

THE
STOP



Love and skate...

The word according to jackade.com



Advertising
Brand assets
Corporate identity
Digital Media
Environment

PITCH: 55DSL

OBJECTIVE: Integrated store and skate park.

TASKS: Preliminary concepts.

ILLUSTRATION: Glenn Platt



55dsl.com

55DSL

Someone will eventually put the skatepark and the shop together. It's a 2 + 2 = 5 synergy scenario.



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



I'm McKinsey



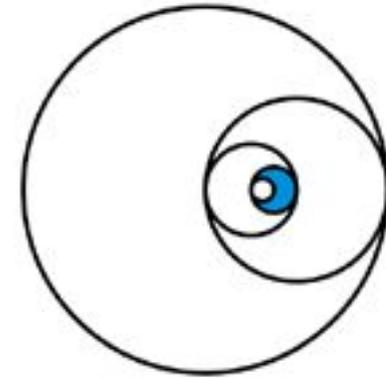
I'm McKinsey



I'm McKinsey



I'm McKinsey



Advertising
Brand assets
Corporate identity
Digital Media
Environment

CLIENT: McKinsey.
OBJECTIVE: Reworking the 'I'm Spartacus' theme for McKinsey.
TASKS: Signature ID, sloganeering. PHOTOS: Found images

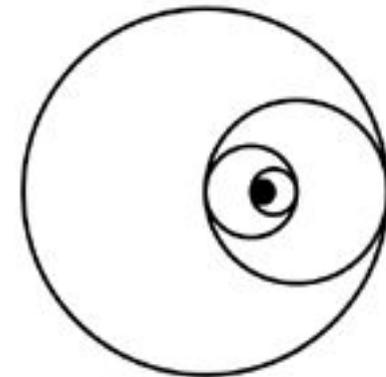
Appreciating assets™

PLAY MORE?

The word
according to
jackade.com

DON'T PIS2 ABOUT

WHAT ARE
YOU MISSING?



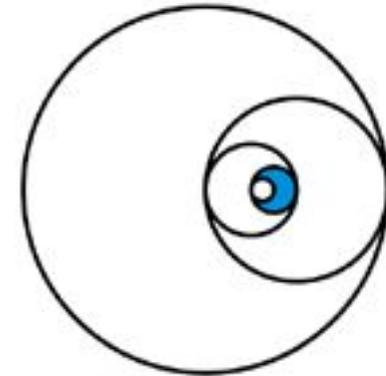
Advertising
Brand assets
Corporate identity
Digital Media
Environment

2002 PITCH: XBOX.
OBJECTIVE: To convey the superior performance
of the XBOX over its main rival cp. PLAY MORE.
TASKS: Slogan and copy.

The post-e postie

I got Allan Leighton's attention with my Postman Pat's van stamp. He responds: "Come the moment come the man."

Come again Allan?



Advertising
Brand assets
Corporate identity
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Environment

2002

PITCH: ROYAL MAIL.
OBJECTIVE: Consolidation on trust.
TASKS: ID and positioning document.

Now boarding

BA have just dropped altitude - out of the FTSE 100. After 9/11, research revealed that people had more confidence in British air crews than those of any other nation. That confidence doesn't seem to extend to British airlines per se.

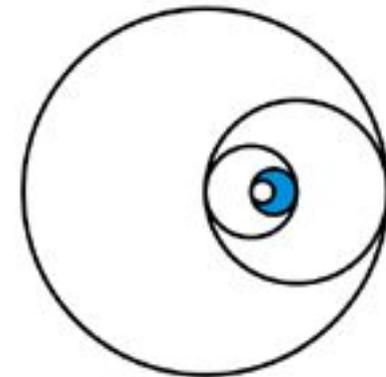
The odd thing from the design *you're as good as your last job* perspective is that ad agencies work on a contractual basis. So even when the client is struggling, they are obliged to work with the same agency that helped put them there. The people who helped them dig the hole will help to pull them out? I know, I don't get it either?

When you're in a hole, stop digging. Ring your lawyer and ask them to look for a loophole in your contract. Pronto.

No brief. No objective. No point?.

What did BA think? Martin George the Director of Corporate Development and Marketing simply said: "*Tremendous creativity, you have real ability.*"

That observation raises a question doesn't it?



Advertising
Brand assets
Corporate identity
Digital Media
Environment



2002

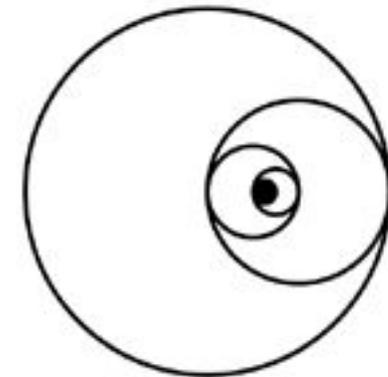
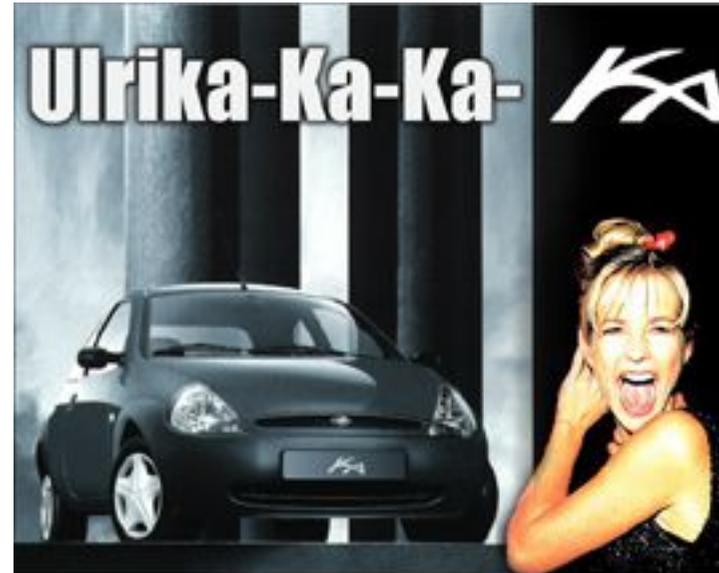
CLIENT: BA.
OBJECTIVE: Retro ID and promotion.
TASKS: ID, skateboard graphics.

Say when...

In the eyes of the non-creative, technology has blurred the line between the truly talented and the merely capable. The technician can produce digital illustrations of such quality that they appear to be well designed. This *perceived* competence reduces the quality of thinking, and erodes expectations; it's the old style over content debate.

I emphasised empathy, 'the power of subjective identification with another person during contact' right at the start of the document. Without a sense of contact, or humanity 'designs' are simply things which fill up the visual space around us; and it's quite damning to think that everything man-made around us is 'designed'. When *contact* is absent it confounds the opportunities to improve the quality of life, and maximise sales, through authentic communication.

There is no doubt that logic and reason have a huge part to play in the creative process, for without the application of logic and reason raw creativity is just chaos. But there are those few who don't need to actually take every single step; this heightened intuition is a distinct commercial advantage. Empathy allows such creative team members to offer insight and appreciation which are otherwise denied. And that's when: when you see it in action, when the hairs on your neck stand up on end, when you just know it's right; when they the customer know that you *get* them... and that's when you've got them;-)



Advertising
Brand assets
Corporate identity
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Environment

PITCH: FORD
OBJECTIVE: Fuel-injected personality.
TASKS: Stating the 'Bleedin' Obvious'?
PHOTOS: Ka | Ford: Ulrika | Found image