



Gregory Duke

Brand identity | Print

The enviously named Gregory Duke is as much a character as his identity. A ceramic artist and interior designer, the origin of inspiration for the sugar skull came from a tattoo. Hand drawn, customised and styled to suit, the curl of the quiff is made to match the man himself. The logotype features a MX.UK as part of it's marque - referencing the fusion of his Mexican heritage and English eccentricity.



Accouter 2

Layout | Print | Management

Featuring a complete overhaul behind the scenes with a new set of character styles and grids – the publication retains everything Accouter with a more comprehensive foundation. Working with copy writer Alix King and the client, the whole book was put together and sent to print within two weeks to unprecedented reception from the Accouter team.



Decoroom

Digital | Management

With a weight placed squarely on the imagery – a simple white border frames the site while an underlying, experimental grid based on sixths guides the positioning of the content. The site stands as the first design I've not coded myself.



Spencers New Forest

Brand identity | Print | Digital | Management

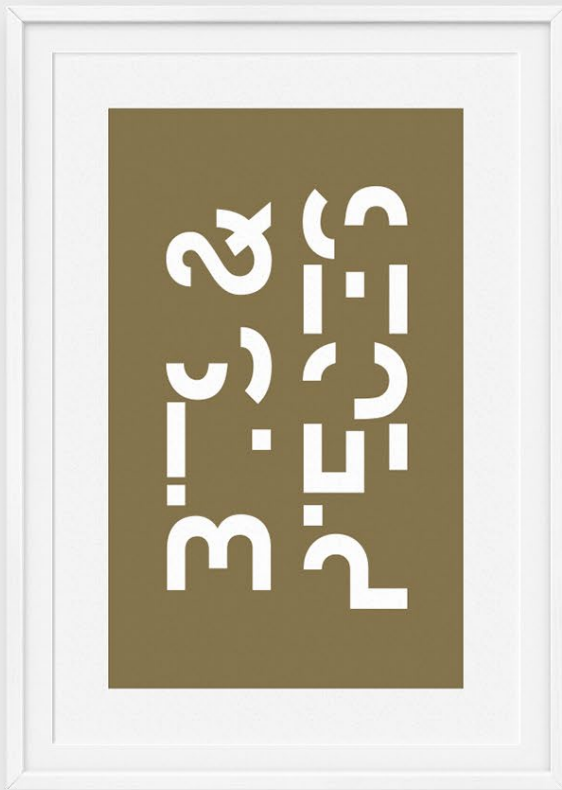
Pitching for the re-brand of Spencers, I redesigned and coined the idea of using the tree icon as a location pin for the brand. This led to the overhaul of all things print and digital, including a new office facade and interior that's caused an enviable stir throughout the other agents.



Little Brown

Design

In one year I've seen seven book covers go to print. Spearhead was my second and stands as one of my favourites for it's simple typographic play and willingness of the author to allow the title to be placed on it's side.



Typographic Rebus

Fun | Conceptual

Every designers mistress of ligatures and letter-forms, typographic rebus puzzles are a simple joy that rarely fades.

Id: Roman hanging punctuate the paragraph style along the baseline grid, convert to table cell and package the masters – read, spell check. **Ai:** Outline, expand object, align to pixel grid, compound the path and mask the mesh. **Ps:** Colour fill, smart object, transform to lens corrected colour profile, healing brush, clone stamp, refine edge – send to Lightroom. **Dw:** Torn apart responsive Bootstrap styles, tweak the java, tune the meta-tag, and transition to lazy load.

The Adobe Suite

Skills | Capability

I have a four button short-cut encoded into my left hand. Thank you Adobe. And yet despite this unfortunate habit of muscle memory – the vast majority of these programs can do remains unused. What soon becomes more evident is the appreciation of styles, trends – establishing their credibility and when designing, making, baking, dreaming you do so with good taste and judgement.

In the past two years I've become fascinated with the science behind design – how this field is viewed as a function by it's corporate benefactors while the designer themselves behaves closer to that of an artist than a mathematician. Yet there are numbers we obey, grids we follow, measurements we make and logic we preach. A foundation of rationale with a structure of craft.

Parent
—
Graphic
Designer
—
≤2015

Make Studio
—
Graphic
Designer
—
2011-2015

University
College
Falmouth
—
BA(Hons)
Graphic
Design
—
2004-2007

Parent has been an incredible dive head first into the world of print. Running BH Magazine and heading up the redesign and production of Accouter 2 has presented some great learning practices. Transforming local Dorset estate agents and London brands has meant I've been able to see the fruits of my labour in more than a digital format, which has been incredibly rewarding.

Chris Bainbridge, Director of Make Studio has been an incredible mentor and ally. Pushing the company to great heights I was able to learn a lot, while establishing a clear direction I wanted to pursue. Working with a huge range of clients, from local media agencies to Garmin and industrial giant ABB - my time there had been hugely rewarding.

Moving from a Foundation Art Diploma in the Bournemouth Institute. Falmouth taught excellent focus on the idea as well as unorthodox creative thinking. Graduated with a 2:1, a salty weathered complexion and a fondness of living near the coast, Cornwall has certainly left it's mark.

2007-2011

Jumping Jack Marketing (Closed)
—
Graphic Designer

2003-2004

Bournemouth Institute of Arts
—
Foundation Art Diploma

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“It is more
fun to talk
with someone
who doesn’t
use long,
difficult
words but
rather
short, easy
words like,
‘What about
lunch?’”

- A.A. Milne, Winnie-the-Pooh

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