



Celebrating **45**  
years of Graphic  
Design, featuring  
the selected  
words & work  
of **50** alumni,  
with a combined  
**1000** years  
worth of industry  
knowledge.



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# P

reston has been at the heart of Graphic Design education for well over 45 years. In September 1973, Preston Polytechnic welcomed its initial intake of students enrolled upon the UK's first ever full-time BA (Hons) Graphic Design course, with an industrial 'sandwich placement'. Although more commonplace today this unique opportunity to experience a period in industry as part of a course of study was groundbreaking, and proved to be a prescient concept.

This leading role that Preston has played has meant both reach and reputation within the industry have become second to none. Such initiative has long been recognised by design professionals and employers, both UK wide and increasingly worldwide, as being responsible for what sets Preston students apart. Providing a constant source from which to draw upon, the course has a reputation for continually producing a stream of high calibre, highly creative, industry ready graduates. The fifty profiles featured within this first volume, *Words of Wisdom*, provide a snapshot of what Preston alumni have gone on to achieve over the years. It is by no means exhaustive, but we do feel it will give the reader a fascinating insight into the scope and variety of areas into which a creative ideas based course can lead.

The raison d'être for producing a document of this nature is twofold. Firstly we wanted to take this opportunity to celebrate the success of our sandwich placement programme, and what it means to be a Preston Graphic Design student. Secondly we wanted to record, for posterity and in perpetuity, the accumulated wisdom, insights and work of our alumni, with the intention of informing and inspiring our current and future students.

1980—

1990



### Alan Herron

Graduated — 1980

After graduating, Alan worked at Allied International Designers in London moving on to Lloyd Northover, The Michael Peters Group and then David Davies Associates. He was instrumental in setting up Giant which worked on the philosophy of 'Have a laugh, do great work, make some money'. After 23 years in London, Alan moved back north to join The Chase Creative Consultants as Creative Director, working on the identity for Manx Telecom, the graphics at the National Football Museum Preston and The Faith Zone at the ill-fated Dome (nothing to do with Alan).

He was at The Chase for five years and then was offered the opportunity of joining True North as joint Creative Director. Alan has now set up his own consultancy – Alan Herron Stuff, 'producing great work for people who want me to produce it for them.'



### How and where did you secure your first job?

I had no job when I left college but decided that the only place for me was London. I was extremely persistent and annoying and bothered just about every design company in the south of England. Eventually I was offered a job at Allied International Designers. Sadly they are gone now but they were a great company.

### Do you think being a Preston student has benefited you in any way?

Of course. Bearing in mind that when I was there the facilities, accommodation and social side of things were Dickensian to say the least. I was also less than impressed with the town (as it was then) as it seemed very wet and dreary. However these shortcomings meant I had few distractions and worked my bollocks off.

The standard of teaching and ideas-led thinking was years ahead of its time. I also won a D&AD Student Award in the first ever D&AD student competition – I was really chuffed. The sandwich element of the course was a protected opportunity to sample work and London at first hand and set me up for my future career in that city.

### How has the industry changed over the years in your experience?

When I started there were no computers. When they arrived it meant to some extent that I had to relearn the means of production. Mind you I believe that the computer is only that, the means of production. First you have to have an idea. Which keyboard command do I press for that?

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

It's a cliché of course but they come from anywhere and everywhere, at any time, and of course in places where you least expect to find them. Mind you, computers are great for helping you to nick ideas. I get far more of a kick out of working in collaboration with people.

I particularly loved my time at Giant when we were four like-minded designers all striving for the same thing. I like to work with people – not always designers, but always people with enthusiasm and energy.

### What would you have done differently at university knowing what you know now?

I would have been more collaborative, however I'm not sure it is that easy at uni – it's quite difficult to mark. I would have set fire to less things. We spent hours setting fire to things with lighter fuel. I shouldn't really have got married in the second year. Whoops. I would have experimented more – when you are working it's much more difficult to do this.





**“I believe that the computer is only the means of production.”**

**What is the most unusual thing you have done in your career?**

I had to go to Kazakhstan to present some work to a one-armed oil baron. It was all done through an interpreter and was over in 35 minutes. They could have been telling him anything of course ‘...the effeminate boy from London with the funny haircut says you have very pretty eyes...’

Anyway it all went swimmingly but I had to stay there for a week because there were no frequent flights from Kazakhstan. Kazakhstan made Preston look like Vegas.”

**What do you look for in graduates and their portfolios?**

People who are different and who show evidence of experimentation. People who have a personality. People who make me laugh. People who don’t take life too seriously. People with intelligence. People who have energy. People who can have a conversation. People who design for people and not just their mates/other designers. People who are not obsessed with design. Simplicity.

**Any advice for students entering the industry?**

You need, of course, to be an excellent designer. You need to be willing to work your bollocks off for little reward, you also need to be extremely lucky. Also, to expand on my answer to the last question, please try and avoid being what I call ‘a smart-arsed designer’, it’s not all in-jokes about typefaces and ideas that need a 45 minute explanation for the viewer to get it. Keep it simple.

Oh, one last thing, if the only thing you can come up with for an idea is a cliché, don’t worry, don’t despair – just make absolutely sure that it’s the best produced, crafted, thought through cliché in the world. Nothing wrong with a cliché.



**Project**

Exhibition Branding

**Client**

Gustav Klimt at  
Tate Liverpool





### Jim Williams

Graduated—1982

After graduating Jim worked as a typographer in advertising, securing a job at Benton & Bowles Advertising. He then went on to work at Collett Dickenson Pearce under Len Cheeseman. He returned to general graphics working at The Chase for the first three and a half years of its history. Jim also enjoyed a long working relationship with The Creative Circle, London.

As well as teaching part-time at Staffordshire University, he is currently working closely with a small group of clients, including a letterpress greeting card company called Blush. In Spring 2012 Jim published 'Type Matters', a typography primer covering simple tips on typography published by Merrell Publishers.



#### How and where did you secure your first job?

My first job was at Benton & Bowles Advertising with Maggie Lewis who, at the time, was considered one of London's leading advertising typographers. I was very fortunate because I was offered the position four months before finishing my degree and, when I declined because I wanted to complete my degree, they agreed to hold the job open for me.

#### Do you think being a Preston student has benefited you?

Having a name like Preston behind me certainly helped in the first few years after graduating.

#### How has the industry changed over the years?

The core principles of an 'idea' and 'craft' haven't changed, but the march of technology has altered how we go about it and has presented designers with new opportunities.

#### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

I don't mind where an idea comes from, if I come up with it great, if someone else I'm working with comes up with a good idea, that's also great.

#### What's the best thing about your job?

Working with people I like and respect.

#### What's the most unusual thing you've done in your career?

Designing a range of domestic tableware.

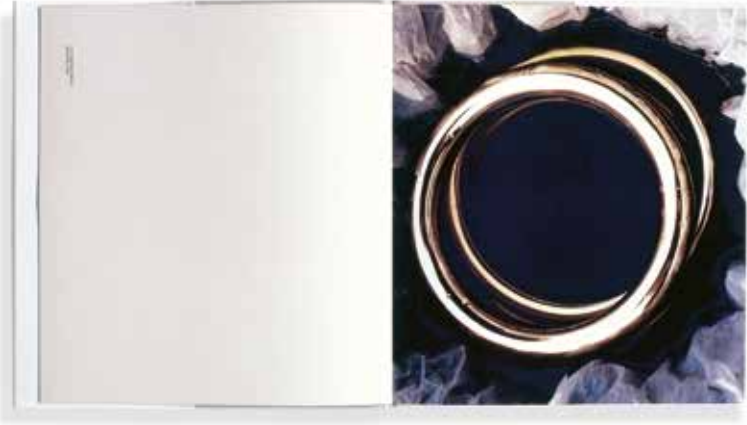
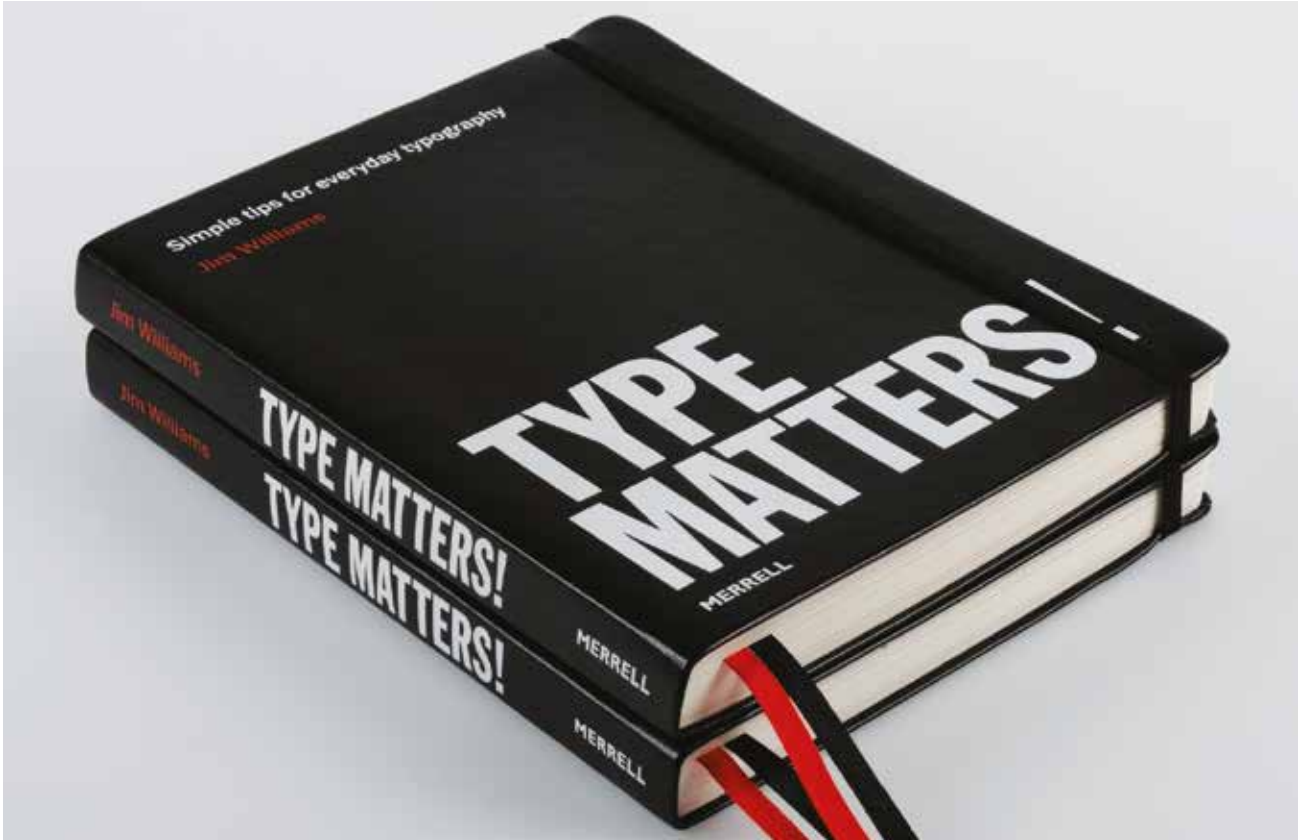
#### What do you look for in graduates and their portfolios?

Do they really care about what they do? Are they still keen to learn? Can you work with this person?

#### Any advice for students entering the industry?

Remain focused, enthusiastic and embrace typography – it can make the difference.

**“Having a name like Preston behind me certainly helped in the first few years after graduating.”**



←  
**Project**  
 Type Matters  
**Client**  
 Self-initiated project

↗  
**Project**  
 2000 Annual  
**Client**  
 Creative Circle



### Adrian Kilby

Graduated—1985

After graduating Adrian joined Michael Peters & Partners straight from Preston and worked on rebranding Top Shop. Over the next few years he worked at Bowes Darby Design Associates, set up The Chase London as Creative Director with Edwina Olins and finally in 1994 he flew solo, founding The Formation Creative Consultants Europe Ltd, which was instrumental in creating the Pret A Manger brand.



### How and where did you secure your first job?

I was offered a full time job during my placement at Michael Peters & Partners, which I accepted and took up once I graduated.

### Do you think being a Preston student has benefited you in any way?

Absolutely and for these three reasons.

1. The quality of the degree and the way it taught me to think.
2. The reputation the degree carried within the industry.
3. The fact that the placement was such a well organised part of the course with connections at all the top London agencies. I can directly attribute the start of my career to the four year sandwich course at Preston.

### How has the industry changed over the years in your experience?

More authoritative but less generous. More highly regarded but less extravagant. More challenging but less fun.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

They are a mixture of images, ideas and experiences I have stored in my subconscious that I then combine with a structured thought process and an ability to imagine in pictures and in three dimensions. I prefer to create alone and then share my ideas with my team.

### What would you have done differently at University knowing what you know now?

Nothing, strangely enough. I enjoyed every moment. I already had a strong self-discipline and work ethic which served me well through all four years of my degree. My six months in industry taught me shortcuts in technique but most importantly reinforced the importance of a good idea, and that even the most ambitious of concepts can be realised.

I also fell properly in love for the first time – so what's not to like! What it also clarified for me was the importance of being taught by 'relevant' tutors, i.e. those who still had a tangible connection with the industry. I have found through my own lecturing experience this is still very highly valued by the students.

### What's the best thing about your job?

Being my own boss and knowing I have the ability to draw something on a sheet of paper (old school I know!) be it a brand identity, restaurant design or hotel interior and have it realised into an actual physical presence on the high street.



Project  
Brand Identity  
Client  
Pret A Manger



**“Remember,  
the pencil is  
mightier than  
the mouse.”**

**What would you say has been the key to your success so far?**

Experience, risk taking and an authority that comes with being confident in one's ability and knowing the depth of one's own self motivation and resource. By running my own business I also believe that I share a genuine affinity with my clients, who entrust me with both their money and their vision to create, nurture and develop their fledgling concepts into robust, successful brands. This is reflected in the long term nature of my ongoing client relationships – some of which span over twenty years.

**What is the most unusual thing you have done in your career?**

The sublime: Parachuting out of an aeroplane with my entire staff, to celebrate our first birthday. The ridiculous: Dressing up as the Pied Piper (resplendent in tights and pointy hat) for a national press call in aid of a children's charity.

**What do you look for in graduates and their portfolios?**

Wit, inventiveness, and confidence. A unique or unusual way of thinking, attention to detail and the ability to self criticise. The rest – the technique, the spit and polish, can easily be taught. Oh, and £50 stuffed into the back pocket of their portfolio.

**Any advice for students entering the industry?**

Listen and learn, but be confident. Put yourself forward when opportunities present themselves. Operate just outside your comfort zone and be prepared to work incredibly hard. Remember, the pencil is still mightier than the mouse and everything starts with a great idea.

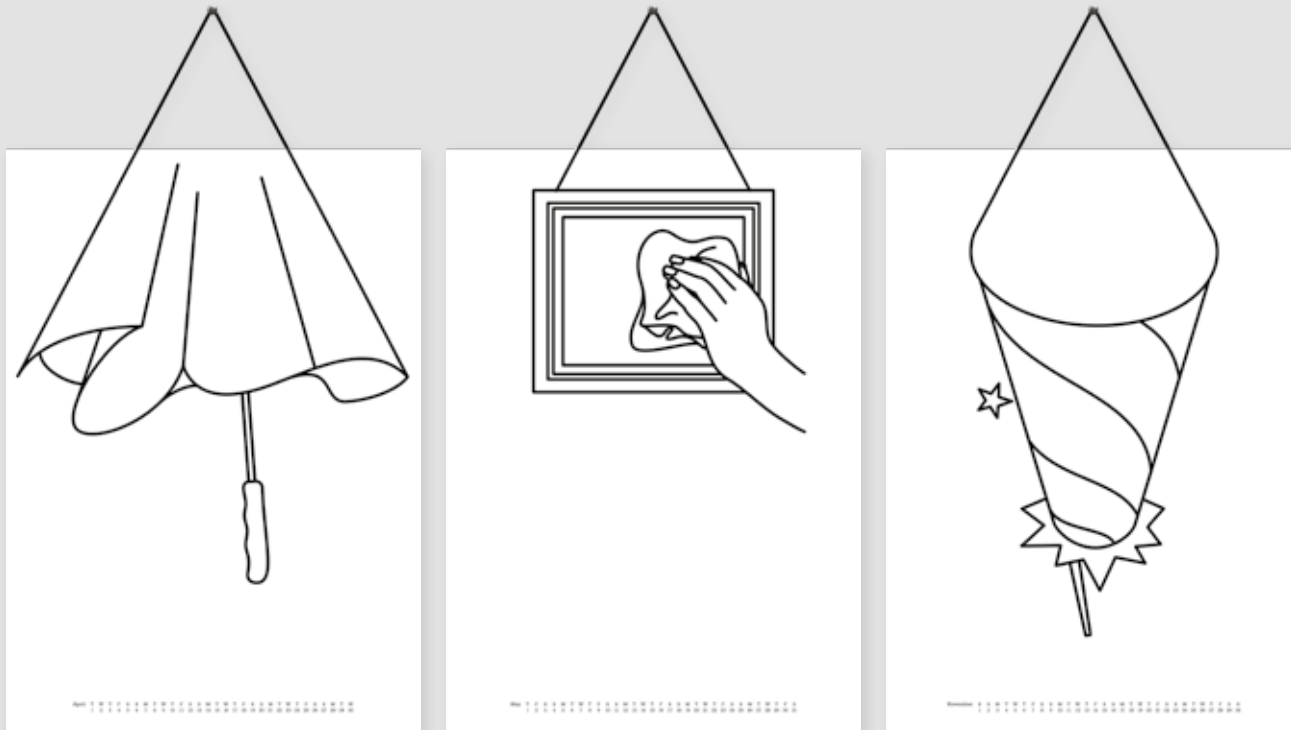


### Pete Richardson

Graduated—1985

Pete Richardson is currently a joint Creative Director at The Chase Creative Consultants, one of the most awarded design consultants in the UK. Pete took his first job in London at Peter Windett & Associates based in West London which specialised in premium packaging.

After five years Pete 'came back north' to The Chase where he still works today and runs a small, highly creative team of designers. During the past 25 years Pete has won over 20 international awards including D&AD, The Cannes Grand Prix and The New York Festivals.



### How and where did you secure your first job?

My very first job was collecting money for a paper round for the local newsagents. I got paid £4.25. I then worked in my friends vacuum repair shop in Birkenhead. I'm pretty handy with a Hoover Junior.

My first design job was at Peter Windett and Associates. Peter Windett was our external assessor at Preston Polytechnic and offered me a job. I was amazed to be offered a job without having had an interview. Working on high end brands like Crabtree & Evelyn, Glenmorangie Whisky and Hediard in Paris was enormously educational. Getting into the London 'scene' was also very important at that time.

### Do you think being a Preston student has benefited you in any way?

I hadn't planned on going to Preston. It was luck or fate depending on your view. When I reached the end of a two year foundation course I was asked which college I was going to apply to. Graduates these days seem so clued up and clear on their objectives, I just seemed to go with the flow.

I first applied to Norwich School of Art because I was going there on holiday. I failed to get in. I was then asked what my second choice was. I looked over at the list of colleges on the wall and saw Preston. 'Preston' I said. Off I went. It was one of the best decisions I'd ever made. It's a cliché but I wouldn't be where I am today without going there – sat on my backside in front of the telly writing this.

### How has the industry changed over the years in your experience?

From a purely commercial point of view it seems to have become tougher. Clients are more knowledgeable about the processes involved in design and desire clear commercial results. Nothing wrong with that but when I started in the '80s it felt like clients were a little more in awe of our industry and it was a great time. Of course the other great change is the digital revolution. I remember when a hard drive meant holidaying in Cornwall.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

This is going to sound arrogant. And I'm not. After 26 years of generating ideas, the thinking does come naturally, I should hope so! I do enjoy working with other good thinkers but equally happy thinking on my own.

### What would you have done differently at University knowing what you know now?

If I'd have studied marketing, business studies, economics, social history, commercial law, psychiatry and learnt Photoshop then I think I may have been a better designer.



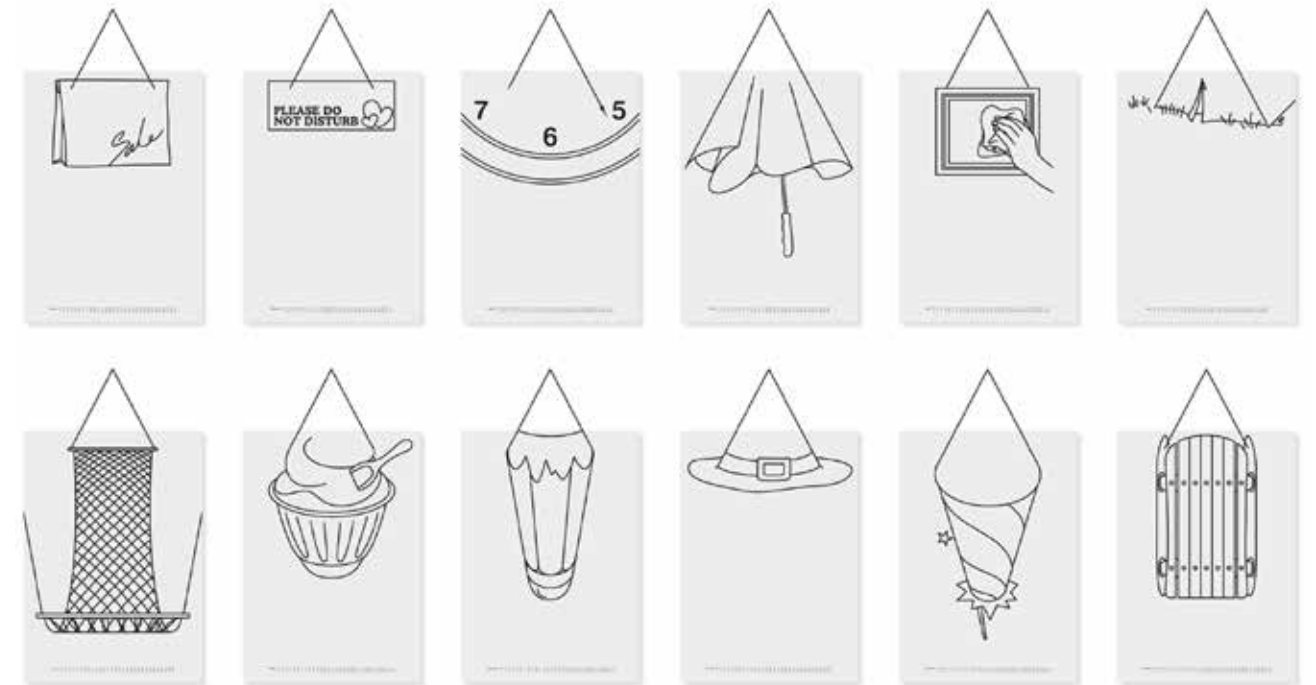
#### Project

Promotional Calendar

#### Client

The Chase

This picture is what you see when you find yourself walking through BBC Television Centre during the recording of 'Strictly Come Dancing' and you push open a door marked 'Not for broadcast' and walk inside. This picture is what I drew in the team-building workshop when they asked me how I saw the future of our company. This picture is 64 per cent sky, 33 per cent sand and 3 per cent built environment. This picture is what it was like when you told that joke the other night. This picture details the measures that will be taken to ensure a banking crisis on this scale can never happen again. This picture is why I love you. To walk from the front of this picture to the back of this picture would take about 25 minutes. This picture is what I heard when you said you were sorry for any distress caused and that naturally you take full responsibility. This picture is a difficult spot-the-ball competition. This picture is of Simon Cowell's life flashing in front of his eyes. Key words in an image library search for this picture might include landscape, barren, sand, empty, sign, cloud, dry, tracks, sky, existential. Key words least likely to result in this picture include Christmas, bouncy, loose, mélange, cosy, beef, nonchalant, cornflakes, splash, companionship. This picture was most likely taken on a Tuesday, possibly a Saturday. This picture reverberates. This picture is concerned more with the spaces between things than it is with the things themselves. This picture is very beautiful. If you took down every billboard advertisement in the world and replaced it with this picture it would take a while for people to notice. This picture is what I think of your customer service helpline. This picture is worth whatever someone is willing to pay for it. Frequently Asked Questions about this picture include: "What made you be a picture of that thing?"; "Where did you first get the idea to be a picture of that thing?"; and "Do you have any plans to be a picture of other things in the future?" The answers to the Frequently Asked Questions about this picture are not as frequent as the questions. I think I once went out with this picture. Someone somewhere thinks I am like this picture, which is a disturbing thought. This picture is what you see when you find yourself walking down a long carpeted corridor in Whitehall towards a door marked 'Big Society' and you push it open and walk inside. This picture would serve a useful function in the Oval Office, or on the walls of the staircase at 10 Downing Street. The place that this picture is a picture of is a real place that exists right now and probably looks very similar to the way it does in this picture. We could both go and stand in this picture if we wanted to. Which is to say, we could both go and stand in the place that this picture is a picture of. If we had been standing there at the time this picture was taken, it would be a different picture. Or possibly just the same picture with us in it. I spy with my little eye something in this picture beginning with 'S'. This picture is what I'm thinking about whenever you ask me what I'm thinking about. This picture is what my careers development officer saw in me. This picture is a machine for remembering itself. Two X-Factor judges were discussing this picture - I forget which ones - and the first one said, "Wow! This is one of the best pictures I have ever seen!" & started to cry. The second one said, "I like this picture but I don't like its choice of material. I would like to see more from this picture in next week's Beatles night!" This picture is art. This picture doesn't know much about you but it knows what it likes and it doesn't like you. This picture is of a woman in a red dress with a white umbrella running laughing across the sand and into a flock of startled seagulls, but without the startled seagulls, the white umbrella, the red dress and the laughing, running woman. This picture is of the centre ground in American politics. This picture confused me when it came out of the passport photo machine. This picture is of a characterful property in a beach location with plenty of off-street parking. Just beside the person who took this picture is a wooden sign with a camera symbol on it and text reading "Non-intrusive backdrop to overlaying type." This picture is of the losing entry in the 2015 Chelsea Flower Show. This picture contains a fencing arrangement which may be marking out a track of some sort. This picture wants to be your friend on Facebook. This picture is what you see when you fall asleep on the Piccadilly Line on the way home and wake up at the last stop and walk up the stairs and outside. This picture could not have been taken any other way. Somewhere to the right of this picture is where I think I dropped my watch. Who knows what's going on either side of this picture. I would guess it's around 11AM in this picture. This picture contains a sign that is too far away to read. The small building in this picture is where they keep the on/off switch for the Internet. None of us remember where we were when this picture was taken. This picture is your retirement gift after 40 years in service. This picture was taken during a rollover week. Do you have any wallpaper that matches this picture? I would like my hair cut in the style of this picture. The thing beginning with 'S' in this picture was 'sand'. This picture was taken a split second after the spaceship disappeared into the clouds. You really have to see this picture.



**What's the best thing about your job?**

The opportunity to potentially change and improve a business.

**What would you say has been the key to your success so far?**

Hard work, treating every job with same level of attention and always trying for the best solution possible.

**What is the most unusual thing you have done in your career?**

Going 36 hours without sleep to finish a print job for a corporate launch party then going to the launch party.

**What do you look for in graduates and their portfolios?**

Creativity, commitment and character.

**Any advice for students entering the industry?**

Consider all positions offered, don't be too selective. Any job is better than none. Experience is key. Have the best portfolio possible, full of ideas and immaculately crafted. Never give up. Be yourself.

←  
**Project**  
 1000 Words Mailer  
**Client**  
 Photographer  
 Paul Thompson

➔  
**Project**  
 Promotional Calendar  
**Client**  
 The Chase



**Where do you get your ideas from?**

It sounds like a cliché but they are always there in front of you. Get to know the problem and the solution will reveal itself, often when you least expect it.

**What do you find most challenging about your job?**

I find life challenging, not just my job. I simplify things in a variety of ways to get through. It's also my philosophy to graphic design. Complex problem = simple solution.

**Do you prefer collaboration or thinking alone?**

I prefer to come up with the idea alone and then art direct the rest. Working with people you trust and respect helps. As long as they maintain the integrity of the idea I'm happy to let them add things to the project.

On another note, I can't use a computer to put ideas and artwork together, so I continually work with other designers and students of design to help me out. Is that collaboration or incompetence?

**What are the best and worst things about lecturing?**

Students.

**What's the most unusual thing you have done in your career?**

Sparred with Joe Calzaghe and danced with Bianca Jagger.

**What's been the key to your success so far?**

Fast hands and faster feet.

**Any advice for students entering the industry?**

Don't worry. Good students will always get jobs. Work hard, put into practice the skills you have gained at college. Cream will always rise to the top.



← →  
 Project  
 Nutters branding  
 Client  
 Nutters of Savile Row





### Jules Akel

Graduated—1986

Jules now runs his independent design studio from the old church of Glenlochsie, Dalwhinnie, the highest village in the Highlands of Scotland. Servicing clients in London, Marlborough, Cambridge, Taunton, Edinburgh and Inverness amongst others. Although he has kindly agreed to answer our Words of Wisdom Q&A here, he would much prefer to show his work properly in front of the fire over some tea and toast, and a wee dram.



### How and where did you secure your first job?

At the beginning of the summer after I left the Avenham Foundation Course, my father said that I have to go out and get a job. So I got a copy of the Creative Handbook and started at A. I got a job at a company called Wings. I did the same at the beginning of the next summer. I got a job at Basten Brewer and Andrews in Covent Garden. They employed me for every summer until I graduated. After that I got my first job with one of the companies that had given me a place during the Sandwich – Bass Riley in Chelsea.

### Do you think being a Preston student has benefited you in any way?

It certainly helped me get my summer jobs and my first job.

### How has the industry changed over the years in your experience?

It isn't an industry. Industries have huge steaming heavy machinery and are populated by men in overalls. We are a profession. Anyway, I don't think it has really. It is still about telling your client's story to their different audiences. It is still about seducing people to do things they might not have thought about doing. It is still about enhancing a client's reputation. It is still about helping the client to organise their marketing tactics.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

I get all my ideas from meeting the client in their business. By talking, listening, looking and understanding, it is not hard to come away with a clear idea of what needs to be achieved.

### What would you have done differently at University knowing what you know now?

Saying, 'nothing', sounds a bit arrogant. But I look back with tremendous joy at the five years I spent on the Foundation Course and on the BA (Hons) course. All I can remember is the excitement of designing wonderful things with talented tutors.

### What's the best thing about your job?

It is what I would do even if I didn't have to earn any money. I hope I never have to retire. I love the business of communicating through my art.

### What would you say has been the key to your success so far?

I love my clients and what they do. I always try to be generous to them with ideas. I send them bottles of Dalwhinnie whisky and boxes of chocolates. I hope that I am known as a thoughtful designer, who takes pleasure in the entire process. That would include research, copywriting, photography, packaging, paper, illustration, typography, print, web, film, whatever is needed to complete the job.

### What is the most unusual thing you have done in your career?

When I graduated I asked for a four-day a week job. Since then, I have only ever worked three or four days a week. You don't meet many designers who do that (Matthew 6:33, 34).

### Any advice for students entering the industry?

Continue to learn.



#### Project

Logo

#### Client

Nathan Shepherd



#### Project

Test match tickets

#### Client

Lord's



### Eric Tilley

Graduated—1988

Eric has worked at a number of nationally and internationally renowned design consultancies, mostly in the identity and branding sector. ‘If I’m not following identity guidelines, I’m creating them,’ he says. This may appear restrictive, though has been anything but – the range of disciplines he has worked across covers everything from book design, packaging, TV and radio commercials, to corporate literature, exhibitions and web design.

Eric now runs his own practice, Tilley and Associates. He works with a number of design practitioners for a diverse range of clients, large and small and also lectures in Visual Communication at the University of Derby. He is passionate about typography and believes that every problem can be solved in this way.



\*Eric pictured with Lemmy from Motörhead



### How and where did you secure your first job?

I already had a job lined up for me in London (from my work placement the previous year), but I didn’t want to go back there. So I went to see the ad agency J Walter Thompson in Manchester after graduating – my first ‘interview’. When they asked me if I wanted to go into advertising or design, I said the latter and they suggested I went downstairs to see a new company Sampson Tyrrell (now part of The Brand Union) – a large London consultancy in the process of opening a Manchester office. I literally walked straight into my first job!

I realise I was very lucky. It was great to be working for a high profile London consultancy, but based in Manchester. Not only that, but Sampson Tyrrell Manchester was created by a ‘break-away’ from The Chase, so to be working with such talented designers as Bryn Jones and Jim Williams was a double bonus!

### Do you think being a Preston student has benefited you in any way?

Yes. Ideas are paramount. The structure of the course and quality of the teaching played a significant role on my design thinking and future career. The fact that it provided a six month industrial placement brought a more professional edge to all of us, which I believe made us more employable after graduating.

### How has the industry changed over the years in your experience?

Significantly. The introduction of the Mac was a seismic shift, so I have seen (and been part of) the change to digital. Development of the internet has also created more opportunities for designers. The design industry has expanded enormously – there are more agencies and consultancies, so competition for the work has increased greatly. It has always been competitive, but now even more so.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

I prefer to think alone initially, then share my ideas with other designers and colleagues. That’s when the magic starts – ideas are developed and other concepts come out of the blue.

### What would you have done differently at University knowing what you know now?

I would have experimented a lot more – got mucky with lots of different media, materials and processes. Some of the most creative or challenging work you produce never sees the light of day because clients often choose the ‘safe’ option. That’s why college should be an opportunity for more risk taking with your design work. Learn the rules, and break them – but with a sound rationale.

### What would you say has been the key to your success so far?

I genuinely enjoy what I do. When it all comes together and does the job it’s magic – even better when the client gives you a pat on the back, more work and a recommendation to someone else.

### What do you look for in graduates and their portfolios?

Passion, imagination, creativity and craftsmanship.



#### Project

Type Design

#### Client

Manchester City Council



#### Project

Logo

#### Client

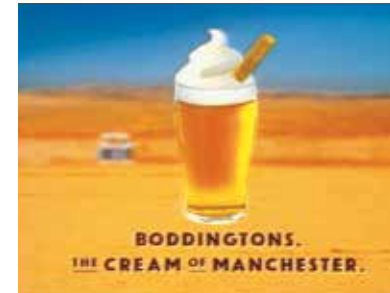
The Bridgewater Hall



### Simon Robinson

Graduated—1988

After graduating Simon started out as an Art Director at ad agency Bartle Bogle & Hegarty alongside his copywriting partner Jo Moore (also ex-Preston). Here they worked on some of the most iconic ads of the late 80's and early 90's including the Levi's and Boddingtons 'Cream of Manchester' campaigns. Ten years later they joined WCRS as a creative team and are still going strong.



### How and where did you secure your first job?

Along with my creative partner Jo we left Preston with our book of advertising ideas. We darkened the door of many of London's ad agencies, managed to do a few placements, before we got to show (Sir) John Hegarty our work. "Write me some radio ads and come back in a couple of weeks" he said.

A couple of weeks later we returned and he claimed he couldn't remember asking us to write any radio ads... but did we want to start work on Monday?

### Do you think being a Preston student has benefited you in any way?

At the time we were there, Preston was the only college that really understood the importance of the idea. Ideas were what mattered then and to be honest that's still what matters now.

### How has the industry changed over the years in your experience?

1. The advent of digital.
2. I used to have a nice little office that I shared with Jo. It had access to a balcony and some tomato plants. Now I work in a call centre with my laptop balanced precariously on a pile of books to prevent me getting backache.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Ideas come from absolutely anywhere. The worst place to find them is at my desk. Sometimes thinking alone works, other times you need to collaborate... there's no clear winner.

### What would you have done differently at University knowing what you know now?

I wouldn't have stayed up all night doing that hand drawn typography project Alan Livingston set us.

### What's the best thing about your job?

I love the feeling of being on a shoot with a big crew, a big cast, in the middle of nowhere... and thinking "this is all because of a stupid little idea we wrote down on a piece of paper".

### What would you say has been the key to your success so far?

1. Perseverance.
2. Being likeable enough that when they have to get rid of anyone they choose someone else.

### What is the most unusual thing you have done in your career?

Sat in on a liposuction operation.

### What do you look for in graduates and their portfolios?

Smart, original thinking.

### Any advice for students entering the industry?

Advertising agencies have plenty of people who can do the expected. You've got to do the unexpected.



**Project**  
Washroom Advert  
**Client**  
Levi's



**Project**  
Runner Advert  
**Client**  
Boddingtons



### Adrian Moat

Graduated—1989

A Geordie by birth, Adrian now resides in Camden Town where he can be found riding his bicycle relentlessly around Regents Park, in his floating office on a 70ft narrow boat next to London Zoo or in some corner of the world shooting his latest exploit. His filmmaking career began during his placement in the working arena of design for television.

He made his first short film 'Pase Adelante', a ten-minute study of the Maya. The film was quickly picked up by the BBC and screened on BBC 2 in 1992 and at 26 years of age Adrian was signed to Ridley Scott's production company in London where he has directed a plethora of international work, his clients include BMW, Speedo, Guinness, Unicef, BBC, UBS, Lee Jeans, Allianz, Renault, Toyota, The Times, NHS, The U.A.E. Armed Forces, Rolex... the list goes on.



### How and where did you secure your first job?

From a red phone box outside the office of 'English Markell Pockett' on Kingly Street in Soho. I got an interview there and then, and I walked across the street and did my placement with them (and shared the same jacket with my old mate Pero Trivunovic who wore it for his interview the same day at 'Lambie Nairn').

### Do you think being a Preston student has benefited you in any way?

The whole placement idea was very attractive to me along with the recent history of the course; students were getting on from Preston and doing great things. It seemed to me more vocational and more flexible than comparative courses. The idea driven perspective at Preston, and the diversity of ways we were asked to express ourselves, allowed me to breathe and eventually discover a whole other medium in film.

### Your career path moved into film quite early.

#### Was that a conscious decision and could you tell us a little about that?

There was a point where I found myself in the darkroom for most of my time, and rather than doing corporate identities or highly crafted kerning of letters, I was making pictures for my projects or making pictures for other students projects. There were a couple of guys in the year above who were doing really cool stuff with animations and Rota scoping and making things move. I was attracted to that.

So when I went for my placement I went for one of those 'designer-directors' type of companies. They were designers but using the moving image, doing title sequences and maps and all sorts of things with the very beginnings of CGI, even shooting their own stuff. During my time there I bought my first movie camera, a Braun Nizo 6080 with a nice 11 to 1 lens, and I was off to Guatemala where I shot my first film. That was it. I was hooked.

### How has the film industry changed over the years in your experience?

In so many exciting ways, with technological developments, the speed at which we can operate these days is so much faster. It is currently an amazing time now, the film industry is buzzing and everything is possible and everyone is connected. Nowadays there are often many more players and processes that just didn't exist when I started shooting, and that the craft of making the commercial was left to the agency creatives and the director to a large degree.

You have to be a good manager and feed off the tsunami of information that now comes at you. You have to incorporate the values that everyone wants, from health and safety to research groups and client whims, but you make sure you hold onto the idea. I used to get a call to go round to an agency for a meeting about a script. They would send it round, and I'd read it. If the meeting went well I would get the job and we'd be shooting. Now most of my meetings are on conference calls with as many as 12 people on the line on various continents, then I write a treatment and pull together a pitch.

**Where do you get your inspiration from? How important is collaboration in the film making process?**

God knows where my inspiration comes from? Sometimes on my bike, often in my office, often as a gift through conversation, meetings or circumstance, even from my kids. They are particularly astute when commenting on casting sessions. One of the great things about directing is that a big aspect of your role is in managing various creative departments; writing, editing, lighting, production design, fashion/wardrobe, model making, CGI, etc.

I like to think that I will be inspired by the heads of all these departments during the process of making a film. Collaboration starts off small at the start of a project with just you and your producer or your writer, and then slowly gathers... until when you shoot you might be collaborating with 200 people or more.

**Would you have done anything differently at University?**

I would have made a film about flamenco, a love story with a tragic and violent twist of family, civil conflict and honour, set in Preston on the banks of the canal circa 1860, shot for nowt with all the characters that were there with me back then, their high spirits and gusto for life.

**What's the best thing about your job?**

Everything really! But the best is the momentum of being on a project. From the first script ideas, to the build up, to the location scouting and the initial shoot.

All the preparation and creation, the shoot itself and getting the job done, to the final exasperating truth of what you have done in the editing room. It's a fantastic process involving so many inspiring people in which every step needs nurturing all the way to the end.

**What would you say has been the key to your success so far?**

Raw enthusiasm mostly and the ability to question everything? I think to be a really good director you have to find a knack to inspire people to do things.

You have a whole team working with you on many levels and it is up to you to set the energy for the job. I have a good energy on set, and always set the best example possible for the job at hand.



←  
Project  
Skydiver Advert  
Client  
Pirelli

**“The idea driven perspective at Preston, and the diversity of ways we were asked to express ourselves, allowed me to breathe and eventually discover a whole other medium in film.”**

**What is the most unusual thing you have done in your career?**

Many naked things, I have been naked in many unusual places both professionally and unprofessionally. But I guess that's not unusual when you consider the wild partying reputation we had as students back in Preston in 1988.

My job takes me to so many interesting places and puts me into circumstances and gets me into so many unusual situations.

**What is it like working out of an office on a barge in Camden?**

It's hell in here, when I'm here I'm just working to get out on the next project. I think that's why I couldn't be a graphic designer; I just couldn't sit still for long enough. No but really it's very nice as you might imagine, a great place to think and read, research, draw, write, meet, make music, edit films, watch movies, drink, eat cheese and be merry.

**What advice would you give to our students?**

Number one, you need to love what you do! The thing is that you are at the beginning and that is the best place to be. There is no better time than now to really express yourself freely before the world of commerce and work comes knocking. It's all about ideas and finding your way to fit in and do your thing. When you go for a job, give it your all and make yourself indispensable so when it comes time for you to leave, they need you.

I work on a project-by-project basis so the big deal is... I don't just get my projects I have to pitch for them like anyone else. Things have not changed for me since the red phone box and my first interview for a job, every pitch for a project is often its biggest undertaking, and we don't win half of what we dream up. So if you believe in yourself and are up for hard graft maybe you will be the one I lose my next pitch to!



### Janet Edwards

Graduated—1989

After graduating Janet started her career at The Chase Creative Consultants spending almost 10 years there. She then moved on to become a Creative Director at The Partners for a further seven years. After a brief stint freelancing she is now Design Director at Frank, Bright & Abel where she works in the branding team.



UNDERSTANDING  
SLAVERY

### How and where did you secure your first job?

Companies like The Chase and The Partners had only just started when I was studying at Preston, and the design magazines always featured their work. Great ideas that made you smile and wish you'd thought of them. If you asked me where I'd like to work I'd have mentioned those two places, but never really thought I would.

After doing a six month placement in London I thought that's where I wanted to work. But Ben Casey came to our degree show, and afterwards in the pub I managed to persuade him to interview me. I didn't realise there was actually a job going. I come from Manchester so stopped off for a few days for an interview, then headed down to London.

A few weeks later, while I was still looking for work, Ben called and said "do you want this job then?" I headed straight back up to Manchester and stayed there for 10 years.

### Do you think being a Preston student has benefited you in any way?

I think the way the years mixed and helped each other out at Preston was really good. I knew lots of people in the years above and the years below, and once you're out in the real world you realise that the Preston network is really strong. Many of my friends today were made over 20 years ago at Preston.

Doing a six month placement as part of the course was really good too – it gave you a real insight to working life so it wasn't such a shock when you started work. But the biggest benefit was a way of thinking.

Having an idea, or reason, behind everything you do and design. That's been important at all the places I've worked. But something I didn't appreciate when I was a student is how important it is to be able to explain an idea to a client. And if you've got an idea and clear reasons why you've done something it really helps.

**“Once you're out in the real world you realise that the Preston network is really strong.”**



### How has the industry changed over the years in your experience?

Well we didn't have computers when I started work... that's made everything speed up because something can look very finished very quickly. It's important not to skip the 'thinking' time. Graduates do placements now. That didn't really happen when I left, it was either a job or no job. Though it might seem tough at times it is a really good way of experiencing different companies and meeting people.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Ideas really do come from anywhere, but you need to have new, fresh influences all the time. I don't think you ever switch off. I still remember the one week projects in the first year at Preston. We had a whole week to think of one idea. And it seemed such hard work.

Now you'd be expected to come up with half a dozen ideas in an afternoon. Sometimes if I'm struggling I force myself to come up with 10 ideas. I don't always get to 10. Some are really obvious. And some of them are rubbish. But you usually end up with more than one idea that you're not too embarrassed to show anyone. And often you end up thinking in a different direction.

We typically generate ideas in lots of different ways. Group brainstorms. Some thinking time on your own. Sometimes more of a discussion bouncing ideas around. Over time you get a sense of the best way to approach a problem, or who around you might be good to get involved.

### What would you have done differently at University knowing what you know now?

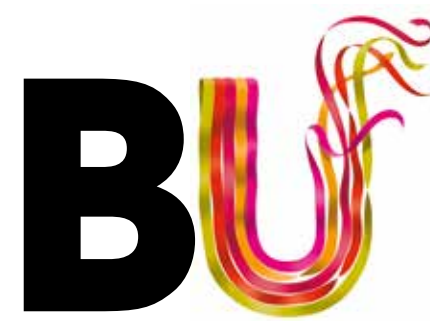
Taken time to explore more, and enjoy the creative process. You don't appreciate the time you have to think about things. It's much more time pressured in the real world. Taken more advantage of the facilities, photographic printing, letterpress.

### What's the best thing about your job?

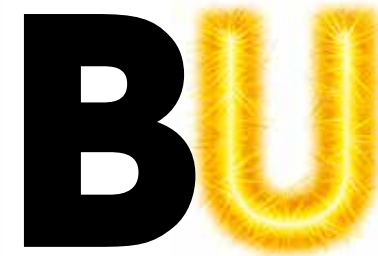
The variety. I do similar things for very different clients. You get to know about lots of different types of businesses and organisations, and get to work with lots of interesting people. It's true that no two days are the same. Also design agencies are usually quite interesting places to work, busy and high pressured, but not formal. You continue to learn from the people you work with.

### What would you say has been the key to your success so far?

Working hard to understand problems. Listening. Being able to explain your idea. Knowing when to defend your idea and follow it through and when to compromise.



**Bournemouth  
University**



**Bournemouth  
University**



**Bournemouth  
University**



**Bournemouth  
University**



**Bournemouth  
University**



**Bournemouth  
University**

**What is the most unusual thing you have done in your career?**

The most interesting things are usually the things that take you out of your normal routine. I spent a day traveling round with an AA man to help inform me on how to redesign his uniform. Going out with workmen digging holes in a road to better understand a client's business.

**What do you look for in graduates and their portfolios?**

An idea that has legs and can be applied appropriately across different applications, not one idea relentlessly applied. Enthusiasm, interest, willingness to get stuck in and help out.

**Any advice for students entering the industry?**

Work placements are a really good way of gaining experience and working out what you want to do. And making contacts. It's still a relatively small industry and lots of people know each other.

←  
**Project**  
'Urban Animals'  
Exhibition Poster

**Client**  
Association of  
Photographers

↗  
**Project**  
Brand Identity  
**Client**  
Bournemouth  
University





### Robbie Laughton

Graduated—1989

Robbie is one of the three founders of Calling Brands (formally Dave). He helped launch The Carphone Warehouse's landline offer TalkTalk, developing CPW's retail communication throughout 350 UK stores. Robbie led the re-branding programme for Energis and led the engagement team in the merger with Cable and Wireless. He also created a new way for First Direct to talk to existing and potential customers.

Prior to Dave, Robbie was Executive Creative Director at Wolff Olins where for 10 years he led many award winning projects for clients, including the brand creation of Orange, Go Airways, Channel 5 and the re-launch of Egg. Robbie created the name and position for 3 Telecommunications and a global advertising strategy and campaign for PWC.



### How and where did you secure your first job?

Force Design at a time when you got an interview by meeting people in the White Horse near Carnaby St. We did album covers and trendy stuff until it went down in the first of three recessions I've worked through. Then went back to Fitch where I did my placement.

### Did you do a placement year? If so how was it?

Fitch in Soho Sq. Great time. Learnt loads. Drank loads. Got paid shit loads. Spent loads. Got laid loads. Fantastic time.

### What or who inspires you?

Back in the late 80's I suppose Neville Brody and Peter Saville were inspirational. We all copied them as much as our clients would let us!

And of course Why Not Associates? and later, Tomato. Now, it's all about keeping your eyes open constantly, observing and taking things in.

### Do you think being a Preston student has benefited you in any way?

Preston had a huge network. It was one of the strongest courses at the time, and the only sandwich course.

### Looking back, is there anything you'd have done differently at University?

Not really. Pushed it to the max at college re: going out. That worked for you, especially in London when you met people who might employ you. You are there to explore life and to push yourself. Work hard, play harder.

### How do you generate ideas? Is it collaborative or do you prefer thinking alone?

A process really but quite subconscious... when you think about it these are the steps: LEARN. THINK. FORGET. EUREKA! DEVELOP. SELL. When you relax after thinking about something, the ideas flow.

Designers and especially students don't do enough learning before turning on the Mac. And thinking should be done away from any applications. Using someone to bounce ideas off is great at the right time. No point trying to think of ideas before you've all done your homework.

Many creatives don't realise they've got a great idea – or what one is. To be able to spot one when you see one is the key!

### You are the founder and Creative Director of Calling Brands. How's it going?

Enjoying it as much as the first year we set up. Tough year but makes you focused and sharp. No bullshit and no fluff.


 orange™

**“I stripped naked and walked through the D&AD awards, but then realised halfway through that I was in a Free Masons bash.”**



**What would you say has been the key to your success so far?**

Being able to bring people with me, emotionally and mentally. If you can't then leadership is difficult.

**What does the Creative Director of Calling Brands do on a day to day basis? Do you find design time limited or are you still very much hands on?**

Hands on yes, but not a designer as such anymore. There are many better designers at Calling Brands. My role is to creatively lead teams by generating ideas and making sure the client gets the right answer. Calling Brands is much more than design. I have to lead the company, developing the culture and keeping creativity at the forefront of what we do.

**What's the most unusual thing you've ever done in your career?**

Presented at 10 Downing Street a few years ago when Blair was in office. Went on an absinthe binge with our Orange clients in Tel Aviv, ended up with the army searching the sea for my body. I'm a strong swimmer though. Another time, I stripped naked and walked through the D&AD awards, but then realised halfway through that I was in a Free Masons bash.

**What time do you start and finish on an average day?**

At work before 9 and out before 7 but I use the train to think. Also weekends are good to switch off and get a clear head. That allows me to think of things in my sleep! Seems to work... Someone up there feeds me the answers!

**Any advice for students entering the industry?**

Be enthusiastic and keep at it. It's tough. Work for peanuts to get in. Be clear about this, offer it blatantly. Companies will take you up – expenses paid for starters. If you don't want to work in the industry do something else now.

←

**Project**  
Branding & Advertising  
**Client**  
Orange

1990—

2000



## David Baird

Graduated—1990

David considers himself ‘a wandering Scotsman’. He started working at Williams & Phoa before moving into designing for fashion clients at Gary Rowland Associates, gaining valuable experience in art direction.

He then spent 12 years freelancing in London for a variety of small to medium sized consultancies – David Story at The BOX, Darryl Ireland at The Foundry, John Michael Design, Fine White Line, Identica, Tango, Sieglelegale, Bear, Curious, Next Big Thing, European Marketing Group, Inaria, Turquoise, Irving, Zeal Design, 300Million, Pocknell Studio, 35 Communications, Lloyd Northover, Start Design and Conran Design Group. He set up his own small venture DWHD with three friends in 2010.



### How and where did you secure your first job?

My first job was with Williams & Phoa, but it was about four months after graduating. I popped out of Preston all fresh faced and full of optimism right in the middle of a recession. I spent those first four months doing bits and bobs for studios, sleeping on friends floors and making myself as annoying as possible; contacting everybody that I could and applying for as many jobs as possible.

### Do you think being a Preston student has benefited you in any way?

Yes, Preston gives you the tools to make you a better more rounded designer. The sandwich element also helps to give you a better start – it makes you much more employable as you have a better idea what design is about, not the clichéd media idea. Preston also makes you come at a project from a different way, interrogating it and then coming up with creative ‘solutions’.

### How has the industry changed over the years in your experience?

It’s still all about communication and problems solving, the only real change is the pace at which clients expect you to solve and create. There are also now more channels to communicate in. There did seem to be less of a care about the craft element, but I’m happy to say that seems to be changing.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

A mixture of both, but a good brief will always give you the answer. I find that on most occasions when I read a brief I get an inkling of what the solution could be. I work closely with a creative writer and we believe that good communication comes from the combination of good writing and good design. I’m a great believer in a pad and a pen and spend a lot of time doodling and writing – if I get stuck on something then I just leave it, do something else and the solution normally comes.

I like trawling through sites like Ffffound, FormFiftyFive, Ministry of Type, The Coolist, Change Thought and Swiss Miss – all of these are full of visually stimulating reference, interesting stories / case studies and sometimes that’s all you need to get you inspired.

### What would you have done differently at University knowing what you know now?

A lot of design is about collaboration – I would have liked to have done more of that, setting up a small team for particular projects. It helps you to compromise, not be too precious about things and develop as a designer. I would also have pushed myself more, played around with really pushing projects.

I’m not suggesting that you end up with a portfolio of non-commercial work but you need to have fun and college is the one place where you can really push ideas and not have too many people reigning you in or pushing back. I would’ve done some personal projects at the same time – these are a great way of demonstrating your passion be it illustration, typography, photography etc.



# The Art of Persuasion

## What's the best thing about your job?

That I get to do something different every day. This week I'm designing a website for an online magazine. An issue of a quarterly magazine for the Emirates as well as Direct Mail promoting Dubai to Chinese businesses/investors, a brand refresh for an American IT client, an educational handbook for a registered UK charity as well as finishing the design for our website. (Just want to point out that these are all ongoing projects, I haven't started and finished all these in one week). What other job lets you work one day with a kitchen appliance manufacturer, a fashion retailer, a law firm, etc.

## What would you say has been the key to your success so far?

Being a listening designer with a hands on approach, a willingness to work hard and an ability at the same time to be able to question and interrogate a client/brief.

First and foremost I love design. It's what I trained as, not as a manager of other designers or a new business person (all of these things you have to do when you run your own business). You have to see every job as an opportunity to demonstrate how a design project can benefit your client and help to build a productive relationship.

## What's the most unusual thing you have done in your career?

A 32 hour day for a client, starting with a 7am flight in London to Munich. I had a full day of meetings with the client and a stylist and then art directed a shoot with Uli Webber starting at 7pm in the evening finishing at 5am the following morning.

Then a series of meetings later that morning with the client to show them the fruits of our labour, then back on the plane at lunchtime to London and into work to finish off my day taking my Creative Director through the shots.



Project  
Poster  
Client  
DWHD



Project  
Logo  
Client  
The Art of Persuasion



**“Treat everyone you meet as a potential client – you never know, one day they might be in a position where they need a good designer.”**

#### What do you look for in graduates and their portfolios?

It's a lot more than just good work. A lot of it is to do with personality, you need to be enthusiastic and willing. I like people with opinions, who push me. Adrian Shaughnessy said that he tried to employ people that he knew would be likely to leave his company in the future and set up their own businesses.

Practical things – have your folio available as an emailable pdf. Listen to what the interviewer is saying about your work and consider, if more than one person expresses that opinion take it on board and sort it out.

Never say – ‘but the design got compromised because the client...’ design is a collaborative discipline and the final outcome will always be about compromise, be it from the client or the designer. Don't be overly grand about how you present the work, let it stand on its own. Don't be late. Leave enough time to get lost or delayed by public transport. Most of all be yourself, smile and enjoy the interview.

#### Any advice for students entering the industry?

Network. Get out there. Keep at it. It's tough but if it's something you really want to do then keep going and make it happen. Grab every opportunity that you can to demonstrate what you can do, even if it's a flyer for a group of mates who are playing at your local pub. Remember that not everyone gets the opportunity to design album covers. Continue to learn and be enthusiastic. Always listen to other people in every industry, pick their brains.

Treat everyone you meet as a potential client – you never know one day they might be in a position where they need a good designer.



### Gary Holt

Graduated—1990

After graduating Gary started work at what was then Robinson Lambie-Nairn. After several years Gary had risen to Executive Creative Director of Lambie-Nairn. He is currently one of the founding partners of design agency SomeOne.



### How and where did you secure your first job?

Junior design-hand at Carroll Dempsey and Thirkell as part of my placement, which was great. Hired by Martin Lambie-Nairn actually at my degree show way back in 1990. Loved the brand and TV mix. Set me up for the multi-media, user-experience, cross-channel, multi-faceted-brand-world-we-now-live-in really nicely.

### Do you think being a Preston student has benefited you in any way?

Without a doubt. The fact that I keep bumping into successful Old Prestonians only adds to that belief (Pete Trivunovic has an agency opposite, if any of you know or remember him).

Preston was and is the heady mix of great design ethos, great tutoring, the placement concept and the fact that it was in Preston – local, focused (don't want to say 'real' as that sounds naff, but its wasn't too 'poncey precious London' – at least not too much too early).

### How has the industry changed over the years in your experience?

Thank God people are beginning to see that it's not just about logos any more, on the top of a bloody letterhead. It's about the experience. What a company or product does and says. The problem solving nature of great design is still there, but expressed in many ways. So rather than looking for that 'one big idea' often squeezed into a logo, the best solutions have loads of little ideas, that add up to be one big one.

Strategy. Positioning. Getting the brief right too, if you will. It's the ultimate dark art of branding and design that is often less taught at design colleges – but is the backbone of what we do. Never realized when I started. I spend half my time building, crafting and delivering brand strategy, without a logo in sight. Sometimes in Powerpoint, which is shit.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Ideas come from other people. Seriously. Surround yourself with frighteningly talented people, and try to keep up. One day you're creatively directing, and crafting another's great concept, the next you're doing it yourself, with design talent biting at your heals.

It's also the great design buzz you get when people you really respect and appreciate what you do/have just done. It's part of self-worth. It keeps the day exciting; this industry is great and should be fun (otherwise you're not doing it right).

### What would you have done differently at University knowing what you know now?

Strategy. Understand the need as much as the solution. That and told more people how important they were to me, and made me who I am (blame some too). It was, without doubt an exceptional time, with exceptional people. Talented, relentless, exciting, friendly, sexy, driven.

### What's the best thing about your job?

Everything. Today it's the strategy I'm currently working on. Yesterday was a crazy debate about ligatures and kerning pairs. Tuesday was about user experience for a mobile application we're building. Tomorrow is likely to be about some 3D glass animations we're creating.

### What would you say has been the key to your success so far?

Now, strategic understanding. Before, bloody hard work.

### What is the most unusual thing you have done in your career?

Strategy and brand consultancy for the Royal Family. In brown shoes, for which I got 'jolly well told off' for by Prince Andrew. ('Never brown in town').

### What do you look for in graduates and their portfolios?

Magic. Understanding. The ability to frighten me a little bit, creatively of course.

### Any advice for students entering the industry?

Use the contacts you make, the people you meet and the places you go to their full extent. Your portfolio is of course the culmination of your talent, so if it's not good enough, then it's going to be tough. If it is good enough, then it's still going to be tough. So make friends, know people. Know their connections. Who they know. Name drop if you have to. Be persistent. Be creative about approaching the industry.



← Project  
Idents  
Client  
BBC

→ Project  
Pictograms  
Client  
2012 Olympics



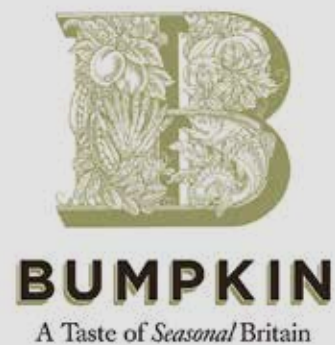


## Julian Roberts

Graduated—1990

Julian is the founder and hands-on designer of the independent design firm Irving & Co which he co-founded in 2006 (named after his hero the photographer Irving Penn). Since 2001 Julian has worked with the founders of Carluccio's to help build the Italian restaurant brand into a benchmark high street restaurant.

Other clients include John Lewis, Waitrose, and Rapha Cycling. Prior to Irving & Co, Julian worked as a Senior Designer for the in-house design team at The Body Shop between 1992-95. In 1995 he joined Fitch before moving onto 20|20, both industry leaders in retail design. Julian has worked extensively in the UK and Europe for a variety of clients including Sainsbury's who he helped re-brand.



## How and where did you secure your first job?

When I graduated in 1990 it was recession Britain, there were about two jobs for all design graduates across the UK, so I ended up enrolling in the 'School of Life' and taking a gap year of sorts. I started a six month stint for a book publisher in New Delhi which comprised mainly of brandy, G&T's and late night debates with the great and good in seedy Old Delhi drinking clubs.

After the delights of India, a subsequent three months in Australia failed to ignite the creative spark so it was back to the big smoke and there in the summer of '91 I landed my first proper job working for a small agency called The Loft, set up by ex-Small Back Room designers. Pay was negligible, but surviving on a Preston style diet of cheese on toast, bitter and Camel lights, we designed (with pen, paper, cow gum and scalpel) a multitude of theatre posters for the likes of The Royal Court and the Bristol Old Vic, budgets were limited, but we had plenty of creative freedom.

## Do you think being a Preston student has benefited you in any way?

Without a doubt, when I enrolled on the course in 1986, Preston was considered far and away the best Graphic Design Degree course in the country – with a strong ideas and craft based ethic plus the benefit of the six month work placement. I also think that being based in a smallish city helped build a strong communal spirit – mainly concentrated in The Adelphi – which encouraged plenty of bonding and the sharing of ideas.



←  
Project  
Logo  
Client  
Bumpkin Restaurant

→  
Project  
Packaging  
Client  
The Fine Cheese Co.



#### How has the industry changed over the years in your experience?

From a 'making things happen' perspective there's been a profound change of biblical proportions courtesy of Steve Jobs. But it's a double edged sword – while it's never been faster or easier to create, it's also become easier to produce lazy and banal design (especially when you throw Google in the mix).

But one fact that will never change – is that you cannot simply press a button and 'manufacture' original ideas, they only materialise from a curious mind mapped out on a sheet of A4 and honed by a beautiful and learned eye.

#### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

There is no rhyme or reason – ideas can emerge when under pressure from tight deadlines or when mulling over a coffee with note book and pencil in hand. When I'm alone – feeding the mind by reading books, listening to music, cooking or just looking at things will trigger thoughts (I find Macs tend to drain and restrict the thinking process).

Personally I find running is the best method – it frees the mind from the distractions of the studio and encourages the subconscious side of the brain. Yes a multitude of ideas will often emerge from collaborative studio brainstorm, but it requires thinking alone to spot or hone a great one – therein lies the challenge.

#### What would you have done differently at University knowing what you know now?

I'd be telling a half-truth if I said "nothing". I might have perhaps experimented more with my work. Yes, on the one hand solving a brief in a professional business like approach may stand you in good stead, but surely striving to create the extraordinary should be the objective of every student, graduate and yes, even designers in their mid-forties.

#### What's the best thing about your job?

Mug of tea, blank sheet of A4 and 2B pencil and exciting brief in hand. Being inspired and meeting talented, brilliant people.

#### What would you say has been the key to your success so far?

Keeping my eyes peeled, attention to detail, sheer hard graft. Latterly I've learnt that the best work happens only from working for and with people you like and respect. Another more 'tongue in cheek' mantra (but partly rings true) is to judge a potential project by the three F's criteria – Fame, Fun and Fortune, if it ticks two out of the three boxes then go for it.

### What is the most unusual thing you have done in your career?

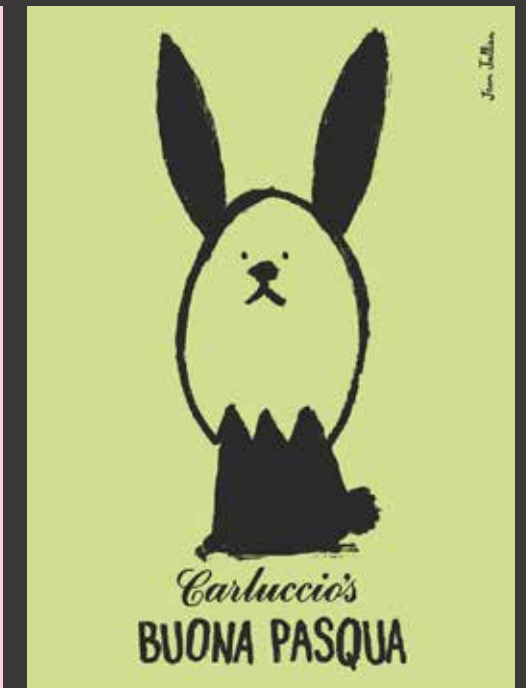
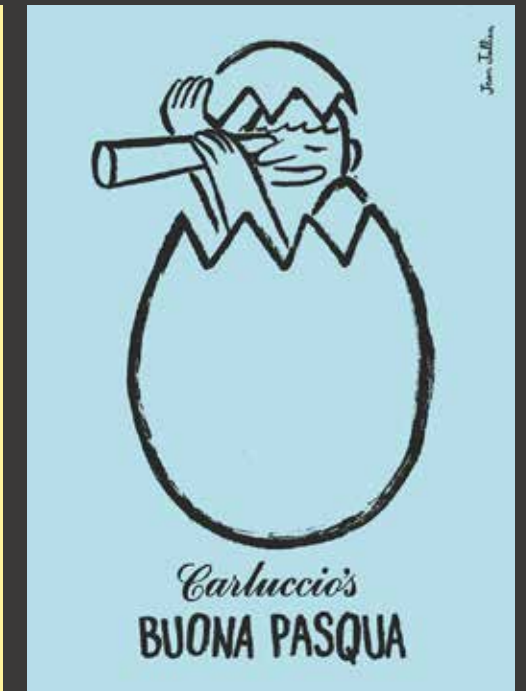
I'd say a design meeting with the Beatle, Paul McCartney, in which we discussed how cool the hearing aids I was wearing were – pretty surreal when you think about it. Closely followed by bouncing a bagful of red rubber balls into an audience of 200 middle managers from a supermarket chain in Finland. It was an attempt to metaphorically explain a new identity we had designed.

### What do you look for in graduates and their portfolios?

Magic, point of difference, craft, knowledge, attention to the smallest of details, honesty, modesty (you never stop learning) and optimism.

### Any advice for students entering the industry?

Don't be afraid to make mistakes. There is no such thing as a wrong answer. Go out there, open your eyes and remember that creativity is more than just the process of graphic design – it's the way you live your life.



←  
Project  
Packaging  
Client  
Rummo

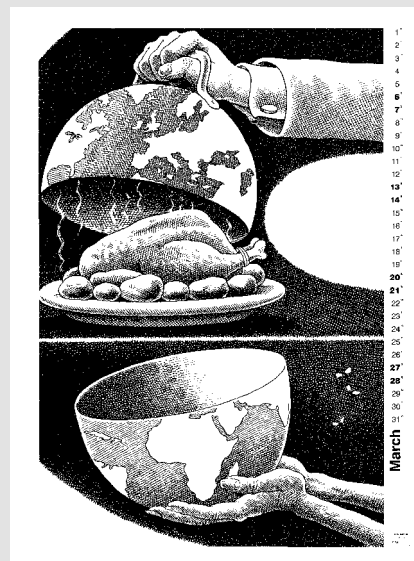
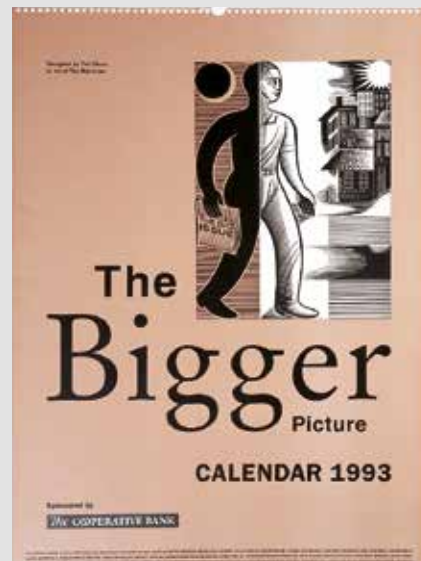
↗  
Project  
Easter Illustrations  
(collaboration with  
Jean Jullien)  
Client  
Carluccio's



### Andy Bainbridge

Graduated—1991

After graduating Andy started work at The Chase in their Manchester office. He was there for over eight happy and extremely creative years before travelling the world. Coming full circle he re-entered higher education in 1999 as Senior Lecturer on the Graphic Design course at Preston. Andy is now responsible for managing the placement aspect of the course.



### You've been lecturing at Preston for a while. How's it all going?

Fast. I have been lecturing fulltime for 14 years now, plus it's also over 20 years since I graduated. Which means my current 1st year students were just a twinkle in their mother's eye as I was embarking on my design career.

### Did you do a placement year? If so how was it?

Yes. I was lucky enough to do my placement at The Chase in Manchester. The Chase had been going for about four years and I just remember it being real good fun and an adventure.

I was the only student in my year working in Manchester, most of my year went to London, therefore I spent most of my weekends travelling down and getting smashed with them in the White Horse, just off Carnaby St, in Soho. Then a very popular watering hole, especially for young designers working in the city centre, it was true social networking on a Friday night.

### How and where did you secure your first job?

Straight after graduating I was lucky enough to be taken on by The Chase, so I must have made an impression at some point.

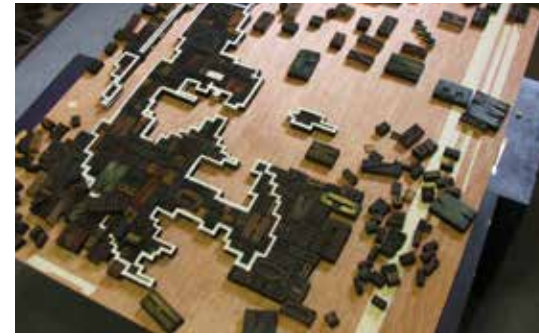
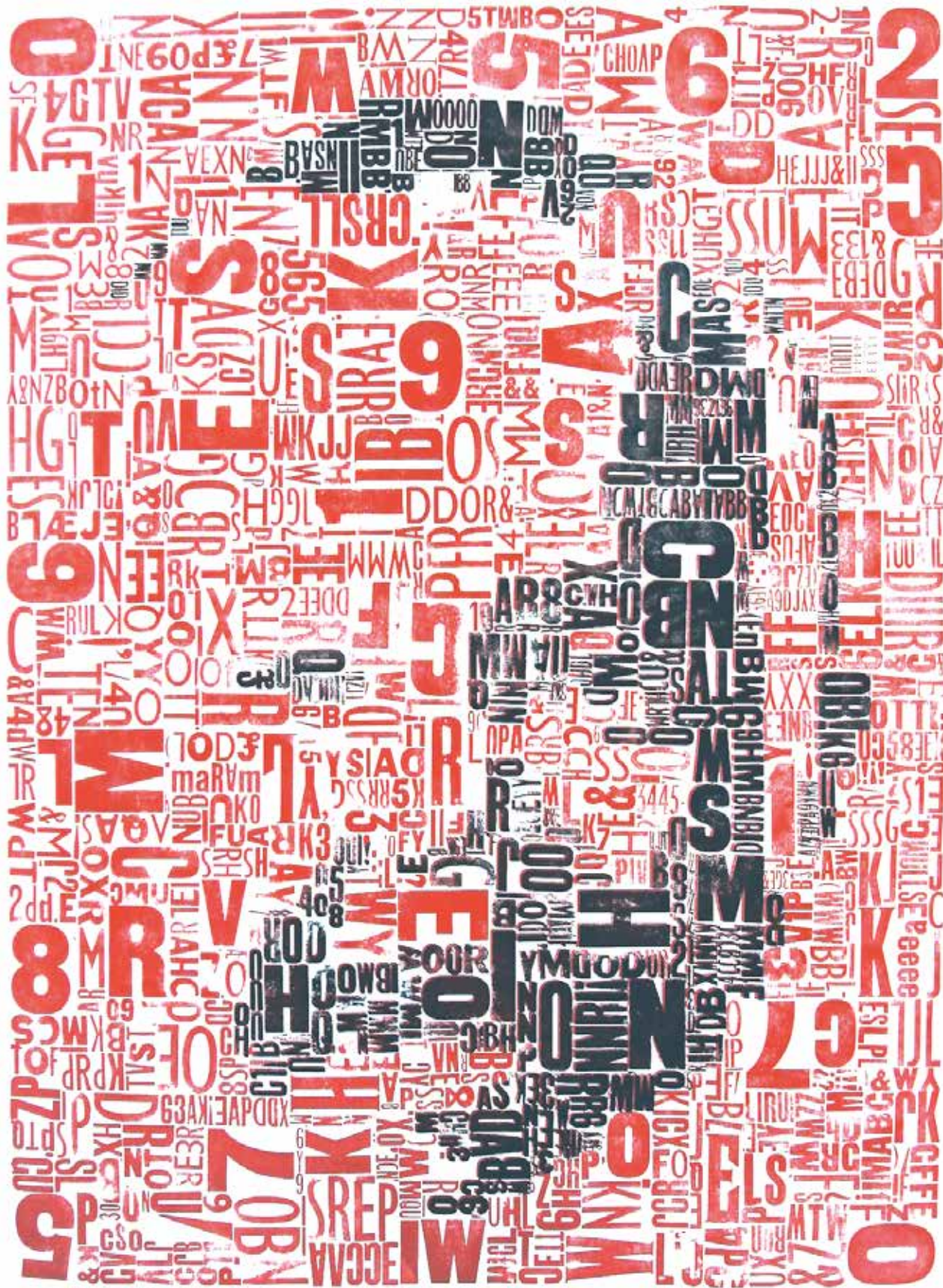
### Has being a Preston student benefited you in any way?

Most definitely, the course was very vibrant at that time and there was a great communal spirit across all of the four years. Everyone drank in the same pub, went to the same parties and slept with the same people. It already had a great reputation and network of graduates out in industry (most of them on a Friday night, smashed outside The White Horse).

Also the fact that everyone went out on work experience in their 3rd year meant that when we entered our final year we were really close as a group. It was still competitive but always with a friendly edge.



←→  
Project  
Calendar & Billboard  
Client  
The Big Issue



← 7  
Project  
Printmaking  
Client  
The Chase

**Would you have done anything differently at university?**  
Yes.... studied Law. No, not really, just fancy the salary.

**What or who inspires you?**  
Nature and people, in all their varied forms, art, in all its varied forms, music, film, words, food, etc... in all their varied forms. Everything really. What doesn't inspire me tends to depress me, so I try to look for something positive in most things.

**You have described lecturing as your most challenging job. What's the best and worst thing? Why do you lecture?**  
The best thing about being a lecturer in the Art & Design field is the contact with young creative people and discussing ideas free from the constraints of the 'real world'.

As a student having the freedom and time in which to experiment, take risks and express yourself is such a valuable thing. The challenge, I have found, is getting the average student to understand and realise this.

**How do you come up with ideas? Is it a collaborative process or do you prefer to think alone?**

Now that is a hard one. I can only speak for myself here but I have found ideas or concepts can emerge anywhere and at any time. The first thing is to understand and absorb the problem at hand, then carry it with you thereafter. Look hard, look long and try to make connections is also a good rule of thumb.

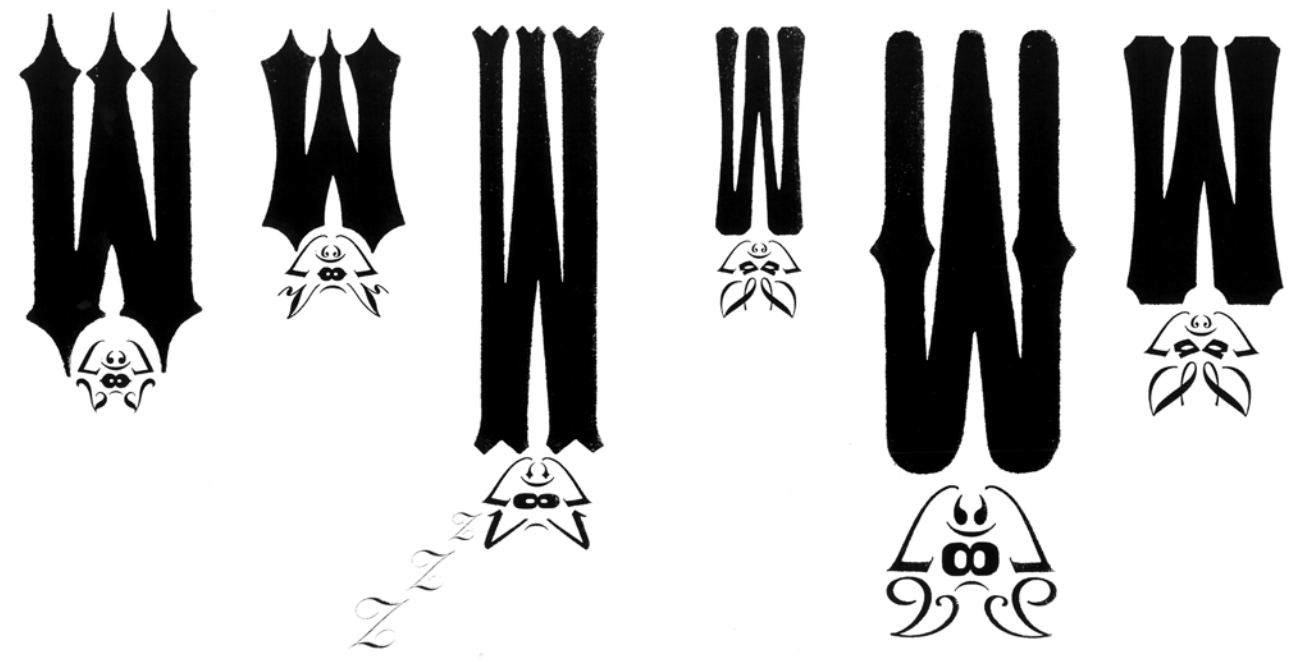
I have had a lot of success when I have been asleep or semi-conscious, also in the shower (a constant flow of water on the cranium seems to work). Being around certain people, that synergy has worked well before now. Wide open spaces are good for gathering ones thoughts. Being put under pressure tends to collect your thoughts as well.

However I would say this is not ideal but it's probably the most common way designers work or are forced to work on a daily basis. I do know one thing though. If you don't look for them, then you'll never find them.

Jonathan Ellery, Stefan Sagmeister and Peter Saville – amongst many others have all produced work that is considered ‘art’ during their careers. What compelled you to focus more on fine art?

First and foremost I would consider myself to be an artist. My route through the educational system was on the art side. I studied art at school, had a talent and an inherent ability to draw. In my formative years I was a voracious drawer and painter. I also studied and practiced pottery/ceramics at an early age. I carried this on through my school 6th Form and onto an Art & Design foundation year in Carlisle (Cumbria), finally landing up in Preston in 1987 as a student on the Graphics course. Visual communications, graphic imagery and typography and creative problem solving had always held an allure and I was pretty sure I wanted to go into that field. Plus it seemed there was also more of a chance of making some money out of it.

Over the years I have begun to develop my ideas and conceptual thinking a little further and from more of a personal perspective, returning to the fine art fold more. Working in Higher Education gives me more scope to develop these ideas and concepts. Does that answer the question, or is the simple answer self expression?



“The best thing about being a lecturer in the Art & Design field is discussing ideas free from the constraints of the ‘real world’.”

Is there any similarity with design in your experience?

I see more similarities than I do differences. Put it that way. Ideas are the common currency in my view, it's what you do with them and how you express them. It's only the context that tends to define you.

Henri De Toulouse Lautrec, Cassandre, Piet Zwart, the De Stijl movement, Aleksander Rodchenko, El Lissitzky, the Bauhaus, Maholy-Nagy, Eric Gill, MacKnight Kauffer, Richard Hamilton, Jasper Johns, Kurt Schwitters, Peter Blake, Andy Warhol, Damian Hirst, Mark Wallinger – artists or designers? You tell me.

What would you say has been the key to your success so far?

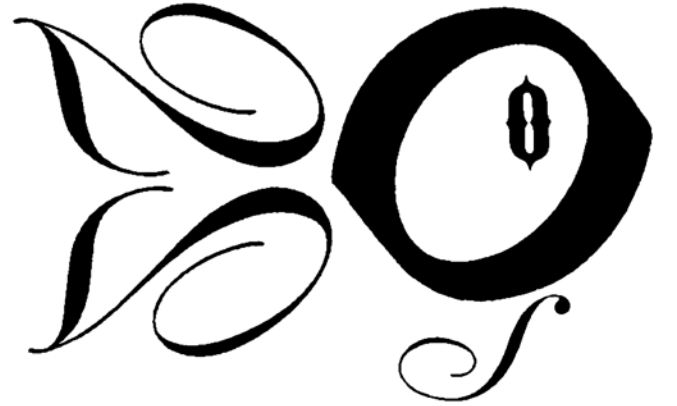
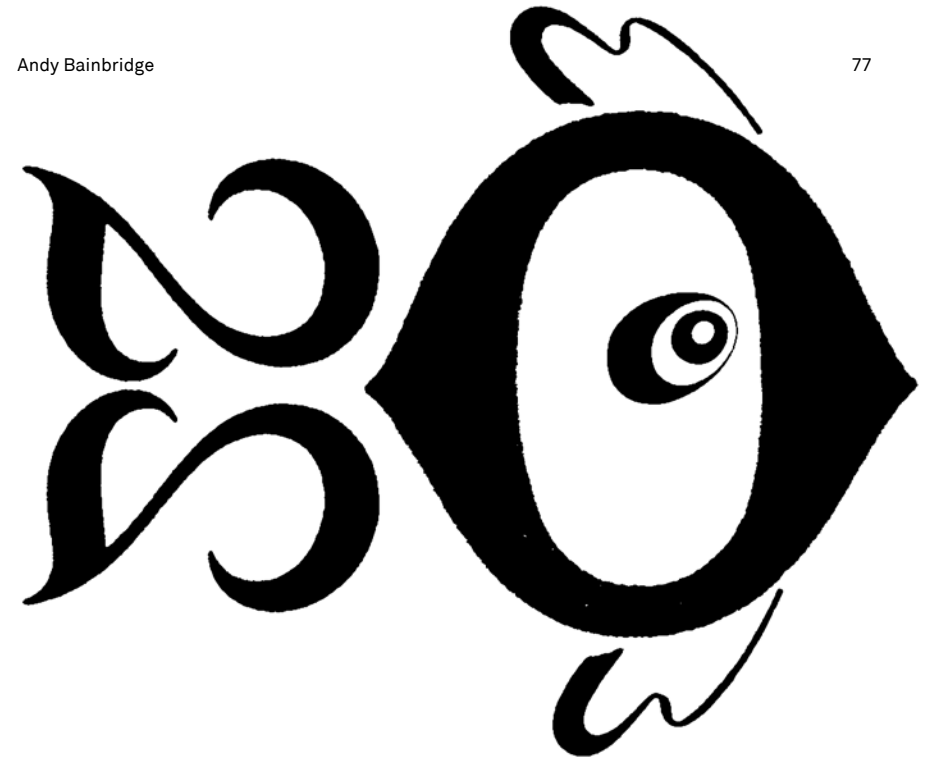
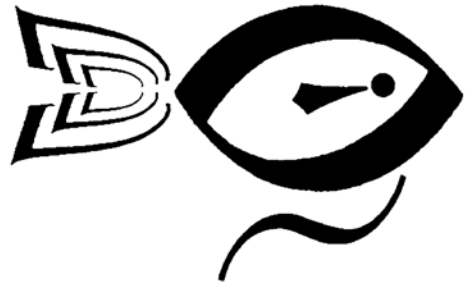
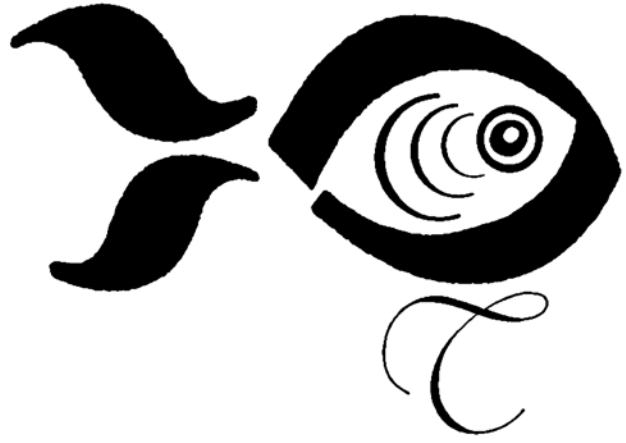
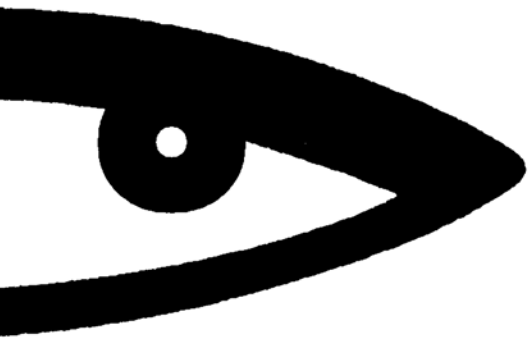
The honest answer is that I don't really consider myself to have been successful so far. Still working on that one. Will keep you informed of my progress.

Any advice for students entering the industry?

Here are some ‘pearls of wisdom’ that have been passed on to me over the years and I think in the main most of them have proved prophetic – ‘you make your own luck in life’, you’ll find that ‘the more you practice, the luckier you will get’ and ‘it's not just what you know, sometimes it can be who you know’.

You should never stop learning. It is important to understand that everything in life is connected so keep an open mind. If you are going to fail, which you surely will then ‘fail early and fail often’. And never forget that your imagination is your only limitation. Good luck.

← Project  
Typographic Specimens  
Client  
Self Initiated Project



↔  
Project  
Typographic Specimens  
Client  
Self Initiated Project



### Claire Parker

Graduated—1991

Claire started her career working for Bowes Darby before heading off to sunnier climes and the hope of better opportunities in Singapore, Sydney and Hong Kong. Working for Saatchi & Saatchi, for local and global brands on projects that spanned both size and complexity, from the Bank of China IPO launch to graduate recruitment for Singapore Navy.

Now she can be found cycling her bike along the canals of Amsterdam to Design Bridge where she is Creative Director, still working for some very exotic international clients from Finnish Rail to Saudi Arabian milk brands and anything and everything in between.



#### Project

First Harvest Tomato  
Ketchup Packaging

#### Client

Heinz



#### Project

Packaging

#### Client

Oggu

### How and where did you secure your first job?

After being on placement with Bowes Darby in my third year they offered me a position after graduating.

### Do you think being a Preston student has benefited you in any way?

It's made me a thinker – well I was always a thinker, it taught me how to put those thoughts into action and look beyond the obvious. And the value of restraint, the stronger the idea the simpler the execution. Finish is important but as we were often told by a cantankerous individual at Preston – “ya can't polish shit”.

### How has the industry changed over the years in your experience?

The immediacy with which something can be visualized and brought to life has led to a lot of style over substance. Portfolios full of beautifully rendered and technically executed work – but soulless.

This immediacy means we don't always take the time to consider and craft, the ‘torture’ that design needs to take it from average to outstanding takes time, consideration and patience. Technology is always subservient to talent, we mustn't think that the digital world can upload talent into our brains – it can't.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

On my own – when I can find the time, usually late at night or cycling to work, thinking and mulling over, allowing time for things to come to life.

But I love to discuss, debate talk around things. A good old chat often delivers surprising results, but the idea has to be there to discuss in the first place. Getting a load of people in a room to ‘brainstorm’ is my idea of hell.





**What would you have done differently at University knowing what you know now?**

Relaxed a bit more, not worried so much about the grades and been braver. Preston was a fantastic time, I made some of the most wonderful friends who have informed my life and helped shape the person I've become, if I could do it all again I'd make sure they all came back to do it with me.

**What's the best thing about your job?**

The talented people I work with and the diversity and eclectic nature of our clients. There are 12 different nationalities in the studio that's a phenomenal amount of different life experience, cultural influences and insight to draw upon. My role is to be the 'what if', to work with their ideas and help to take them that step further or to direct the thinking in the right area.

**What are the 'little differences' to working in Amsterdam?**

Cycling to work is a pleasure not a matter of life and death. On the whole work life balance is better, the Dutch know when to call it a day.

# “Technology is always subservient to talent.”

**What is the most unusual thing you have done in your career?**

Worn an Abaya in Riyadh to do a presentation.

**What do you look for in graduates and their portfolios?**

Big ideas, something that inspires me and a confidence and belief in the work they are showing.

**Any advice for students entering the industry during the recession?**

When we graduated 20 years ago we were in a similar situation, and looking back I think that's one of the reasons I decided to head to Singapore. I was in a shared flat, on a very low salary working ridiculously long days and it suddenly occurred to me that my opportunities were not limited to the UK.

That's the fantastic thing about what we do – we can do it anywhere in the world. The studio in Amsterdam is testament to that, so my advice would be not to limit your horizons.



### Dave Jones

Graduated—1991

Dave has worked in London for over 20 years at some of the countries top agencies including David Davies Associates, Tango, Johnson Banks, Lewis Moberly, Glazer and Identica. In 2002 he 'plucked up the courage' to start his own small business called The Joneses. Life's good!



### How and where did you secure your first job?

One of my placements was with David Davies Associates (founded by Stuart Baron – ex Preston) and they told me to come back when I graduated. That was a godsend in the middle of a recession, so I did!

### Do you think being a Preston student has benefited you in any way?

Apart from the ethos of the course being ingrained... I suppose that the old school tie opened a few doors at first.

### How has the industry changed over the years in your experience?

I don't know if it has. It's still about problem solving and ideas! The stories just have a few more ways of being told now!

### Has anyone asked you what grade you got?

You're the first person (apart from my Nan) that's asked in 20 years – thanks! I got a First.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

I haven't a clue! Mix a bit of logic and a bit of magic and you normally come up with something! Collaboration or alone? I like to chat about the strategic side of things with others but then I will often think about the creative side on my own.

That said, I'm a great believer in sticking stuff up on the wall as you do it – somehow it seems more real that way and it encourages discussion. So, I guess there's no preference for either – I see both as parts of the journey.

### What's the best thing about your job?

Immersing yourself in each new project is like having a different job. That's genius for someone with a low boredom threshold like me!

### What would you have done differently at University knowing what you know now?

Kept away from the White Horse Public House in Soho!

### What would you say has been the key to your success so far?

Not sure about the success bit, but I try to treat others as I expect to be treated, and I try not to lose sight of the fact that a big idea is the key to great communications.

### What is the most unusual thing you have done in your career?

In between faking signatures on Christmas cards for an old boss, I was sent to his house to wait for the engineer to come and fix the washing machine – the joys of being a junior!

### What do you look for in graduates and their portfolios?

A combination of personality and great ideas. In a small studio one is no good without the other!



### Ian Macfarlane

Graduated—1991

After graduating from Preston, Ian's first full time job was with Fitch London. He then worked freelance in the capital for several top agencies before joining Spin in 2004. As a designer for Spin, Ian's work has been featured in various publications including; Look at This (Lawrence King), Creative Review, Eye, Grafik and Idea. He has judged at the D&AD Awards and had work selected for the following; D&AD Awards, Creative Review Annual and International Society of Typographic Designers. Ian left Spin in 2010 and is now currently working freelance in London.



### How and where did you secure your first job?

I graduated during a recession, so jobs weren't that abundant. When I came to London, I targeted smaller companies who weren't necessarily in a great position to employ people. Fortunately I was pointed in the direction of Fitch, where I was seen by an ex-Preston student, who offered me a job.

### Did anyone ever ask you what degree grade you got?

Good grades are a reward for the people who are supporting you through university. At industry level, no-one is really interested.

### Who's work has inspired / influenced you the most?

At college, the work of Peter Saville Associates was a bit of a revelation – not necessarily just from a stylist point of view, but the way things were approached conceptually – Saville's work is also a bit of a primer in art and design history, through his work I became aware of designers such as Wim Crouwel and Otl Aicher.

The college library in Preston is a great resource for students. I found a great book on the graphics of the students uprising in Paris in 1968. Apart from being a great book full of raw graphic work, it also orientated me to the work of Pierre Bernard and Grapus. Grapus were also a great example of how you can work conceptually but still retain a very distinctive graphic signature.

### How has the industry changed over the years in your experience?

I think there are two ways of looking at this. It's either changed drastically due to the impact of technology and variety of communication channels, or, it hasn't really changed that much as we are still faced with having to communicate to or connect with an audience. Designers still have the age old problem of having to interpret a brief and come up with a relevant solution to that, whether it's creating an identity, designing a book or introducing a TV programme.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

I believe that the answer is in the brief. There's an art to writing or interpreting a brief. I think designers jobs are to test and push briefs. It's a tricky balance to make a solution relevant to a particular client, whilst exploring the creative possibilities.

As far as thinking of ideas is concerned, there is no single approach to this. Sometimes it's a pencil and paper, sometimes you need to visualise a concept before it's clear. Often you need space to think on your own, but it's also good to have someone to bounce ideas off – ideas often arise in conversation. Collaboration is usually vital as a project develops – sometimes the original thought evolves as more people get involved.

### What would you have done differently at University knowing what you know now?

At college I had become interested in trying to find my 'voice' graphically – which is fine, but I think such an approach can limit your employment potential. I would never suggest not following your instinct, but be aware that if you are after a job you do need to consider the appeal of your portfolio.

**“Sometimes your work gets destroyed in the commercial process, which is difficult if you feel strongly about what you do.”**

**What is the most unusual thing you have done in your career?**

As part of a fashion shoot, photographing Nick Faldo playing crazy golf in Florida ticks that particular box.

**What do you look for in graduates and their portfolios?**

An interest in design. An interest in art. An aptitude for typography. Visual flair. An opinion. An indication that they love what they are doing. A flexibility in their approach. Personality is greatly important, they need to be able to fit in and make themselves useful. Portfolios should be simply structured, the presentation shouldn't obstruct the work.

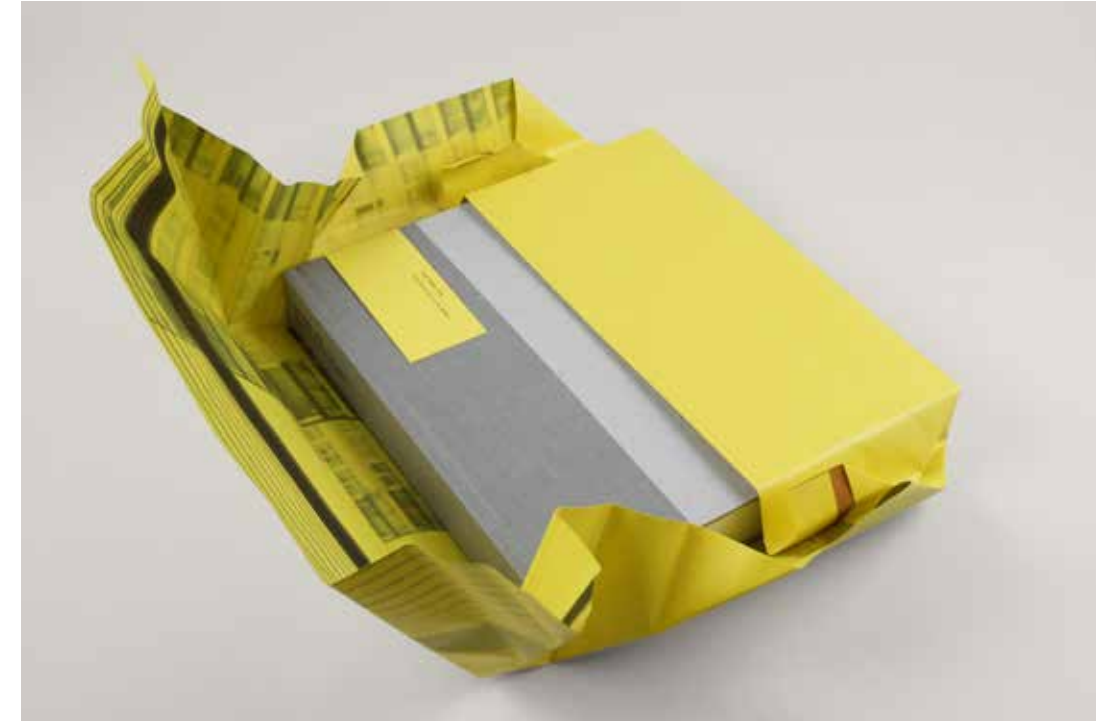
**What's the best thing about your job?**

The best thing about working in design is that you are doing something that you love doing. The downside is sometimes your work gets destroyed in the commercial process, which is difficult if you feel strongly about what you do.

**Any advice for students entering the industry during the recession?**

Don't give up and don't be put off if you don't get work or placements. If you are set on working in the design industry, keep trying to get work. If you get to see people with your portfolio, ask for an honest opinion – if it's negative, take on board the comments offered. Ask if they know of anyone you can go and see with your portfolio. Be persistent without being pushy.

The important thing is to get experience – the dream job may be some time away, so try to be flexible in your ambitions. Make sure that your portfolio is as good as it can be, also ensure you have a good portfolio to send to people. If you are not working, use the time positively to improve your portfolio, brush up on your digital skills, get your website going etc.



↗  
Project  
2005 Annual  
Client  
D&AD

→  
Project  
Logo  
Client  
Laurence King



### Paul Copeland

Graduated—1991

Paul has been working in and around the London Advertising scene for the past 20 years. He has worked at Lowe Lintas, Bartle Bogle Hegarty, Legas Delaney, McCann Erickson and Fallon to name but a few. He has just recently left these shores to take up the position of Regional Creative Director for Saatchi & Saatchi Singapore.



### Why did you become a designer?

To be honest I don't see myself as a designer. To me that's the icing. I'm not so great at the icing but like making the cake. For me it's all about ideas and problem solving. Clients come to me with a brief that they think they want answered. I always look at the bigger picture. What's their business problem? What do they want to gain out of their marketing? How can we make people engage with their brand, love their brand and become advocates? It's much more than an ad or a piece of design.

### Did you do a placement year? If so how was it?

I did two placements in my 3rd year. The first one was doing graphics for Thames TV. It involved doing on screen graphics for TV documentary programmes. The main one I worked on was a current affairs programme called This Week. It went out every Wednesday night at 8pm. I remember on several occasions running up Tottenham Court Road at 7.45pm with a huge D1 master tape (like a small suitcase) just in time to get the graphics dropped in to the show. This was before the days of ISDN and FTP. My favourite thing was getting to do all the ITV Christmas idents that ran on ITV in my final year for the whole of Christmas (and not a Santa in sight).

The second placement was at a TV graphics and commercials direction company in Soho called EMP. They did a lot of great stuff for ITV and Channel 4. It was here that helped me make my mind up that film, TV and commercials was the way I wanted to go rather than print.

### How and where did you secure your first job?

Myself and a good buddy Steve McCabe (also ex Preston) both wanted to do ads. I knew I didn't want to be a graphic designer and so did he. We didn't even know you needed to work as a team to get a job in advertising. One night he was in the pub with some people from an agency (DDB) and they told him he needed to get a partner. Next day he rang me at my temp job in an insurance company shuffling paper. I quit the next day.

We went and saw people with a book we had put together (very badly Mac'd up). We got ripped to pieces and told to come back with ideas as scamps, not bad Mac artwork. They also told us one of us had to be the copywriter and one the art director. We tossed a coin. A week later we went back with more or less the same ideas as pure thoughts without the bad design and got ourselves a two week placement on £40 a week.

The first ad we ever did was bought and made. It was a poster for McDonalds pizza (ironically it was more a piece of graphic design than an ad). It earned us an extra two weeks placement. Later that year it won us a Gold at the Creative Circle awards long after we'd left the agency.

Next we landed a placement at DDB where we got a pay rise to £45 a week. We stayed at DDB a year before being offered a job somewhere else. We loved it at DDB. We hoped that the job offer would make them ask us to stay on full time. It was mid-recession. They had just made three teams redundant. They didn't. We were gutted.

### What or who inspires you?

Everything. Like I said ideas come from anywhere. I love photography books, I love record sleeve design. I love music. It's all about keeping your eyes and mind open constantly, observing and taking things in, but never copying.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Ideas happen everywhere. Normally when you least expect it. I always go to bed with a pen and paper beside my bed just in case. In this job you never switch off, it's not 9-5. Often when you try and switch off the best ideas sneak up on you.

One of the best examples of this was when Steve and I were working on a campaign for the Royal Society of Art student awards. We were in the pub one night drowning our sorrows because we didn't have an idea and the deadline was looming. The next day our friend Rob handed us a piece of paper. He said "you asked me to write this down for you last night because you were too drunk to write it yourselves and thought you'd forget". We had. Our idea was an anti-drinking campaign. It won us first prize in the competition and £1000 each to go travelling. I bought a car.

### What would you say has been the key to your success so far?

Luck, persistence, luck, resilience, luck, tenacity, luck, humility, luck, patience, luck, listening, more luck and knowing (or making sure I got to know) the right people.

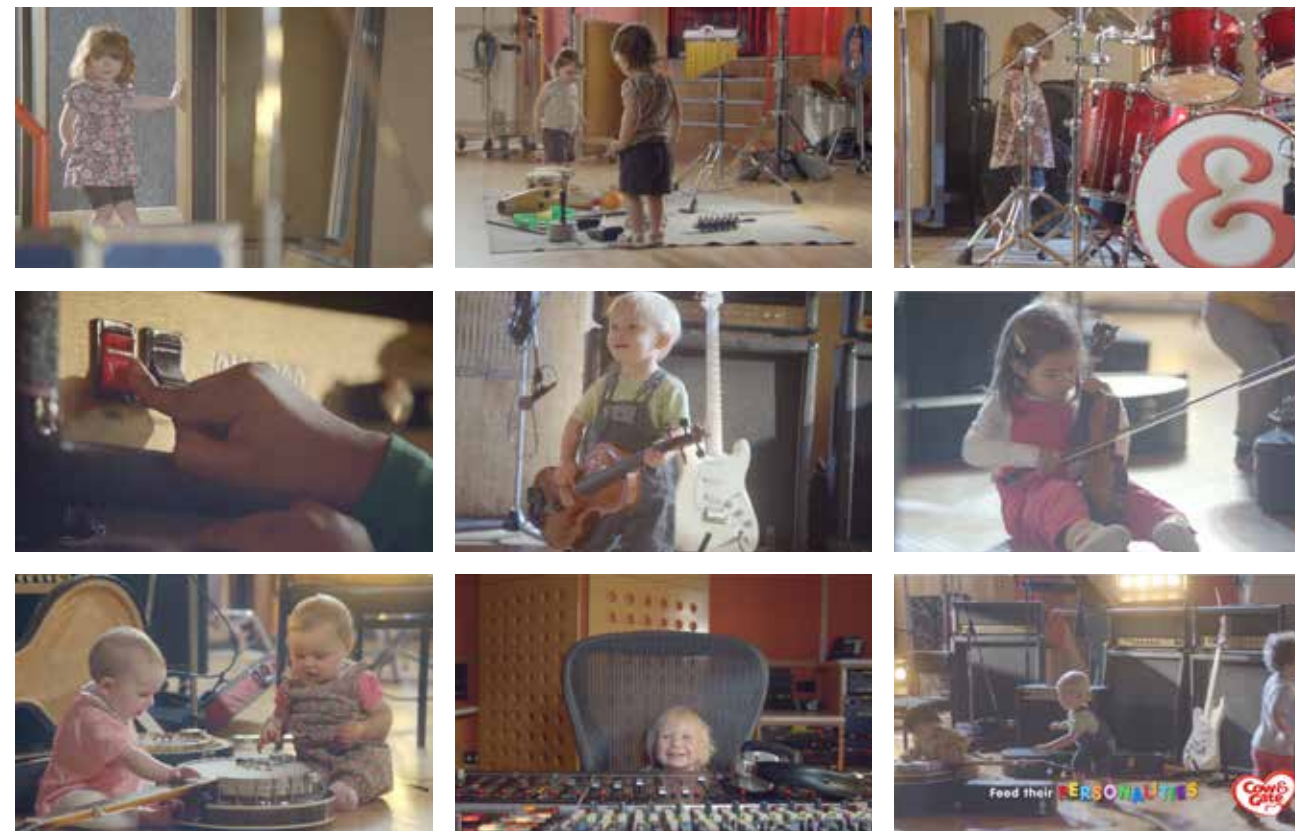
**“On my first day of a new contract I had to meet Johnny Rotten. We spent the whole day in a pub.”**

### What's the best and worst thing about your job?

The best: can I have two? 1: No two days ever being the same. 2: Travel. In one year I went to Chile, Brazil twice, Finland twice and Spain twice oh and Brighton. The worst: 90% of your best ideas die. 90% of the ones that make it out alive get ripped apart so badly you'd prefer they were put down. But it's those few survivors that make it all worthwhile.

### What is the most unusual thing you have done in your career?

On my first day of a new contract for an agency I had to get a flight to Amsterdam to meet Johnny Rotten. We spent the whole day in a pub drinking. He wanted to get to know us before embarking on doing an ad campaign for us for CountryLife Butter. After nine hours drinking he said. "I like you guys" then we flew back to London. Not a bad first day at work. Nine months of cash from chaos followed and Country Life Butter sales went up 85%.



### What time do you start and finish on an average day?

Usually get in around 9.30 unless there's a crisis going on but rarely leave before 7 even if not that busy. If you leave at 6 you feel like you're sneaking out early.

### Any advice for students entering the industry?

Be hungry, listen, absorb, remember that you know nothing about the business, every day is an education. For me, 18 years later it still is. Use your instinct, that's what us creative people have that normal people don't. If you think people are talking rubbish when you go to see them in an agency, talk to the person in the next office.

Remember it's only one person's opinion not the agency's opinion. Grab every opportunity. Don't do it for money, do it for love and success will follow. Be persistent. Be keen. If someone says they love your work but haven't offered you a placement or a job, ask them why. Enjoy it. There are not many jobs that are still as much fun as being at college is.

➤  
Project  
TV Advertising  
Client  
Cow & Gate



### Trefor Thomas

Graduated—1991

Trefor is one of the UK's most awarded creative talents, having received over 40 national and international awards, including six Cannes Lions. He's also a frequent award show judge and has twice judged The Cannes Advertising Festival and the D&AD Awards. He has worked throughout Asia, Australia and EMEA on some of the world's biggest and best brands and for some of the world's most creative advertising agencies. Trefor is currently Creative Director at SapientNitro.



### How and where did you secure your first job?

My first job was with Lambie Nairn & Co. I was fortunate enough to be offered a job on the back of my placement by the legendary Martin Lambie-Nairn.

### Do you think being a Preston student has benefited you in any way?

In every way (with a couple of exceptions, we can talk about those another time), it gave me the grounding I needed and learning that if you trace it back, is still relevant to how I work today. The simplest way of putting it is that it ignited a passion for creativity that is totally necessary if you want to do what we do.

### How has the industry changed over the years in your experience?

Beyond all recognition I would say. There are big changes every couple of years with almost real-time updates as we go from day to day. A lot of folk will mention the key waves of change in creative output or interaction but that's only part of what we need to consider. Behavioural, societal, how marketers operate, what makes today's brands successful are a few others that all play a massive part. Beyond that how long have you got?

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Pretty much everywhere. I prefer both collaboration and isolation when coming up with stuff, just depends on what the task or challenge is. Depends on who needs to be involved at the start and what team needs to be built and brought up to speed later. No two challenges are the same so you have to remain open to different approaches, at least for the kind of agency we are. Different strokes for different folks I'm sure.

### What would you have done differently at University knowing what you know now?

Had more fun with the work and been more collaborative. Now I spend as much time as possible doing projects I really want to do, with people I want to work with. Knowing that's one of my goals now I just wish I'd started with that in mind earlier.

### What's the best thing about your job?

My job. I still love it 20 years on. Tried to give it up once, managed about three months.

### What would you say has been the key to your success so far?

Graft, luck, stamina, talent and patience. Probably in that order.

### What is the most unusual thing you have done in your career?

That's a tough one. Not particularly unusual but definitely challenging was moving to China as an ECD with no concept initially of what a good idea for the Chinese market was. I woke up pretty quick to the concept of good ideas are only good if they're relevant.

### Any advice for students entering the industry?

If you really want to get in the industry bang as loud and for as long as you can on the door. If that fails dive through the window or start digging a tunnel.



### David Gilligan

Graduated—1992

Dave has worked in branding for over 20 years now. He has travelled the world working for both Landor Sydney and Landor London, Brand Union, Bostock & Pollitt and Pauffley. He was also Executive Creative Director at Saatchi & Saatchi Design in London and is now working freelance.

His career highlights include: Shortlisted Design Week Benchmark Awards 2008, Finalist Australian Graphic Design Association (AGDA) 2002, Distinction AGDA 2002, Design Distinction IdN 2002, Commendation AGDA 2000 and winning the pitch for the new Premier League identity.



### What are your memories of studying at Preston?

My memories of Preston are very fond ones. I remember I lived on spam toasties for three months once, as my flat mate went to the supermarket and came back with 15 tins of spam and 15 tins of beans! Now I think I have a gluten intolerance because of it. I never won anything at college apart from a five-a-side football tournament. We were the first Graphic Design team to do so in 20 years! George Hollingworth was so proud. We did have two wingers though, but one went back to Napoli before the tournament even started, and he was our best player!

As well as football, I also remember playing a lot of tennis, table tennis and pub golf every lunch time! I lived the furthest away from college than anyone else I knew (Penwortham). It was £14 per week including bills. The house looked like the Psycho house in the film and it definitely had a few psycho's in it, including geese in the garden that went for you twice a day, on your way out and your way in! Also, I remember laughing all day and all night as practical jokes were rife. Good, no great times.

**“My memories of Preston are very fond ones. I once lived off spam toasties for three months.”**

### How and where did you secure your first job?

That depends, there are two answers really. My first ever job in design was in a tiny studio off Shaftesbury Avenue. It was a job I got as part of my placement year. They had no computers and lived in the dark ages of design. I hand rendered type and worked up some dodgy layouts for a few weeks until a good friend of mine rang up and told me he had landed a dream placement at Williams & Phoa. I was jealous to say the least, but also made up for him and it meant we could share a flat together as the one I was currently in was so small I could touch both walls at the same time.

Then he told me he had lined up a great interview at Thumb Design, I'd never heard of them, but they were an established design firm in Islington and supposedly one of the pioneers in bringing Macs into design in London. Anyway, he said he couldn't go, so I went instead! They were slightly perplexed when I said my name was David and not Jimmy but I got the job and haven't touched a Rotring pen ever since. I was there about a year and learned an incredible amount.

### Did anyone ever ask you what degree grade you got?

In short no. That is purely a personal goal and is placed in the bottom drawer with my graduation photograph. But the fact remains that because I pushed myself, my book was strong enough to get a job but not a First. I got a 2:1 and was chuffed.



**GUINNESS**  
REACH FOR GREATNESS



#### Who's work has inspired or influenced you the most?

At Preston it was my friends around me and the students in the years above me, oh and Vaughn Oliver. Now it's Frost.

#### How has the industry changed over the years?

Computers are the big difference. Now it's the combination of creativity and your knowledge of technology that defines you as a designer.

#### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

I never turn off, which is good and bad! Design is ubiquitous so you can't ever get away from it. Therefore, if you immerse yourself in it and surround yourself with it you are constantly surrounded with answers. Also, the answers are always found in a well written brief, you just have to look hard enough and then think lateral. Get from A to B to discover C then do mood boards which takes you to D and E.

And I prefer thinking alone, but after that it's best to open it up and see where it goes, as I'm always up for the twists and lucky mistakes! Also, be inquisitive and ask lots of questions until you find the right question! Then once that question is answered you'll have a full understanding and the answer will be on a plate.

#### What would you have done differently at University knowing what you know now?

Good question. Ask more girls out to start with and learn more computer skills.

#### What's the best thing about your job?

If someone would have told me at school that there was a job where any business could come to you, tell you all their problems and then you have to fix them I would have gone into graphic design there and then. So, I guess the best thing is learning about all these industries from the inside. Then to crack an idea and project these companies intelligently to the outside world is hugely satisfying.

#### What is the most unusual thing you have done in your career?

Erm... I used to design Black+White Magazine. It was a cutting edge and cult art/ fashion/ photographic/ design magazine which just happened to have beautiful naked women on every other spread! Some of the photo shoots were unusual to say the least!

#### What do you look for in graduates and their portfolios?

Surprises.

#### Any advice for students entering the industry during the recession?

Believe in yourself and work harder than the next person and you'll be fine.

#### Any other advice?

Think of Graphic Design as a lifestyle and not a job, and use it to travel the world.



#### Project

Football Sponsorship

Identity

#### Client

Guinness



### Mark Hurst

Graduated—1992

Mark's career has crossed both Graphic Design and Advertising. After cutting his teeth in the Manchester Graphic Design scene of the early 90's he moved to London and into the world of Advertising. Becoming a well known face on the London advertising scene Mark has worked at several agencies including Bartle Bogle Hegarty, Ogilvy & Mather and McCann Erickson to name but a few.

He joined Albion as a Group Head in 2007 to add an integrated aspect to their digital offering with European campaigns for Betfair, BlackBerry and eBay. He is now currently Creative Director at MWO in London. Mark is also the recipient of numerous awards including: A Golden Rose of Montreux, The Art Directors Club of New York, Cannes Lions and D&AD.



### How and where did you secure your first job?

I left school in '88 and went to Preston in '89 at the height of the Thatcher years. By the time I left in '92 the chill winds of recession were blowing and jobs were scarce. It was odd leaving such an intense and successful placement course and actually having to worry about a job. We'd been used to the structure of the course almost guaranteeing a job within industry. The first years would help the fourth years with their shows and the second years would help the third years to get the work done for a placement – those students would often have a job confirmed from the placement and it all flowed from there. It seemed like a secure pipeline to a job as a designer in the best design groups in the UK.

By the time we graduated in 1992 things were tight and we thought – with nothing to lose – let's try to create a job. So myself, Mike Wallis and Guy Marshall negotiated a deal with Ben Casey at The Chase in Manchester to set up a design group within his company. It would be small partnership capable of approaching any kind of work that The Chase was geared too highly to execute profitably.

Ben had Chase London, Chase Manchester, and he wrote the Preston course, so he loved the idea of C3 being a new way into work. We were given a room and we supplied the equivalent of one designer to The Chase all the time to pay our way. We would approach smaller projects with gusto and push the art of the possible.

Without any overheads we'd pay ourselves whatever we had at the end of the month. We stole £200 for a ghetto blaster and a coffee machine, got a grant for a brand new Mac system from Manchester Council, on the condition that we'd employ men fresh out of prison from time to time to help rehabilitate them. Within a year we'd won the gold at the Typographers International Awards. After two years we had three silver nominations at D&AD, golds at the Roses and the New York Festivals but we were still living together in a tiny flat and getting on each others nerves and we realised that as we grew financially we'd simply become part of The Chase, so with London calling the Londoners – Mike and Guy – we closed it.

### Did you do a placement year? If so how was it?

I was at The Chase with the great Ben Casey (as was Mike). It was funny and fantastic. Ben has a generous mind and doesn't mind if he finds you asleep under your desk with the mother of all hangovers.

### Who or what inspires you?

If you ever wonder about inspiration, just spend an hour with Ben. He once said "I don't know why you would look at design magazines – look at all the other stuff, gardening magazines!" So I get inspired by anything and everything. All the stuff that surrounds us. A lot of designers try to be purists and invent from scratch, but you can't design in a vacuum, and everything's been done in one way or another so you may as well as look at everything around you.

And nothing is really 'original'; in music and the arts you have to source from what's gone before. And that isn't a problem. Originality comes from taking what's out there and making it resonate with people right here, right now. That resonance creates originality, in that time and place – and from there it becomes memorable.

“Preston helped me understand the potency of ideas as well as style – which is where it was very different from other Graphics courses.”

**Do you think being a Preston student has benefited you in any way?**

It helped me understand the potency of ideas as well as style – which is where it was very different from other Graphics courses. There weren't really many advertising courses at the time and there wasn't really a breed of pony-tailed ad student either. But Preston turned out some great advertising people from an ideas based graphics course.

**You started out in graphic design, then successfully crossed over into advertising.**

**Was it an easy transition? How did your role change?**

I never thought of myself as Advertising. I went for a job at Pentagram after The Chase and John Rushworth suggested I should work in advertising. He recommended me to John Hegarty, and I started as an Art Director specialising in the design and conception of what was then called Interactive. Along the way I did a bit of TV and print.

I was very lucky to have gone to college when I did. I started at Preston Polytechnic and learned Wood, Metal and Phototypesetting – learned to draw, measure and select type. In my third year we got Macs and we all learned those too. In the early days of The Chase we were working with clients writing HTML. By the time I was at BBH, Flash had just been invented and media was exploding from four channels into hundreds, then millions of Internet channels. So it was a natural progression following what was going on in the world rather than a clean jump from Design to Advertising.

**Where do you get your ideas from? Do you prefer collaboration or thinking alone?**

You always generate ideas on your own. But when two people come together with a set of ideas on the same brief you create a 'third person' and the journey goes on a roller coaster ride.



→  
Project  
TV Advertisement  
Client  
Bacardi

→  
Project  
Christmas Card  
Client  
The Chase

### How many of those ideas actually see the light of day?

#### Does most of your work get produced or do you have a heap of rejected ideas?

A small percentage of the ideas you have make it out there. Everybody has ideas everyday – whether they see it or not, but those ideas need to be weighed and sifted, pushed and developed and that's the creative job. The actual ideas are easy.

The great thing about working in a business that sells ideas, whether in the craft of advertising or design, is that if you can't get them out there they collect, and as time goes on you end up with a 'bottom drawer' you can mine. This is true of all creative industries and creative entrepreneurs.

### What would you say has been the key to your success so far?

The art of the possible.

### You are currently the Creative Director at MWO in London. How's it going?

It's going very well as I speak today. These are difficult times but we've put on a lot more business and we're doing some very nice work. But that's only my opinion. We have put together a really good crew, and it's a great little place to work – which is the main concern – it reflects in the work.

### What's the best and worst thing about your job?

There's nothing bad about my job. Jerry Della Femina (the writer of 'from those wonderful folks who gave you Pearl Harbor') once said that it's the most fun you can have with your clothes on.

### What time do you start and finish on an average day? Do you switch off easily?

I start at 8.15. I rarely get lunch. Evenings are often working with the agency or with clients and I'm writing this early on a Saturday morning before I cover off the week's work. Sunday will be a case of planning Monday. By the way, Financial Directors love Design and Advertising people because they only have to pay them 40 hours a week and they know that for them it's a 24 hour job!

### What do you look for in graduates and their books?

This may seem glib, but if you knew that it wouldn't be a surprise. Anyone who has studied for three or four years will be good at what they do. So you hope that a surprising personality will cross your path and you'll try to hold on to them for a bit before they leave.

### Finally, any advice for students entering the industry during the recession?

Nose to the grindstone, shoulder to the wheel, pull your socks up, keep your nose clean and you'll be alright! Or to be more helpful, be an opportunist. When you buy a Herbie you'll suddenly see them everywhere, so get an idea of who and what you want to be and you'll start to see more and more of what you want to make and all sorts of ways of doing it.



#### Project

Salt Campaign

#### Client

Food Standards Agency



### Richard Johnson

Graduated—1992

After graduating Richard worked in London at several Graphic Design agencies including the Partners. He was soon to move abroad and into the world of advertising. For the past 16 years he has been plying his trade on the eastern seaboard of Asia with the likes of McCann-Erickson Hong Kong and Ogilvy Singapore.

In 2005 Richard Johnson became Asia's most awarded Creative Director. He now has a collection of interesting paper-weights including a D&AD pencil, Gold Clio etc. He's been fired from agencies twice, been Neil French's art director, and appeared naked in front of 200 other advertising delegates at the Asian Advertising Awards. He is not a fan of camera phones.



### How and where did you secure your first job?

The Partners. Never be too proud to beg. It worked in this instance.

### Do you think being a Preston student has benefited you in any way?

Preston was great for two reasons:

1. All the years mixed. This was handy because by the end of the course I only saw Martin and Simon (our lecturers) for five minutes every two weeks. As a result most of the advice and feedback on your work came from the other students.
2. It was a sandwich course... yeah, yeah, yeah, if all else fails I can always make sandwiches. Hilarious.

### How has the industry changed over the years in your experience?

People smoke and drink much less, which supposedly makes everyone much happier.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

I eat cheese before bed. I'm serious about this. The harder stuff seems to work better. As with all these things you start with Brie and before you know it you're on Pecorino. Also avoid brainstorm. It's there that the unimaginative congregate.

### What's the best thing about your job?

The money.

### What would you say has been the key to your success so far?

I'd like to think I've been pretty much up for anything anyone has ever suggested.

**“Avoid brainstorm.  
It's there that the  
unimaginative  
congregate.”**



←  
**Project**  
 Advertisement  
**Client**  
 The Economist

↗  
**Project**  
 Advertisement  
**Client**  
 Guinness

**What would you have done differently at University knowing what you know now?**

Probably demand more from the University itself. Now that students are expected to pay back their loans, surely that makes them the customer. If you fail, ask for your money back.

**What is the most unusual thing you have done in your career?**

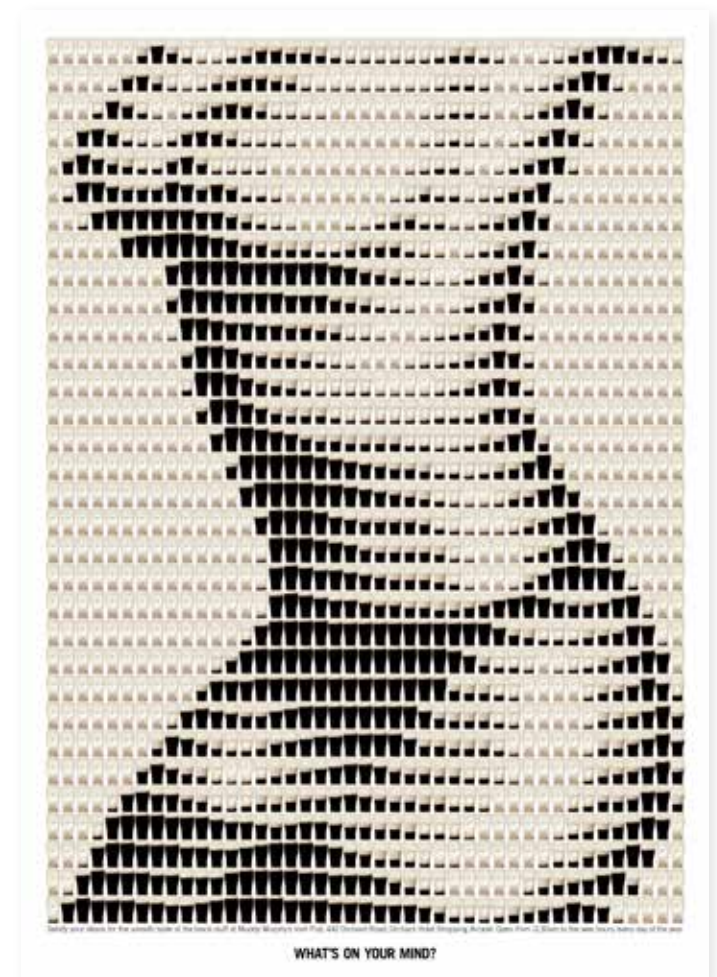
Tried to work in India.

**What do you look for in graduates and their portfolios?**

Ideas. Execution and different media can be learnt.

**Any advice for students entering the industry?**

Work at Ogilvy for four years. It will make you miserable, but you'll learn all you need to know. Then go off and have some fun. Alternatively make sandwiches.





### Steve Bewick

Graduated—1992

After leaving Preston Steve founded Purple along with fellow ex-Preston graphic design graduates, Andrew Harding and Gary Westlake with a 'Prince's Youth Trust grant, a black and white computer and a passion for creativity'. Two decades later, they are working across a wide range of marketing, digital and design disciplines, creating everything from global websites, brand identities, internal communications and marketing campaigns for clients around the world. They now have colour computers.



### How and where did you secure your first job?

Design related – we started Purple in 1993 straight from leaving Preston so technically have never secured a job. Un-design related – post boy at my Mum's firm, helped me pay for snakebite and black while I learnt how to think.

### How did Purple get started?

We did a placement together and liked what we produced so carried on working as a team as much as we could during our final year at Preston. Being cocky students that knew everything, by the time we left we thought we'd start our own design company. Six months later we got our first project – 1993 Led Zepplin Calendar (don't ask).

### Do you think being a Preston student has benefited you in any way?

Helped me spot a good idea when I saw one. Without it I wouldn't have met Gary and Andy, my two business partners and started Purple. Not so sure it benefited my liver though.

### How has the industry changed over the years in your experience?

It's faster – technology has revolutionised design but not always in good ways. It's easier to visualise your ideas and produce fantastic work but also easier for people without the right training to visualise their ideas. There seems to be more crap about.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Both. In the bath, pub, cycling to work, brainstorm. If I'm stuck, talking a project through with my wife often helps.

←  
Project  
Courvoisier Brand  
Client  
Courvoisier Cognac

→  
Project  
Logo  
Client  
Glenfiddich





**What would you have done differently at University knowing what you know now?**  
I would probably do things exactly the same – enjoy every project, experiment and have as much fun as possible.

**What would you say has been the key to your success so far?**  
A passion for creativity and a sense of humour – looking back, without both we wouldn't have got off the ground. Oh and the pub.

**What is the most unusual thing you have done in your career?**  
Punched Andy my business partner for refusing to stop talking German.

**What do you look for in graduates and their portfolios?**  
A passion for creativity, good ideas and design that I haven't seen before and most important – desire.

**Any advice for students entering the industry?**  
Don't give up, keep honing your portfolio and coming up with new ideas. We nearly gave up at the start but managed to keep going in some really tough times. We got there in the end – friends also help.





### Stewart Devlin

Graduated—1993

Stewart is the Chief Creative Officer of Red Peak Group. He spent his formative years with Lewis Moberly and Williams Murray Hamm in London. After moving to the US, Stewart was named Design Director at Desgrippes Gobé, and later rose to Creative Director of Taxi and The Partners.

He is a multiple award-winning designer, and his work has been recognized by D&AD, Graphis, Clios, Type Directors, New York Festivals and more.

#### How and where did you secure your first job?

A designer from Lewis Moberly came to the London degree show and asked if I was interested in doing a placement. It was only supposed to be for a month but I made myself part of the furniture. Three months later they offered me a job, I stayed eight years.

#### Do you think being a Preston student has benefited you in any way?

It made me realize that for a designer, making something look good is point of entry. An idea on the other hand is what makes us different.

#### You now work in New York, what is that like?

I moved to New York without a job, visa, contacts or having visited the city. I thought it was going to be easy – I'd worked for great London agencies and won awards. It wasn't. New York is probably one of the hardest cities to make it in, just ask Frank or Jay Z. I've been here for 10 years. New York is an amazing city; it celebrates difference and achievement, no matter who you are or what you want to do.

#### How has the industry changed over the years in your experience?

Design is much more strategic, we have to fully understand the business needs of our clients. You cannot blame a client for buying a 'safer option' if we cannot articulate why a more creative solution will make better business sense.

**“Preston made me realize that for a designer, making something look good is point of entry. An idea on the other hand, is what makes us different.”**



**Where do you get your ideas from? Do you prefer collaboration or thinking alone?**

For me it's about becoming completely immersed in the project. I prefer working alone but believe great ideas can come from anyone or anywhere, recognizing the good ones is the tricky part.

**What would you have done differently at University knowing what you know now?**

Experimented more.

**What's the best thing about your job?**

Working with odd people.

**What would you say has been the key to your success so far?**

Being surrounded by smart people.

**What is the most unusual thing you have done in your career?**

Worked in advertising.

**What do you look for in graduates and their portfolios?**

In no particular order, well-crafted ideas and a big personality.

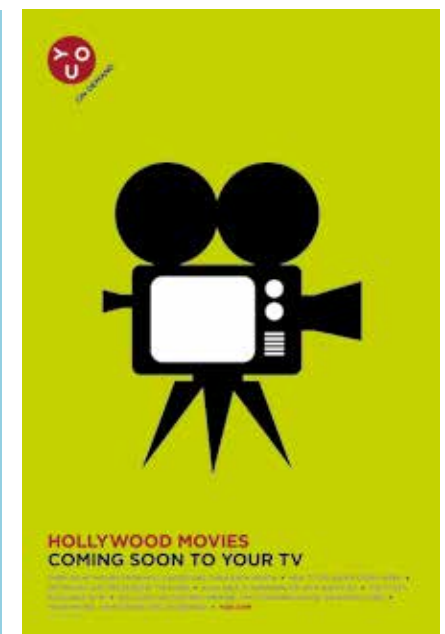
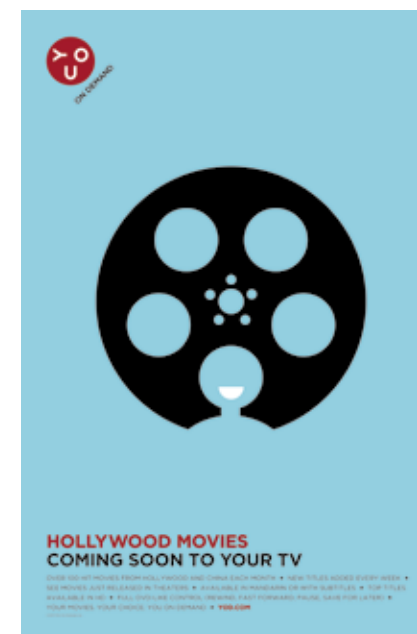
**Any advice for students entering the industry?**

Don't take three or four years making a portfolio of work and only spend the five minutes before an interview thinking about what to say or who you'll be talking to.

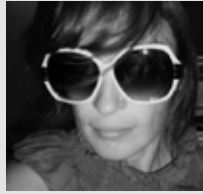


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←→  
Project  
Branding & Posters  
Client  
You On Demand



### Abi Meats

Graduated—1994

Abi Meats is the currently creative director and co-founder of Rude Studios. The studio established a successful fashion label back in the early noughties, at the same time becoming one of the originators of the hand drawn aesthetic that is often imitated today. A refusal to be tied to any one medium has led to a varied and interesting career, allowing Abi to apply her ideas and trademark style to everything from products to music videos.



### What's the story behind the formation of Rude Studio?

After having the most amazing time at Preston I had a succession of graphics jobs working for various agencies, then turned freelance with a view to setting up my own business. Right from the start I knew that pure graphics wasn't for me and had a frustrating time trying to work out exactly what I wanted to do hence enrolling myself onto a succession of courses including screen printing, upholstery, photography, film and weirdly a spot of hospital DJing (fortunately that didn't lead anywhere). Over the years I came to use all these skills in one way or another, except the DJing.

I then met Rupert my business partner (and now husband) whilst working at Stocks Austin Sice. He was starting a fashion label at the time and we decided to go into business together using the graphics work to finance the clothing label. By applying graphics to something rather than paper was incredibly inspirational for me and ultimately led to an unrestrained career.

Rude has now evolved into a design collective applying graphics and prints to textiles, websites, moving image, packaging and pretty much anything you can think of. Over the years we have produced countless clothing collections with numerous catalogues, commissioned projects and installations.

More recently I have been using our trademark illustration style and applying it to animation and film. Amongst others our clients include UK Vogue, Renault, PJ Smoothie, Polydor Records, BMI, Nokia, Capital Radio, Vespa and the Tate Modern.

### Who or what inspires you?

My work is really varied and so are my influences, I guess they include; Elley Kishimoto, Paul Smith, Supermundane, Koen Brothers, Peepshow, Shane Meadows, Michel Gondry, Orla Keily, Jasper Johns, Patti Smith... the list goes on.

### How has the industry changed over the years in your experience?

Everyone seems incredibly accessible now, you can email people you may have never dared pick up the phone to in the past. Also you can project a professional looking body of work online and no one would know if you were a graduate or an established business. I also love the fact that friends and work have become more entwined with social networking sites, it doesn't replace physically meeting people but it's a start.

I've recently been impressed with a couple of designers who just graduated and are organising collaborations and 'special projects' by associating themselves with the cream of designers, illustrators etc and by those involvements they have put themselves right out there just by being innovative in the way they approach work.



#### Project

Camera Table

#### Client

Rude



#### Project

Glastonbury Covers

#### Client

The Guardian

# “I’ve always strived to apply my work to as many mediums as possible.”

## How do you generate ideas? Do you prefer to collaborate or think alone?

Bits of both, I often have a seed of an idea that I allow to grow and work itself out over time. That seed can come from anywhere from something my son has said to an article in the paper or a lyric of a song. I love the thought of bringing people and ideas together and see where they go, that way there are no any real boundaries.

## What would you have done differently at University knowing what you know now?

I remember getting quite uptight about creating finished looking pieces, i.e., a set of stationary, or a fully mocked up piece of packaging to look as professional as possible, when to me the fun is coming up with the idea and putting it in context but not getting too hung up on the way a lid closes for instance. All that stuff can be worked out when you’re employed.

## What’s the best thing about your job?

I’m fortunate enough to work on a real cross section of jobs with equally as diverse clients. One minute I can be designing a textile print for a clothing label to making an animation or short film. I’ve always strived to apply my work to as many mediums as possible.

## What is the most unusual thing you have done in your career?

I created some images of Elvis, Marilyn Monroe and the Queen out of fruit and vegetables for a kitchenware brand, which subsequently led to a meeting with Paul McCartney asking us if we could make an image of him and could we make his hair out of green beans! The best thing about it was dancing with him to Elvis on his juke box in his office in Soho Square.

## What do you look for in graduates and their portfolios?

Difference, pure creativity, originality and a sense of humour.

## Any advice for students entering the industry during the recession?

Be as innovative as you can, recessions are a time for creativity, people always want to employ someone with flare and energy.



↗  
Project  
Elvis Image  
Client  
Joseph & Joseph



### Adam Ellis

Graduated—1994

Upon graduating Adam worked at brand specialists Ziggurat where he spent five years with them before joining Coley Porter Bell in 1999 which led to the role of Design Director. He has recently set up his own company – The Cabinet Agency, specialising in brand design. Adam has accumulated many creative awards including D&AD, Design Week, Donside Gold, Mobius Gold and Design Effectiveness.

He has been a D&AD judge and has written many design focused articles for journals such as Creative Review, Graphics International and Marketing. The final feather in his cap was creating and running his very own award winning brand “Scoop” a boutique ice cream van, so if you want a posh 99 you know where to go.



### How and where did you secure your first job?

My first job was at Ziggurat Brands, a Post-it® note was stuck on the notice board in the corridor at Preston, it was right in the middle of degree show panic but myself and fellow partner in crime Simon Pendry (now Creative Director at pi global) thought what the hell, no pain no gain. We did a one dayer to London had our interview, raided Paperchase and were back in the blink of an eye. We both got the job and spent five happy hazy years there.

### Do you think being a Preston student has benefited you in any way?

Absolutely, there was a sense of real camaraderie, and standards were high. The fact that you had such a long placement meant your time management and scalpel skills were bob-on ready for your degree show.

### How has the industry changed over the years in your experience?

I think there's far too much jumping on the Mac before your doodle happening, don't get me wrong I love the Mac but I can't help but feel that magic is often lost from brain to pencil.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

I'm a big visual sponge and my ideas come from a brain full of stuff collated over time... or the ever trusty vault of scrap books, I just love designing alone or in a gang, it's all good.



←  
Project  
Branding  
Client  
Scoop

→  
Project  
Buttons Packaging  
Client  
Cadbury

“Being in a project based industry is joyfully unpredictable, one minute you are in a Russian chocolate factory, the next you’re talking sex toys in Soho.”



**What would you have done differently at University knowing what you know now?**

Nothing, I loved all of it and wouldn't change a god damn thing!

**What's the best thing about your job?**

Travel and adventures, being in a project based industry is joyfully unpredictable, one minute you are in a Russian chocolate factory the next you're talking sex toys in Soho... variety is definitely the spice of life.

**What would you say has been the key to your success so far?**

It's taken me ages to work out but I believe it's about being an appreciator of design as well as a creator. Not many people in other walks of life get the pleasure we do out of purely enjoying a whimsical observation or sly piece of visual wit.

**What is the most unusual thing you have done in your career?**

Jumping off the worlds highest bungee jump in New Zealand in the name of graphic research... Ahhhhhh!

**What do you look for in graduates and their portfolios?**

Infectious enthusiasm, articulate story telling and a wish I'd done that feeling in my gut.

**Any advice for students entering the industry?**

Compose your final book like a design annual rather than a disparate collection of projects and if at first you don't succeed try, try and try again.



### Adam Thomas

Graduated—1994

After graduating Adam spent the next 16 years working in London at several studios including ICO Design, where he was Senior Designer and Art Director. He moved on to become Art Director of Wordsearch where he was responsible for branding and marketing some of the worlds most iconic architectural developments, including Taipei 101, The Shard and One World Trade Centre.

Adam has recently moved back north and is setting up his own business as a property marketing specialist.



### How and where did you secure your first job?

How? To use The Preston network in its full capacity one must be in the right place (generally a pub) at the right time (between 6pm and 11pm). This exhausting technique got me most of my placements and my first job. Where? Placements – The Chase, Horseman Cooke, Tin Drum, Dorling Kindersley, Lewis Moberley. First job – Bull Rodger. \*NB. This is not a joke, going out is good for your career.

### Did anyone ever ask what degree grade you got?

What?

### Who's work has inspired or influenced you the most?

Within the Graphic Design world only: new(ish) school – Cahan & Associates, old school – Brownjohn, always – Pentagram.

### Has the industry changed since you graduated? If so, how?

It feels that there is a bit more knowledge on behalf of the clients (they think they can do your job) which can be tricky to manage sometimes, but not much really. Technology is the biggest physical change. This is mirrored in the aesthetic of our work but underneath it is basically the same. Time makes you think things are different but actually you just understand and experience more stuff.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

It's a cliché, but anywhere and everywhere. You'll only get a solution if you know properly what the problem is though, and this helps you to know where to look for inspiration. In fact I don't look for inspiration but just hang around in the same place and hope something shows up. Collaboration is the way for me. Work out the brief on my own, then I'm in the best position to work with others to figure out the answer.

### Looking back, is there anything you would have done differently at University?

Veterinary Studies.

**“To use the Preston network in its full capacity one must be in the right place (generally a pub) at the right time (between 6pm and 11pm).”**



**What's the best thing about your job?**

Specifically, working on a very wide selection of projects from marketing some of the tallest buildings in the world (Taipei 101, ICC, Shanghai Tower) and the world's first carbon neutral city (Masdar City, Abu Dhabi) to small identity projects for up-and-coming architects. Publishing books about iconic buildings (Sydney Opera House, The Commonwealth Building, Broadcasting House) to incredible engineering projects with some of the world's greatest architects; Shard, (Renzo Piano), Russia Tower (Norman Foster), Cannon Street London (Foggo Associates), 55 Baker Street (Ken Shuttleworth).

Generally, as a Creative Director it's watching a design and the designers develop as a project reaches completion. Watching your teams and your clients get excited as their work starts to emerge is great. Also, I never, ever, ever make tea anymore.

**What is the most unusual thing you have done in your career?**

I've just returned from Warsaw where I was driven at high speed down pavements and across a lawn to reach the airport in time, shitting yourself in Poland is quite unusual. On a calmer note, I've photographed some Giant African Land Snails (that we'd painted on) and filmed four grown men in suits race pink girls bikes around an empty office. This job is weird/great.

**What do you look for in graduates and their portfolios?**

A beautiful and simple CV, no bullshit and a short, to the point folio that's not A2. Personality and wit. Good intelligent ideas.

**Any advice for students entering the industry?**

Stand out.

←  
**Project**  
Art Direction  
**Client**  
The Shard

→  
**Project**  
Brochure  
**Client**  
The Shard





### Andy Howell

Graduated—1994

After graduation Andy spent 5 years at The Partners in Farringdon before taking a year out (and 33,000 miles) to circumnavigate Australia. On his return he had a four year stint as a Senior Designer working at the identity specialists Wolff Olins followed by seven years at Interbrand, working his way up to Executive Creative Director. In March 2010 Andy co founded his own company, The Clearing with some colleagues from Interbrand.

During his career he has worked with some of the world's most iconic brands: British Airways, Telefonica, McLaren, The National Lottery, Orange, V&A and Warner Bros to name but a few.



### How and where did you secure your first job?

I managed to get an interview (and subsequently a job) at The Partners off the back of my London Degree Show. Thanks mainly to Stewart Devlin (top guy in the year above), who did a good PR job for me.

### Do you think being a Preston student has benefited you in any way?

There were many benefits to being a Preston student – not least discovering that long hair wasn't my coolest look! Career-wise, the design community in London had long held Preston in high regard for the quality and innovative work the students were producing, so it felt great to be part of that. This reputation definitely opened doors for me as I ventured into the big wide design world.

### How has the industry changed over the years in your experience?

Thanks to the likes of Apple, Nike, Pret, Innocent etc. businesses now understand the financial impact of great design. As a result, design is now on the agenda in the boardroom not just in marketing departments. What does that mean for designers? It means clients are investing more in creativity, so designers get to work on much more exciting projects now and get rewarded much more for it.

### What would you have done differently at University knowing what you know now?

A bit of Art History wouldn't have gone amiss. Knowing a few perty fantasy artists didn't really set me up with the knowledge to impress.

### What's the best thing about your job?

Feeling rewarded when I've finished some great work and having the opportunity to collaborate with some of the most talented creative minds in the world across all media – from film makers and sculptors to writers and illustrators.

### What would you say has been the key to your success so far?

- A. I'm annoyingly competitive.
- B. I just put my head down and get on and do what I love doing.

### What is the most unusual thing you have done in your career?

Going for a spin in a £300k McLaren supercar wasn't an average day in the office.

### What do you look for in graduates and their portfolios?

I'm looking for content, not just style; anyone can copy the latest cool looking thing from 'It's Nice That'. Don't start with a style in mind; start with the problem and it will take you somewhere much more interesting. Don't always look for the most serious solution to a problem, either – I like work that makes me smile.



“The design community in London has long held Preston in high regard for the quality and innovative work the students produce.”

#### Any advice for students entering the industry?

Being able to design well is only part of being a designer. From my experience, designers generally do themselves a disservice by underselling the thought that goes into their work. The design process is often intuitive and introspective. “It just feels right,” isn’t going to work with clients.

Most of the people you’ll talk to about design won’t be designers; their minds are generally logical and rational. I think if designers are going to get paid fairly for their input, they’ve got to be able to talk about the effectiveness of their work. I could go on.

Also, go for broke in terms of employers when you graduate and aim for the best name you can put under your belt at all costs. They’ll provide you with the best opportunities to build a great portfolio, which will help you keep moving up.

←  
Project  
Logo  
Client  
Fitness First

→  
Project  
Advertising  
Client  
Fitness First



## Steve Lloyd

Graduated—1994

After graduating from Preston in 1994, Steve worked at London design agency Bull Rodger for clients such as Lloyds Bank, Warner Bros and BP Chemicals, before spending a couple of years running Earth (a small design company with a comedy name).

In 2001 he joined ICO Design and has been responsible for cross media campaigns for Bosch and advertising for international flooring company Armstrong. More recently he has taken the role of 'digital partner', working with Penguin to create a collection of online tools to help young children make their own stories through play (and helped develop the Science of Survival exhibition at the Science Museum).



### How and where did you secure your first job?

I started working in design at a company called Bull Rodger after spending a couple of months there on placement, so getting the placement led to my first design job.

### Did anyone ever ask you what degree grade you got?

I'm not sure if anyone has ever even asked if I had a degree (although I was once turned down for a job as a cleaner as I had no buffer experience).

### Did you do a placement year? If so how was it?

Yes I did, it was a year of knocking on doors, sleeping on sofas and meeting at the White Horse in Soho on a Friday to catch up with other Preston folk (no mobiles, email or social meedya in them days).

### What and who inspires you?

I'm inspired by all sorts of things, from interesting art to beautiful buildings and just about everything in between. I'm lovin' Geoff Darrow's Shaolin Cowboy and still think fondly of Oscar Niemeyer Serpentine Pavilion (he was 95 when he designed that, there's hope for us all).

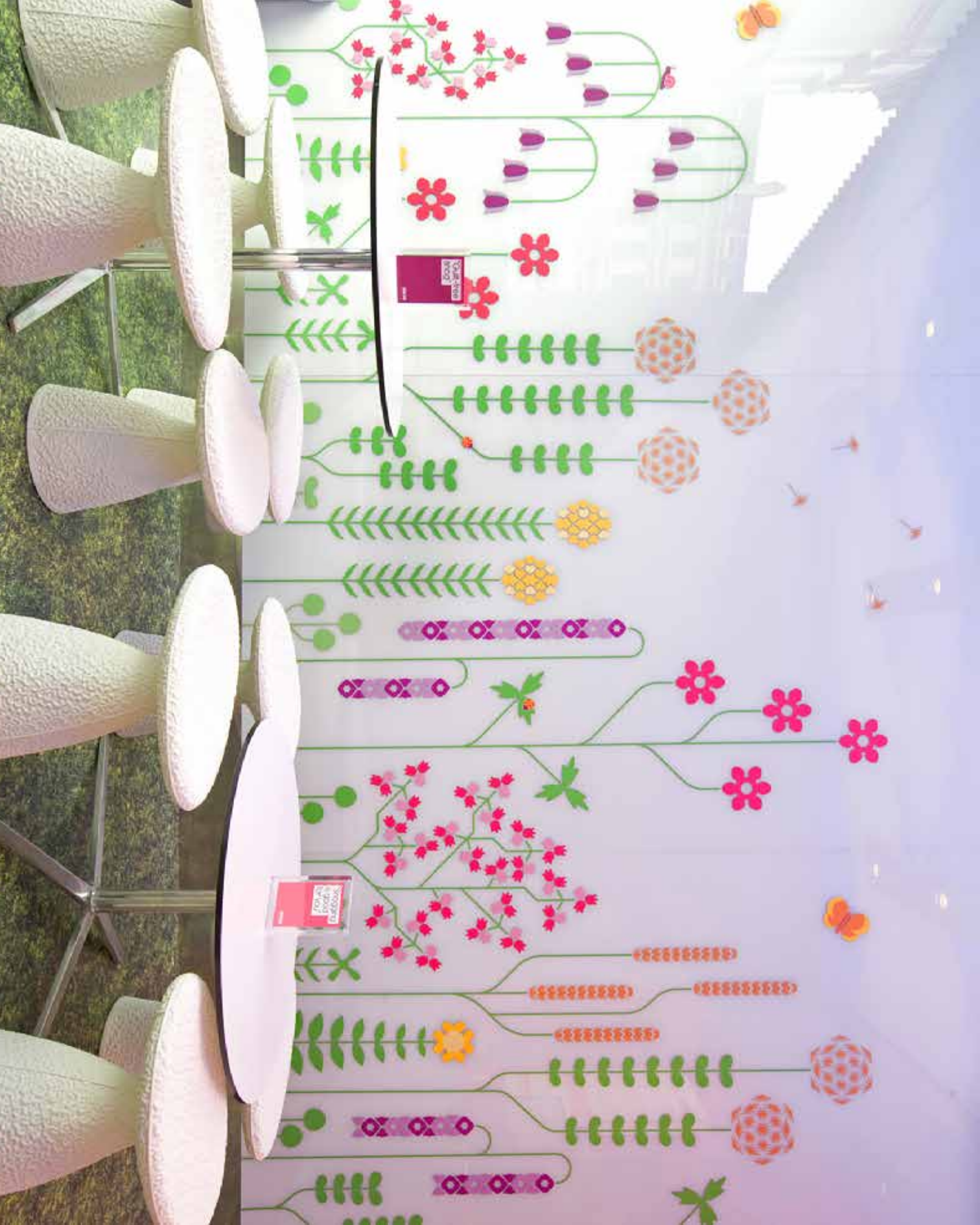
### Do you think being a Preston student has benefited you in any way?

Massively, it got me a foot in the door on a few placements and ultimately a job in graphics. It introduced me to Old Tom, pub golf and a great bunch of folk with who I have had and am having a fantastic time.



←  
Project  
Branding  
Client  
Benugo

→  
Project  
Storefront  
Client  
Benugo



**SNOG**<sup>TM</sup>  
Pure Frozen Yogurt

#### Where do you get your ideas from?

The internet, isn't that where everyone looks now? I think it's really a combination of a childishly overdeveloped sense of curiosity combined with the various distractions that living and working in London with two small children provides.

#### What's the best and worst thing about your job?

The best thing about Graphics is that you get to think about things from different perspectives. It can be refreshing to ask daft questions or see if you can find a new way to look at a problem. The best thing about the job I have at the moment is that I've been exposed to and involved in lots of varied work, from naming and branding to virals and ideas for interactives.

The worst thing can be difficult clients, although the more difficult they are, the funnier it can be "I want the cover in pearlised suede" or "There's so much purple in this it looks like a supermarket," are actual quotes from client meetings.

#### What is the most unusual thing you've done in your career?

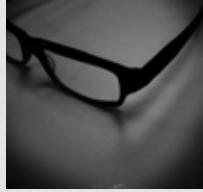
Forcing a junior designer to step back a bit while balancing five floors up on rickety scaffolding with an upturned bucket on his head was an interesting afternoon, as was filling an entire design studio with crumpled sheets of paper thanks to an idea cooked up by my then colleague Adam Thomas.

#### What do you look for in graduates and their portfolios?

Something different, something that shows how much they enjoyed researching a problem and coming up with a solution that fits. Something memorable really.

←  
Project  
Interior  
Client  
Snog

➤  
Project  
Logo  
Client  
Snog



### Simon Pendry

Graduated—1994

On graduating Simon hot-footed it to London to start his first job at Ziggurat Brands where he stayed for five years, getting the branded packaging design bug. He then moved to Jones Knowles Richie (JKR) where he stayed for 12 years climbing the career ladder to the role of Design Director. Running a team designing brands which included Hula Hoops, Tetley, Youngs beers, Murphy's stout, Twix, Trebor, Weetabix, Lloyd's, Bulmers, Guinness black lager amongst many others. After a stint as Creative Director at Blue Marlin, Simon has recently moved to pi global.



### How and where did you secure your first job?

Ziggurat approached the course looking for a junior designer, several of us applied for the job including my best mate Adam Ellis. Ziggurat couldn't choose between me and Adam, so they ended up giving us both a job!

### Do you think being a Preston student has benefited you in any way?

Totally. The focus on ideas gave me the foundation to build a career from. The ability to be creative and generate ideas will always make you a valuable asset to any company.

### How has the industry changed over the years in your experience?

Once upon a time we would present marker visuals to the client at the first stage! Seems strange now, but the clients seemed to have much more vision back then.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Headphones on, clean A3 pad, and a fine-liner, in my own world! Love it. Collaboration can be great, brainstorming can be fun, but you can't beat using your own grey matter. Feed your head with galleries, books, films, music, art, etc. It all comes back out somehow?!

### What would you have done differently at University knowing what you know now?

Invested a bit of my grant in a nice warm, waterproof coat. Preston is freezing!

### What's the best thing about your job?

Creating stuff from nothing. The fear of the white pad, then the 'eureka' moments of ideas, then seeing people with your designs and your packs on shelf in the local Sainsbury's.

### What would you say has been the key to your success so far?

Ideas, ideas, ideas. Work hard and be nice to people!

### What is the most unusual thing you have done in your career?

Giving a speech to a room full of people whilst dressed as Elvis was a strange moment.

### What do you look for in graduates and their portfolios?

Ideas, enthusiasm, open-mindedness.

### Any advice for students entering the industry?

When you graduate you think you're the nuts. It's only when you get your first job you quickly realise that you are in fact at the bottom of the ladder, and you are going to have to learn a lot to get to the top of it. Be willing to learn from everybody around you. Go the extra mile and ask to work on stuff you haven't been briefed on, do it in your own time. Enjoy it.



←  
Project  
Packaging  
Client  
Weetabix

➤  
Project  
Packaging  
Client  
Swan Filters



### Sarah Roberts

Graduated—1996

Sarah Roberts is an independent creative, working directly with her own clients and together with leading design agencies. With 15 years experience, she has been designing the world's greatest drinks brands – Moet & Chandon, Glenmorangie, Glenfiddich, Courvoisier and Johnnie Walker to name but a few – and also a good measure of luxury brands – Selfridges, Harrods, Sofitel hotels, Cowshed and the fabulous St Pancras station.

Sarah was appointed Creative Director at Seachange, following seven years at Lewis Moberly where she became a Design Director. Prior to that she worked at Blackburn's, after starting her career at Ziggurat Brands. Born and raised on a farm in North Wales, she has won and judged numerous design awards including D&AD, New York Festivals, Creative Futures, Roses and the alternative 'Chip Shop' awards.



### How and where did you secure your first job?

I was very lucky as Simon Pendry and Adam Ellis were already working at Ziggurat Brands. They had got in touch with the Preston Course and were looking for two junior designers. Rita Kinsella and I got the jobs and we started in August after a long summer holiday.

### Do you think being a Preston student has benefited you in any way?

Definitely. It taught me how to think. To use wit and humour in my work. We were taught to think 'laterally' – I had no idea what the word meant before I went. Brainstorming (mostly in the Variety bar) was a big part of the process, bouncing ideas and thoughts. A good idea will last a long time – whereas styling and execution can always be updated.

### How has the industry changed over the years in your experience?

When I first started out I hardly knew how to switch the computer on. Now everything is digital and the pace is much quicker. But I like to work quickly and to a tight deadline so that suits me.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Well – in truth they come from the brief. John Blackburn always used to say 'a job is as good as the brief'. Ideas can come from anywhere, when you least expect them – in the bath, in motion, back of a cab, out shopping or walking.

At Lewis Moberly it was a very competitive environment where designers worked alone, pitched against each other to come up with the best ideas. It was good training, so I mostly work alone now.

### What would you have done differently at University knowing what you know now?

Can't say I have any major regrets. Maybe joined some clubs and done some crazy stuff like pot-holing or whatever.

### What would you say has been the key to your success so far?

Focus, and getting a good portfolio early on in my career.

### What is the most unusual thing you have done in your career?

Perhaps not unusual but spent a week going around vineyards in South Africa with Moet & Chandon, searching for the ultimate South African wine. Ultimately they didn't find it, but it was fun trying. Art directing a shoot with Jamie Oliver for Tefal was also a laugh.

### What do you look for in graduates and their portfolios?

A good brain and a good eye.

### Any advice for students entering the industry?

1. Focus and a bit of patience.
2. If you're stuck for ideas, don't panic – something always comes up.
3. Learn from the greats. Then carve your own way.



#### Project

Cheese Packaging

#### Client

Selfridges



#### Project

Panetonni Packaging

#### Client

Selfridges



### Rob Ball

Graduated—1997

Rob joined The Partners in 2000 after ‘basically pissing about for a couple of years’. After 13 years he had worked his way up to Creative Directorship collecting many prestigious awards along the way. Rob is an extremely talented and self-effacing designer who is also an adept and very talented illustrator.

He has won several top awards including a D&AD Gold, New York Festivals Gold, Campaign Awards Gold, Cannes Lions Gold, Art Directors Club Gold and a Graphis Platinum award. He is currently now part-time at The Partners as he concentrates on developing his illustration. Rob is represented by Mendola Arts.



### How and where did you secure your first job?

I joined The Partners through a recommendation from my mate Steve Owen. I was working as an office clerk at the time and took all my holiday entitlement for the year to do a placement. Nine years later, I'm still here.

### Did anyone ever ask you what grade you got?

Only my mum and dad.

### Who's work has inspired or influenced you the most?

I don't really get inspired by anyone in particular – I'm inspired by fear of failure. I get inspired a lot.

### Where do you get your ideas from?

Mostly from ripping off other stuff, then changing it enough so no-one notices.

# “I'm inspired by fear of failure.”

### What would you have done differently at University knowing what you know now?

I wouldn't have had that pint of Old Tom at The Black Horse.

### What's the best thing about your job?

Comparing it to 99 percent of other jobs.

### What is the most unusual thing you have done in your career?

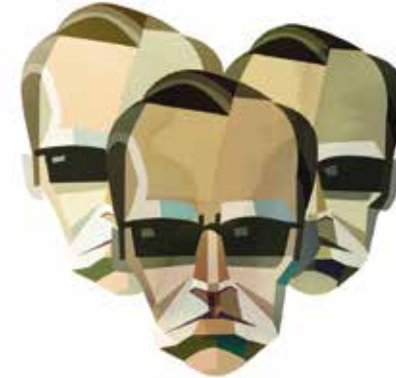
I had a look round Puff Daddy's superyacht for a photo shoot in Monaco once. I really blended in.

### What do you look for in graduates and their portfolios?

Attitude. I like enthusiastic students who realise how lucky they are to even be considering making a living out of colouring things in like what we do.

### Any advice for students entering the industry during the recession?

It's hard to get a job in the creative industry even when the sun's shining so do the same things but quicker, louder and weirder.



←→  
Project  
50 Goodies &  
50 Baddies  
Client  
Rob Ball  
(self initiated project)





### Steve Royle

Graduated—1997

After studying at The University of Central Lancashire and winning D&AD Student of the Year for a Paul Smith point of sale campaign, Steve joined The Chase Manchester in 1997. He then moved to London in 2002 to co-form the London studio with Harriet Devoy (ex Preston and now Creative Director at Apple). In 2006 he was made Creative Director of the London studio working closely with clients such as Land Securities, BBC, Royal Mail, British Council and Ingenious Media. Returning North in 2008, Steve now heads up his own team in the Manchester studio working with Rio Tinto, AstraZeneca and The Co-operative Group.

Career highlights have included a Gold from the New York Art Directors Club, a Design Week award, Silver nominations from D&AD and, of course, the D&AD Student award.



### How are where did you secure your first job?

I joined The Chase in Manchester just after I graduated. I was lucky. Ben Casey came to the graduate shows, pulled me to one side and took me to the pub for a 'chat'. The deal was done. And I've been here ever since.

### Do you think being a Preston student has benefited you in any way?

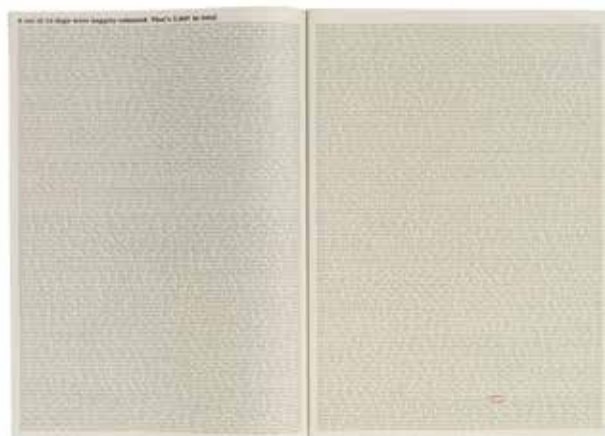
Absolutely. It opened up a network of people with a common belief and approach to design. And it runs deep. There'll always be someone who studied at Preston somewhere. It's down to the legacy of the course that fellow students have become the greatest of friends. And the wider network have become family. It's a bit weird really. All that's missing is the special hand shake.

### How has the industry changed over the years in your experience?

In the relatively short time I've pretended to be a designer, the industry has changed a great deal. One of the most significant changes for me is the speed of change, and the speed of thought. Project timelines have squeezed into lunch breaks and before you've presented 'the big idea' you've already sneaked the follow up campaign under the nose of the CEO. And that's before the brief has changed for the third time.

Times have changed. It's the impact of digital media and social media that has made this happen. Designers need to be more agile than ever before. You've got to keep pushing yourself.

**“It's down to the legacy of the course that fellow students have become the greatest of friends. All that's missing is the special hand shake.”**



**Where do you get your ideas from? Do you prefer collaboration or thinking alone?**

There's no right or wrong answer here. The best ideas can come from being totally absorbed and locking yourself in a room, or getting everyone together over a drink. Try chucking the brief away, driving the car, a long walk. That exhibition you'd promised yourself to visit, that moment of panic with twenty minutes to go to the deadline. Getting up in the middle of the night. Those West Coast trainline moments. In fact, there should be a carriage devoted to designers on the train between Manchester and London. It's been the source of many a great idea.

Don't forget you're being paid to have these mini moments of magic. In a whirlwind of deadlines and Illustrator not doing what you want it to do – try to enjoy it.

**So working alone or with others?**

I often start out alone, but then I get the fear, and the demons in my head fire up the self doubt. That's when the whole team gets together and we throw it about, then it gets interesting. I've worked with a lot of people over the years, and it just clicks. You always get there.

**What's the best thing about your job?**

You dive in to a zillion other people's jobs. It's a bit like Mr. Benn, trying on different outfits to suit different industries. You've got to learn fast, clients want to share their knowledge and get you up to speed – you've got to become part of their team to succeed.

It's the variety of this that makes everyday such a challenge. Get it right and they'll pay you to come up with great ideas that make the both of you look great.



←  
**Project**  
 Annual Report  
**Client**  
 Manchester Dogs Home

→  
**Project**  
 Christmas Direct Mail  
**Client**  
 The Chase



#### What would you say has been the key to your success so far?

The belief that I'm not successful. I'm still pushing myself to find a better solution. It never ends does it?

#### What is the most unusual thing you have done in your career?

Standing in a pair of shorts, flip-flops and wearing a Hawaiian shirt on a rain soaked motorway slip-road in freezing February. Artworking an Annual Report to meet a deadline for D&AD with severe food poisoning. A three day recce in Perth, Australia shooting road signs for mining giant Rio Tinto. Waking up on the hard shoulder of a dual carriageway with a broken nose. That's common right?

#### What do you look for in graduates and their portfolios?

The perfect fit. We're all different and have different strengths. There's no point having a studio full of designers with exactly the same approach. It's about finding the perfect mix of ability. In terms of portfolios, I'm big on ideas, killer ideas. If you can put that smile in my mind then I'm happy.

#### Any advice for students entering the industry?

If you want it, throw yourself in. But be prepared – it isn't easy, and it doesn't get any easier.

←  
Project  
Logo  
Client  
Blinkbox

↗  
Project  
Branding  
Client  
Mando



### Steve Owen

Graduated—1997

After graduating Steve ‘wangled my way into The Partners and slept my way to the title of Design Director’. After seven years he moved on to the Engine Group and started work as Design Director for Brand communications specialists Dave – now Calling Brands. He has subsequently moved on to work at The Brand Union, Figtree and is currently Creative Director of Heavenly.

Steve’s work has been recognised by several awards bodies including D&AD, New York Festivals and The Marketing Magazine Awards.



### How and where did you secure your first job?

I got a work placement at The Partners in my last month at college, which was thankfully so close to graduation I was fresh in their minds when they began to interview and thankfully long enough that they forgot how shit I was.

### Did anyone ever ask you what grade you got?

No. I remember having a really strong third year and was gutted when I only received a 2:1, but in hindsight I’ve never met a design professional yet who judges young creative talent by their degree grade.

### Who or what inspires you?

Simplicity. Work that has the confidence and clarity of thought to communicate an idea in a clever but direct way has always been hugely inspiring to me. That and Kronenbourg 1664.

### Do you think being a Preston student has benefited you in any way?

Definitely. In two ways. Firstly, the way Preston go about teaching design is very pragmatic and industry focused, with an emphasis on creative thinking rather than pure design. This is massively attractive to employers as the ability to think, decipher and creatively solve is much more difficult to develop on the job than the ability to make it look nice.

Secondly, because the Preston name has always been synonymous with a certain type of student and way of thinking, it helped me cut through thousands of applicants and secure a placement at The Partners. Also, at Dave, the job came in a roundabout way through the ex-Preston network. Even now, 12 years on, I still feel the benefit of being ex-Preston.

### What would you have done differently at University knowing what you know now?

Gone earlier. I was a mature student who arsed around for five years after leaving school and didn’t enrol ‘til I was 23.

### What’s the best thing about your job?

That people rely on my thinking, creativity, ideas and inspiration.

### And the worst thing?

The realisation that people rely on my thinking, creativity, ideas and inspiration.

### Do you find it easy to switch off and forget about work or is it ever present?

If I’m not careful I tend to switch off and forget about work whilst sitting at my desk.

## “Work that has the confidence and clarity of thought to communicate an idea in a clever but direct way has always been hugely inspiring to me.”

### Where do you get your ideas from?

Haven't got a clue. Really. The clichéd answer is 'in the shower' or 'just as I'm dropping off to sleep' but personally I've never thought of anything other than 'did I wash my bollocks?' when I'm in the shower. I just read the brief and sit down and think. And keep thinking until I'm happy with something.

### What is the hardest thing you've done in your career?

Art direct my photographer wife, almost my ex-wife because of it, (mariamoore.co.uk, some really nice stuff, you should check her out Design Disciples).

### What time do you start and finish on an average day?

I'm supposed to start at 9.00, but I prefer to get to my desk a bit earlier so I'm up to speed when the rest of my project team get in. Also, I've learnt (and it's taken 12 years) that if you knuckle down and focus during the working day, you actually get a lot done and rarely have to work later than 6.30.

### What do you look for in graduates and their portfolios?

Ideas and attitude. It really is that simple. A graduate who can evidence original thinking, a clear point of view and clever ways of communicating them will never struggle in this industry, because you'd be surprised how many working professionals out there still can't.

### Any advice for students entering the industry in the recession?

Over the last ten years, as the industry has boomed, I've seen a surprising rise in apathy and arrogance amongst graduates. Perhaps the proliferation of job opportunities has led to a certain lack of hunger, with a "if you don't like me, I'll go somewhere else" mentality prevailing.

Quite simply this will have to change. As opportunities become harder to come by, employers will be looking for graduates who can really make a difference; be energetic, eager and show a genuine love of design. This is a brilliant industry to be in and I always look for graduates who actually realise that.



**Project**  
'Naked' Exhibition  
Poster  
**Client**  
Association of  
Photographers



**Naked**

An exhibition of photography featuring the nude  
10 August to 11 September 1999

The Association Gallery, The Association of Photographers,  
81 Leonard Street, London EC2A 4JZ, Telephone 0171 759 3631  
Monday to Friday 9.30am to 6.00pm, Saturday 12.00pm to 4.00pm  
Admission free

2000—

2010

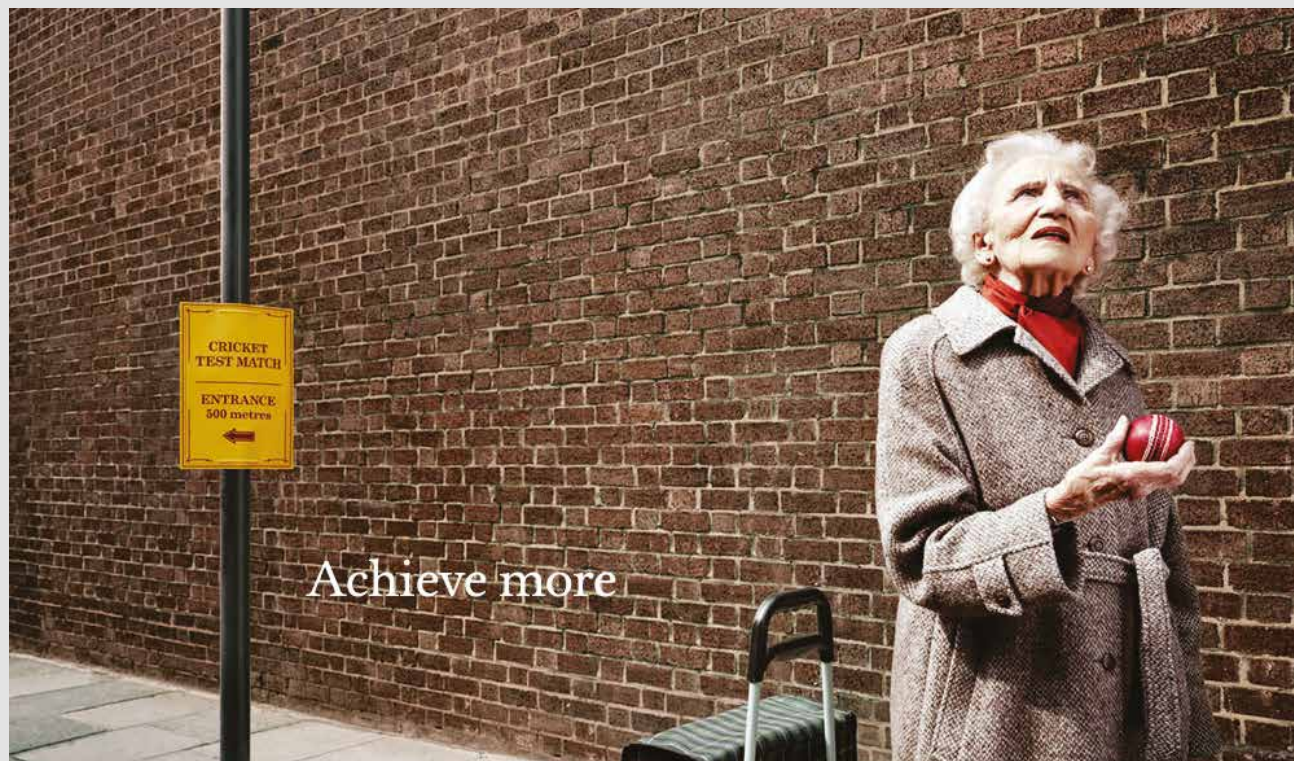


## John-Paul Sykes

Graduated—2000

After graduating JP joined Lambie-Nairn where he gained some big branding experience, working on identities for The BBC, O2 Mobile and the Sci-Fi Channel, he joined SAS (Stock Austin Sice) becoming Creative Director and working on client accounts such as BT, Ernst & Young, Diageo and Sainsbury's.

Career highlights include Design Week Benchmark award, D&AD silver pencils for Sci-Fi Channel and BBC Three, Art Directors Club USA, Promax Gold and Silver for Sci-Fi Channel, BDA platinum for BBC Two, Promax Gold for BBC 4, and surviving a 90's rave revival weekend in Butlin's (Bognor) on an SAS Wipeout®. JP is currently Design Director at Frank, Bright & Abel.



### What was your placement year like and how beneficial was it?

After two years of arsing about, going clubbing at 'Tokes', Feel, Free2Dance, Cream, drinking Old Tom, living in a 10 bedroom house next door to a lunatic asylum, working at Pizza Hut and JJB, dressing up in 70's clothes from charity shops, oh and doing a few design briefs now and again, I decided to get out of Preston for a year and do some work. I did a year long placement at The Chase in Manchester, and that really opened my eyes to what good design was, and how much you need to drink to keep up with seasoned designers.

By the end of the year I really felt part of the team rather than just a placement, and by the end of it I even quite admired Alan Herron's dress sense (not really). When I returned to Uni to finish my degree everything seemed strangely simple, and as a result I managed to get a first, and to be voted in the top 20 students exhibiting at the inaugural D&AD New Blood exhibition, so I think that year out made a real difference (to my work, as well as my liver).

### How and where did you secure your first job?

Pure nepotism really. Gary Holt from Lambie-Nairn studied at Preston and knew college lecturer Andy Bainbridge. I did bugger all. Sweet.

### Who's work has inspired or influenced you the most?

People who I have worked with inspire me more than anyone I have never met. Ben Casey, Alan Herron, Martin Lambie-Nairn, David Stocks, Gilmar Wendt, the list goes on. Oh, and Chevy Chase. Never worked with him, but a legend nonetheless.

### Where do you get your ideas from?

Looking at stuff. We work in a visual medium, so I can't understand anyone getting inspired from a blank sheet of paper or an empty screen. Walk down the road, look at some magazines, watch a film. Just don't start designing yet. A shit idea will still be shit even if it looks pretty.

### What would you have done differently at University knowing what you know now?

Not a lot really. The first two years I had a whale of a time, and then I got stuck into work. It's the only way to do it.

### What's the best thing about your job?

The best thing is getting paid for doing something I enjoy, and sticking the Friday pub lunch bill on expenses (brainstorming session, obviously).



Achieve more



Achieve more

“I did a year long work placement at The Chase in Manchester, and that really opened my eyes to what good design was, and how much you need to drink to keep up with seasoned designers.”

**What is the most unusual thing you have done in your career?**

Where do I begin? Designed T-shirts for 12 year old middle American nerds. My personal favourite was probably an applique fried egg with the slogan – “The yolk is on you”. Priceless, and almost certainly black pencil worthy. Pretended to be a sports news reporter for a spoof.

Driven round the West Country in a Land Rover in search of some millionaires house for an estate agent shoot. Got up at 3am to drive to Dudley to do a shoot in a warehouse in sub-zero temperatures. Flown to Philadelphia to shoot rat-catchers. Pretended to be a lawyer to appear in a comic book.

Had Levi Roots serenade me in a cafe in North London as he poured some reggae reggae sauce on my jerk chicken (for a Sainsbury’s shoot). Selected my favourite three stuffed pigeons from a taxidermist for another shoot. I could go on for days...

**What do you look for in graduates and their portfolios?**

Talent. Energy. Passion. Dedication. Tea making ability. Choice of football team. Dress sense. Lack of beards.

**Any advice for students entering the industry during the recession?**

Bloody hell. Good luck. It is absolutely who you know that counts, so pester your tutors and anyone else in this book. Every design agency I know seems to have a member of the Preston Mafia, so it’s essential. If you are really good, send me your pdf!





### Robin Arnold

Graduated—2000

After graduating Robin worked in London for Salter Baxter and worked on projects for Cable & Wireless, Yell.com, EMI, and the Discovery Channel. He moved on to work for Ranch before returning back north to Bolton. Here he joined Fudge Studios becoming Creative Director helping to build their branding and digital arm. He is now the founding partner and Creative Director of Manchester branding, digital and marketing consultancy 22 Group.

Robin's work has won many awards including a silver in the prestigious Roses Design Awards and several nominations in both the Fresh Design Awards and Big Chip Digital Awards.



### Tell us about your placement year, how beneficial was it?

I knew nothing about Preston, the course and the placement year when I first arrived at uni. In hindsight I was incredibly lucky that I ended up by chance on one of the best courses in the country. I started in advertising, but although I enjoyed the ideas, I wasn't keen on the marker pens and changed to design.

I lived on a really rough council estate, drunk a lot of strong white cider and was at Tokyo Joe's most weeks. I loved it. Before I knew it, I was half way through the second year, and Ron our tutor recommended that myself and John Paul Sykes had a year's industry experience. I spent time at Interbrand, Newell & Sorrell, Design House, Browns and Metropolis. Great experience, but bloody hard work trying to live in London on work placement wages. When I came back to Preston I met my wife and somehow managed to get a first.

### What was it like working at Ranch?

We shared a studio with Mark Farrow who has always been a big inspiration for me. Jonathan Jeffrey who later went on to co found Bibliotheque with Mason Wells and Tim Beard worked there at the time and were all good friends with the guys from North, Sea, Made Thought and Intro. There was a lot of sexy, graphic, very trendy work going on around me, and it was exciting.

### What or who inspires you?

Mark Farrow was my biggest inspiration earlier on in my career, so to end up by total chance in the same studio as him was quite mental.

### Do you think being a Preston student has benefited you in any way?

I met my best man there, and my wife so I suppose you could argue I benefited.

### What are the benefits of starting your own design agency?

It's an amazing feeling of being in total control. It is still very early days but I am also earning a lot more.

### What's the most unusual thing you've ever done in your career?

Art directing a naked photoshoot with several beautiful models for cosmetic surgery specialists SurgiCare.

### Any advice for students entering the industry during the recession?

Be prepared for the long haul. In the past it has taken me a year to find a job. Make the most of the fact that you have total control of what goes into your portfolio. Unlike most formal qualifications like exams and degrees, we are in quite a privileged position that we can be constantly improving, updating, replacing our ticket to getting a job, our portfolio.

If your portfolio is lacking in a certain area, then set yourself a brief. I personally don't care if work was an actual paid job or a self-initiated brief for a friend. If it looks good it looks good. Keep up to date with what your favourite design agencies are up to, and use them as inspiration for your own projects. Remember design and in fact life in general, is all about love, joy and a sprinkling of intrigue.



## Matt Robinson

Graduated—2002

Matt's placement year consisted of stints at Imagination, Johnson Banks, Start Creative (now Start Judge Gill) and Pentagram. After graduating Matt travelled extensively working for periods in London, Manchester and Sydney before landing up in Edinburgh at The Leith Agency. He is currently Design Director at Tayburn Edinburgh. Career highlights include refreshing a cherished Australian insurance brand and seeing one of his logos unveiled by John Prescott.



### Where and how did you secure your first job?

I blitzed the London design scene with emails and work samples until I got some interest. It's a soul-destroying process but eventually I had a phone call from a place called Interstate. My details had been passed around and they wanted to see me. They were really old school – a library full of Jan Tschichold, twenty press-ups for dodgy kerning – that kind of thing. Great for a cocky graduate with zero type skills.

### How would you say that your placement year helped you to gain employment?

When you're begging for work the ability to name-drop is a massive advantage. If someone sees Pentagram or The Chase on the CV you'll at least get an interview. You'll learn how to present work properly so your graduate folio will look shit hot compared to your gap year snubbing comrades. Plus you'll have some live projects to show you can do the job.

### Who and what inspires you?

Studios like KesselsKramer and Sagmeister who show an endless ability to think outside the brief. I like some of the new breed of art crossover designers like Daniel Eatock, but I don't know how he makes any money. He must design cigarette packaging on the sly.

### Do you prefer to work alone, or is it more of a collaborative process?

I slowly go mad when I'm left alone so I need people to bounce ideas off. Plus it's good to have a few non-designer friends to use as a sounding board to make sure your ideas aren't too contrived. I knew a designer that liked to work completely alone – he had a doll's head on a stick to keep him company.

### Do you ever struggle for ideas? If so how do you overcome this 'designers block'?

Get some fresh air and caffeine. Look at other creative sources like photography/fashion/product design blogs. Fffound and TheSerif are useful for visual stimulation if cool graphics is your cup of tea.



←  
Project  
Branding  
Client  
Juice Associates

→  
Project  
Logo  
Client  
Made in Leith

### You're just returning from a two year stint as Senior Designer in Sydney. How was it?

Australia was advertised in the 1920s as a haven of higher income and lower taxes. Nothing's changed – only now they're looking for quality designers, and everyone's good looking.

Moon are a young, massively energetic agency and top of their game, and took me on as a freelancer before offering me a full time job. It was great, I had my finger in every pie there, creating brands for insurance companies, backpacker van rentals, banks... I ended up heading a design team for 3 Mobile in Australia.

### Has working for several different agencies benefited your career?

Staying in one agency is fine if they're a big name and have a varied pool of clients, but moving around will give you an insight to how other agencies work, which is invaluable if you're ever planning on starting your own agency.

You'll also see how not to work – years ago a director read out to the whole company an email sent out containing sexually dubious content – amusing, but not great for staff morale.

### What has been the secret of your success so far?

Always start with a pencil and paper, avoid bureaucratic thinking, and don't eat cheap meat.

### Has being a Preston student benefited you at all?

There's a kind of freemason-esque comradery amongst ex-Prestoners, there are a lot of us in high places so there's a quality mark associated with the place, probably something to do with the fluidity of ideas and originality that you don't necessarily get from other college graduates. Find someone taught by Ron Bray and they'll at least give you a chance to show your work.

### Any advice for students entering a very competitive industry during the recession?

I started with a few months at Johnson Banks, where a freelancer put me in touch with his girlfriend at Pentagram, so if you're nice, have some ideas and make a good cuppa (I used a teapot and traditional strainer) you'll find doors are opened for you. Just make sure there are no stray pubes in your portfolio sleeves.

### Can you offer any mistakes that others can learn by?

I once turned up to a second interview without my portfolio – sometimes you'll need to see three or four different people before they decide you're right for the job, which I didn't realise. There was some awkward head scratching and polite conversation before I was told I probably wouldn't get the job.



#### Project

Mozart Poster

#### Client

Scottish Chamber  
Orchestra





## Mike Rigby

Graduated—2002

Mike began his career at The Chase, he has also had stints at Imagination, Pentagram, True North and Landor. He joined Interbrand Australia as a Creative Director in 2010 where has helped to establish the studio as one of the most creative in Asia. Mike has been fortunate enough to win over 40 international design awards.

In 2012 Mike has continued his awards success with in-book for D&AD, Best of Show at the Brand New Awards, recognition of typographic excellence by the Type Directors Club and is the recent winner of The Bill Bernbach Award for Creative Brilliance, an award that recognises the most creative individual within the DDB group. Mike is a council member and strategic advisor to the Australian Graphic Design Association (AGDA).

Mike is now Global Head of Brand at R/GA New York.



## How and where did you secure your first job?

I was very fortunate to be offered a job at The Chase by the great Ben Casey having completed a placement there between my second and third year. I had a few other offers from London agencies but The Chase always felt like my spiritual home so it was an easy decision to join full time.

## What was it like starting out?

It was exciting. There was a new generation coming through at The Chase and we all wanted to add our own small chapter to the significant history of the agency. We did some good work, won some awards, drank a lot, had a laugh and looked out for each other.

Looking back, I learned a hell of a lot, and I still carry The Chase principles of 'a great idea, well crafted' into every new project I begin today. Simplicity above all else – communication not decoration. University taught me how to think, The Chase taught me how to design.

## Do you think being a Preston student has benefited you in any way?

Absolutely. Preston has given me much; lifelong friends, a philosophical framework and many unforgettable memories (and hangovers).

To me it's always felt like being part of a big family and I'm genuinely proud to say that I studied at Preston. You only need to see the calibre of graduates the course has produced over the years and the positions they now hold. Look into many of the UK's most successful design studios and you will usually find a Preston student there – from Pentagram to the Creative Director of Apple Europe – it's clear the influence of the 'Preston Mafia' runs deep within our industry.

## How has the industry changed over the last 10 years in your experience?

There have of course been some significant shifts; from Corporate Identity to Brand, from traditional media to digital and social media...etc. It's an industry that is and should always be changing. That's what design is: it's a search for new and better ways of doing things. It's part of our job to understand and embrace new technology and thinking. Therefore you should always feel on the front foot.

Having said that, there are things that will never change; Bob Gill put it best by saying 'now that everything's different, nothing has changed'. In other words, we will always need great ideas, executed well.



“It’s often said that a brand is a lot like a person, to which I would add that branding is about finding the best in that person.”

**So how do you generate those ideas?**

Of course you should look for ideas anywhere and everywhere but the truth is they often come when you stop looking! Reading a book, taking a walk, watching a film or having a conversation.

I’ve always found the more interesting my personal life, the better my ideas. It’s one of the many pleasures of being a designer; your personal interests can inspire your professional output. It’s therefore crucial to make time for outside influence. Think of the books you read, the films you watch, the people you meet and the events you go to as fuel for your next idea.

**Do you prefer collaboration or thinking alone?**

Starting out at The Chase we would usually get a few days thinking time and then come together as a group to choose which ideas were worth pursuing.

These days I’m far more likely to be generating ideas in small teams of three to four people. This does rely on having a good creative rapport with the other collaborators. I’m very fortunate to share a strong design ideal with the creative team at Interbrand Australia.

←  
 Project  
 Poster  
 Client  
 The New Theatre

↗  
 Project  
 Branding  
 Client  
 The New Theatre

**UNDERSTAND ALZHEIMER'S  
EDUCATE AUSTRALIA**

**BEAT ALZHEIMER'S  
TWEET AUSTRALIA**

**GOODNIGHT ALZHEIMER'S  
WAKE UP AUSTRALIA**

**FIGHT ALZHEIMER'S  
SAVE AUSTRALIA**

**CONQUER ALZHEIMER'S  
CONNECT AUSTRALIA**

**RESEARCHING ALZHEIMER'S  
FUNDED BY AUSTRALIA**

**AGAINST ALZHEIMER'S  
FOR AUSTRALIA**

**DISCUSSING ALZHEIMER'S  
ACROSS AUSTRALIA**

**STOP ALZHEIMER'S  
GO AUSTRALIA**



**What's the best thing about branding?**

It's often said that a brand is a lot like a person, to which I would add that branding is about finding the best in that person.

We try to work with clients that have something important to share; be it an important message, a brilliant idea or a great product. It's really rewarding to help communicate something worthwhile. All of this does mean choosing our projects carefully and I'm happy to say that we politely decline far more work than we take up.

**And the worst?**

L-o-n-g hours I'm afraid.

**What would you say has been the key to your success so far?**

My family, friends and mentors. I have been fortunate to work with people like Andy Bainbridge, Peter Richardson, Alan Herron, Lionel Hatch and Ben Casey. Not just great designers but great mentors, who were more than happy to give all of their knowledge away (thank you!). I now aspire to do the same.

**What do you look for in graduates and their portfolios?**

At Interbrand Australia we don't talk about hiring great writers, strategists or designers. First and foremost we hire great people (who also happen to be great writers, strategists or designers).

I have hired designers that may not have had the best portfolio on offer but had an amazing attitude. I'm looking for humbleness, passion, enthusiasm and a willingness to work hard. All backed up by strong conceptual and layout ability of course. At the end of the day you work with the person not the portfolio.

**Any advice for students entering the industry?**

Michael Bierut once said that making your name in this industry simply comes down to 'doing great work and telling people about it.' So build a website and send your best work to your favourite blogs; It's never been easier to promote yourself. Of course the trick is doing great work in the first place! That's obviously where your focus should be.

One final piece of advice would be to get excited! You're about to enter one of the most dynamic, exciting and creative industries around. Design at it's best is transformational. It can challenge perceptions, revitalize businesses and on occasion, change the world.



## Simon Higby

Graduated—2002

After graduation Simon moved swiftly into advertising working for McCann Erickson – London, The Works – Sydney Australia and then on to Sweden and DDB Stockholm. He was recently ranked amongst the top three Art Directors in the world according to the 2010 Big Won survey. His awards haul includes a Titanium Lion, a Cannes Grand Prix, nine other Cannes Lions, a Eurobest Grand Prix, 10 other Eurobest statues, D&AD, Two Gold eggs (Swedish awards), DDB's highest accolade The Bill Bernbach Award, three Webby Awards, the grand award at the International Effectiveness awards plus awards at every other major show.

Simon was also recently picked out by Creativity Magazine as being one of ten creatives to watch. Simon is currently Creative Director of DDB Copenhagen – creative agency of the year in Denmark.



### Did you do a placement year? If so how was it?

Yeah, I did a placement year in London. First at FutureBrand with Stuart Barron, great bloke, and then at The Partners. They were both design jobs which were great fun and helped me a lot, but above all helped me confirm that I was more suited to advertising.

### Who or what inspires you?

Tough question. Probably the people who you are surrounded by. If you have good people around you, you all inspire each other to do even better stuff. Be that by talking about interesting stuff or doing work that is of such a level you just have to get up there. I think Preston really epitomised that for me. We had some talented people there who inspired in a friendly but competitive atmosphere.

### How do you generate ideas? Do you have a process that you follow each time or is it more impulsive than that?

I always try to find a really solid insight that solves the problem logically before setting to work on any executions. For me the best work is made at that stage. Great executions just follow if your strategic thought is good enough. Plus, I always think you ought to be able to explain your solution in two sentences, no more.

### You are currently Art Director at DDB in Stockholm. Could you summarize your role within the team and any day to day responsibilities?

I work mainly on VW. Liaising with the clients, presenting to clients, working on the big ideas, ensuring that all work coming out of the agency is on brand and up to standard.

### You have also had spells in London and Sydney. How does the working culture differ between the three cities in your experience? Do you prefer one over another?

The working culture in London and Sydney is pretty similar really, but I would say Sweden differs a lot. It's a lot more of a flat organisation, with a lot more discussion amongst the team in terms of what direction the campaign should take. Both cultures have their benefits but I do like the Swedish way. I always encourage all our team to have an opinion on what matters. After all an engaged person who feels ownership of a project is much better than vice versa.



← →  
Project  
Ambient Advertising  
Client  
Coca Cola



#### Project

Big 'n' Juicy Advertising

#### Client

McDonalds



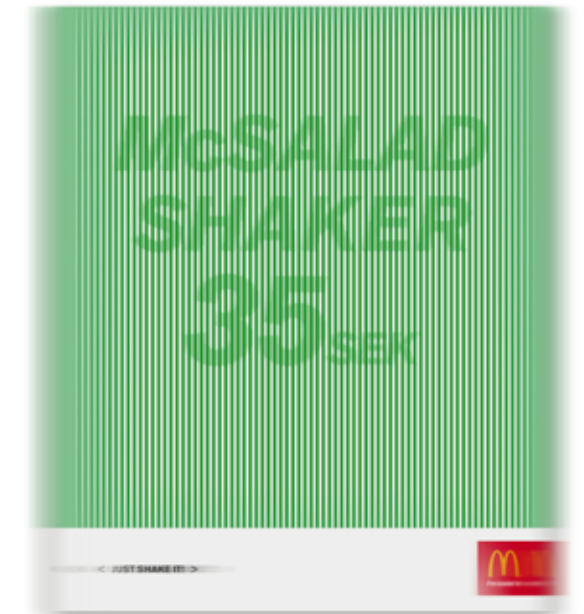
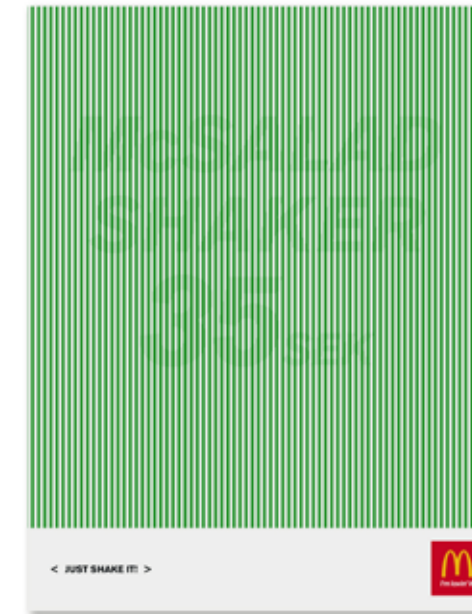
#### Project

McSalad Shaker

Advertising

#### Client

McDonalds



#### Has there ever been any cultural/language difficulties whilst working in Sweden?

A small language barrier to begin with, but that's just something you take on the chin and get yourself to language classes. Now it's no problem at all.

#### Would you recommend travelling and working abroad to further your career?

Yes I certainly would. The UK is a great place to work, with some amazing people and agencies there. But why not go overseas? Gain some inspiration, open your mind a bit, learn another language, even learn to surf. We are so blessed in this job that we can turn up with our books and get a job anywhere. Do it.

#### What would you say has been the key to your success so far?

Hard work. Simple as that really. Even if you have talent, you have to work hard to develop it, and to make your ideas happen. I also try to set targets for myself. For instance, I try to get two book worthy pieces out every month.

#### What's the best and worst thing about your job?

That it's a twenty four hour job. That's both good and bad.

#### What time do you start and finish on an average day? Do you switch off easily?

Get in about 9am. And roughly finish about 7pm on average but find it tough to switch off. Which isn't usually a problem, I enjoy thinking.

#### Looking back, is there anything you'd have done differently at University?

No, not at all. I loved Preston, I have some great memories and I am still proud of some of the work we did in those days.





“I loved Preston, I have some great memories and I’m still proud of the work we did in those days.”



**Project**

The Fun Theory:  
Piano Staircase  
**Client**  
Volkswagen



**Project**

The Fun Theory – Speed  
Camera Lottery  
**Client**  
Volkswagen



**Project**

The Fun Theory Bottle  
Bank Arcade  
**Client**  
Volkswagen

**Do you think being a Preston student has benefited you in any way?**

Yes definitely. It has opened doors for me of course. But most of all it was, and I hope still is, a course that put the idea above style. The idea is what matters and I thank Ron Bray and Andy Bainbridge for instilling that into me.

**What do you look for in graduates and their books?**

I look for books which have something really unique about them. I’m not so interested in the nicely finished stuff, I look for books that show a level of strategic thinking.

But most of all I look for the people. Are they a nice person? The founder of DDB, Bill Bernbach noted that you can teach people many things, but you can’t teach them to be nice. So, be nice and have a good book, and you’ll be fine!

**Finally, any advice for students entering the industry?**

Just get out there and get doing ideas. If you have a good enough book everything else will take care of itself in the long run.



Chris Jeffreys

Graduated—2003

Chris has spent his design career working around sunny Manchester for agencies that include True North and The Chase. He was a founding member of Thoughtful and is currently a designer at Love. Chris has won many international and regional design awards, and has worked on projects for clients such as Howies®, Diageo, Liverpool Biennial, Tate, Imperial War Museum North, Friska Foods, Royal Mail and Yorkshire Water.



How and where did you secure your first job?

My first job was working at True North in Manchester. A good friend of mine who I met on my placement was working there and recommended me when a junior position came up.

Do you think being a Preston student has benefited you in any way?

I do, for two reasons:

One: The opportunity to take a year out on a sandwich course is hugely important and was one of the reasons I chose to study at Preston. Being in a working studio full time for a year turned me from a clueless student into a competent junior designer, which definitely helped when I went back to do my third year. And as I mentioned above, I made contacts on that placement that would help me gain my first job in the industry.

Two: the importance of 'the idea'. If you can't draw, if you can't code, if you can't edit, Photoshop, kern, layout, render, screen print, whatever – you can still have a successful career as a designer if you can come up with great ideas. The one thing that the Preston course drills into you from day one is the importance of ideas and how to conceive them. Everything else can come later.

How has the industry changed over the years in your experience?

I'm not sure it's changed that much. I started out on this side of the digital age. We live in a world where people want to see instant results in all aspects of life. Design is no different. I'm sure that compared to 20-30 years ago the main difference is that clients want to have ideas more quickly because they know they can, so deadlines are much tighter.

Where do you get your ideas from? Do you prefer collaboration or thinking alone?

I can happily do either, but I think I prefer collaboration – if it's with the right people/person. I was lucky enough to find a like-minded designer who I've worked with over the years and between us we seemed to arrive at the answers to the briefs fairly quickly. I find that just talking about a brief and the wider issues can throw open all sorts of avenues to explore.

What would you have done differently at University knowing what you know now?

I think there is an art in presenting well and pitching an idea, and at Preston I absolutely dreaded getting up in front of everyone and having to talk. In some cases I would just not turn up to avoid doing it. It's something I still don't like doing much if I'm honest, so I wish I had manned up a bit back then and got up there more. I tip my hat to people who can speak well in public and engage a crowd.

## Art at Imperial War Museum North

Autumn / Winter Season  
 Hughie O'Donoghue  
 Al Johnson  
 Tony Linforth-Hall

Admission Free



IMPERIAL WAR MUSEUM NORTH

The Quays, Trafford Wharf Road, Manchester M17 1TZ  
 0161 836 4000 www.iwm.org.uk

## “The one thing that the Preston course drills into you is the importance of ideas and how to conceive them.”

### What's the best thing about your job?

The best things are the variety of work, and learning about (and taking an interest in) things you never thought you would before. You have to try and understand a company and their business sector before you can solve their problems, whether it be Keith the painter who wants a business card, or the multi billion pound conglomerate who want you to reposition their product on a global scale. You never know what kind of brief is going to land on your desk and that keeps me interested.

### What would you say has been the key to your success so far?

I really enjoy cracking 'the big idea' and can get quite competitive if I know other people working on the same brief, even as part of a team. I want to get to the best idea before anyone else! I'm sure that sounds childish, but it makes me work harder to nail it.

### What is the most unusual thing you have done in your career?

On a freezing December morning on a beach in South Wales, I dressed up as a hamster complete with giant hamster wheel. We were pitching an idea to an ethical client to print messages in sand announcing their new summer catalogue.

### What do you look for in graduates and their portfolios?

I look for enthusiasm firstly. It's so frustrating seeing students in college or on placement who sit around looking bored. If I was employing I'd want someone who is going to enjoy, and take pride in designing a bank form for instance, because I know that they'll really get their teeth into the nicer jobs that come in.

Next, I look for great thinking in their portfolios. If a graduate has been working without commercial restraints, I would be a bit disappointed if there was nothing in there that was challenging, or tried to do something different.

Thirdly, are they a nice person? Can I imagine them being around them all day? Over a week we're going to spend more time together than with our own friends and family so the last thing anyone needs are super egos or bad attitudes.

### Any advice for students entering the industry?

Identify the style or discipline of design you enjoy, and look for positions in agencies who do the same type of work. If you can't find your perfect job straight away, find another until you can. Work hard. Don't complain, or look bored. Be sociable, be nice and have fun. Make yourself invaluable and make tea (even if you don't drink it).

←  
 Project  
 Poster  
 Client  
 Imperial War  
 Museum North



## Gary Dalton

Graduated—2003

Gary took a slightly different route after graduating from university and now designs film posters for Empire Design.



### How and where did you secure your first job?

I always wanted to be a film poster designer! So I sent my CV into Empire Design and fortunately they were on the lookout for a new junior. I went in for an interview which was then followed with a two week trial along with five other candidates. The rest is history!

### Do you think being a Preston student has benefited you in any way?

If I'm honest, I think I could have benefited more if I had more involvement with the students and the staff. Unfortunately, I was a bit of a soloist!

### How has the industry changed over the years in your experience?

Less money! Less premiere parties!

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Still flying solo! We give our opinions and help each other out... I never look at design magazines or books for inspiration because I feel that will make me less individual.

### What would you have done differently at University knowing what you know now?

Would have liked to have done a lot more screen printing!

### What's the best thing about your job?

Working on amazing films! And going to photoshoots and directing the talent!

### What would you say has been the key to your success so far?

Consistency.

### What is the most unusual thing you have done in your career?

Spent time in our office in New York.

### What do you look for in graduates and their portfolios?

Photoshop skills! And originality! Less illustration!

### Any advice for students entering the industry?

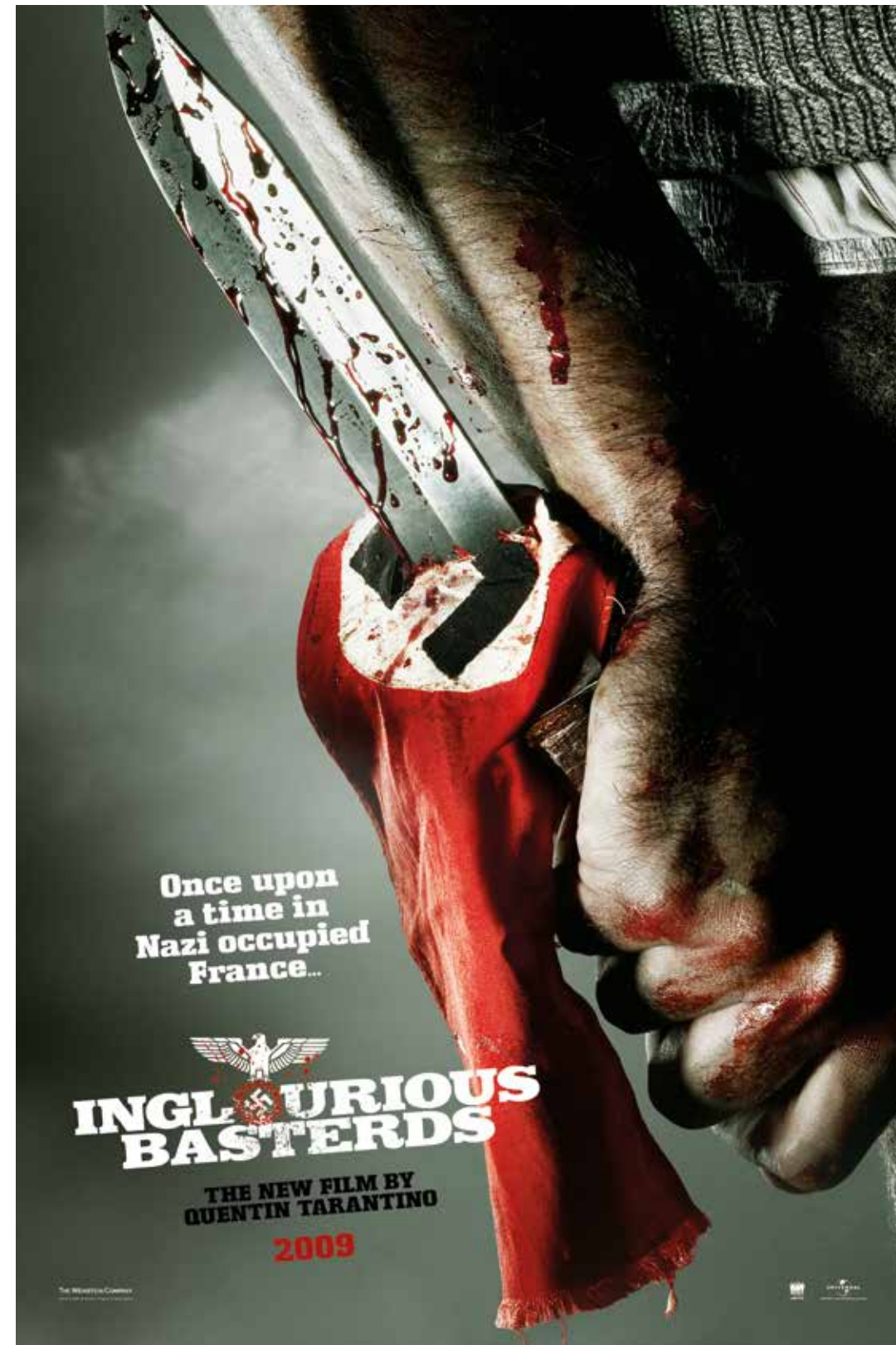
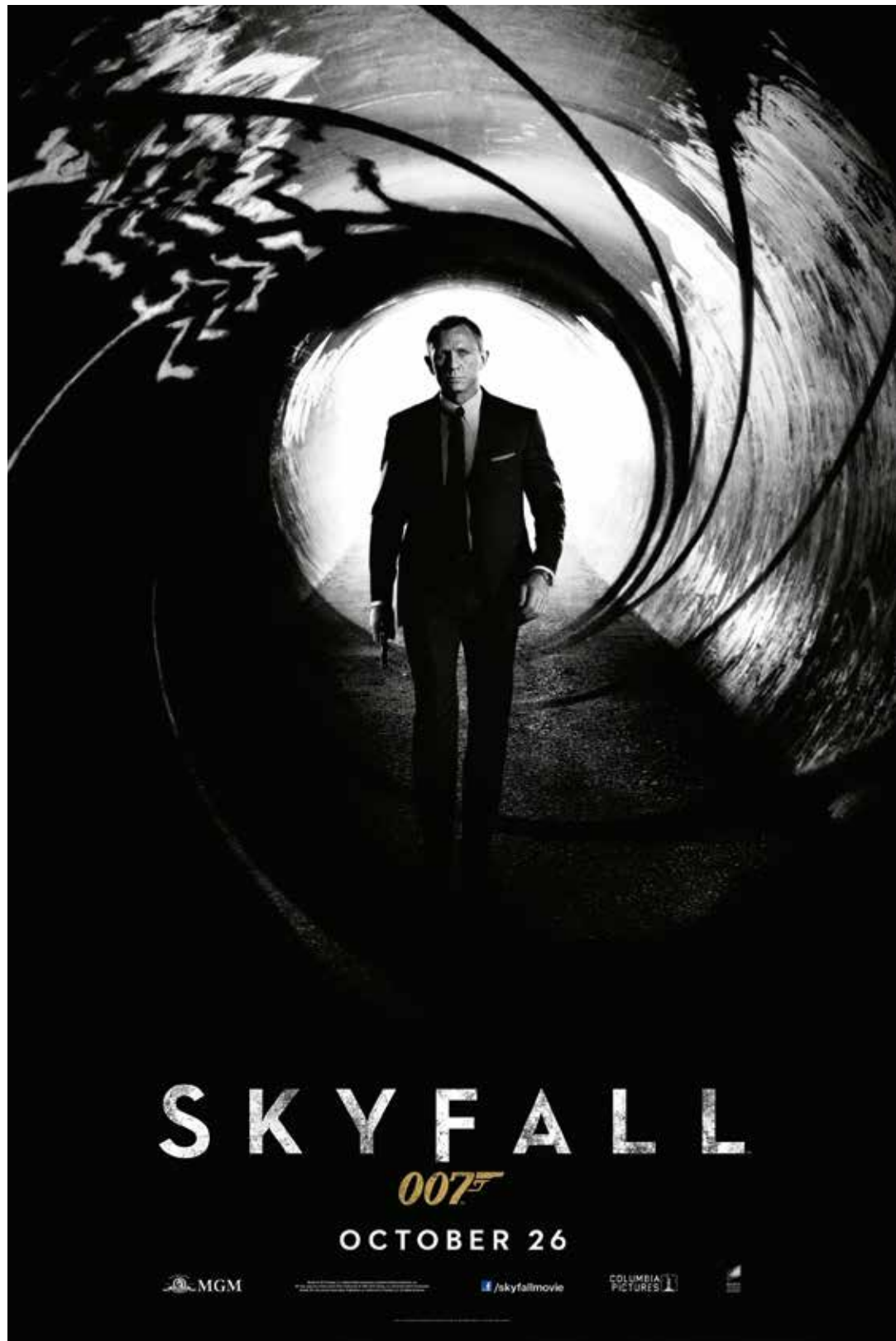
Have patience! Good things will come.

#### ← Project

The Bourne Legacy  
Poster

Client  
Universal Pictures

Poster designed for  
Empire design



→  
**Project**  
 Inglourious  
 Basterds Poster  
**Client**  
 Universal  
 Pictures

←  
**Project**  
 Skyfall Poster  
**Client**  
 MGM

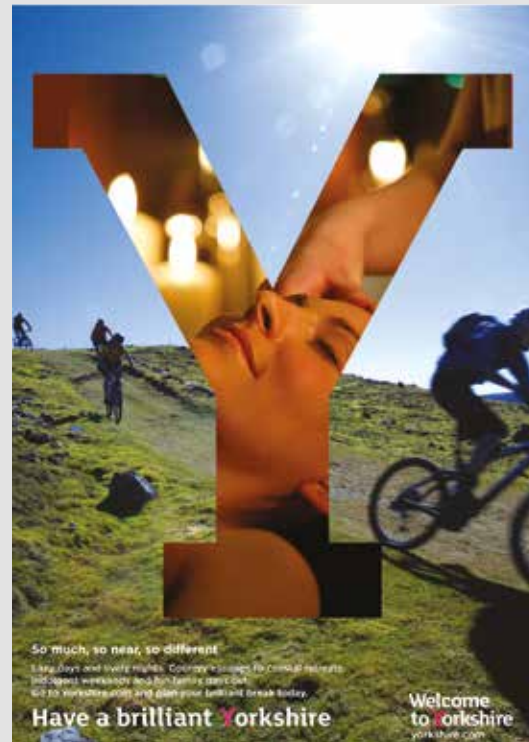
Posters designed  
 for Empire design



### Kev Darton

Graduated—2003

North-West born and bred, Kev is currently taking his first steps into the world of freelancing after a several years with agencies in and around Manchester. Lately he's been working with a number of clients from the arts and culture sector, helping them to reposition themselves in an age of funding cuts and a more competitive cultural landscape. He likes old pubs, new ideas and having a bit of a laugh.



### How and where did you secure your first job?

I never did a placement between 2nd and 3rd year, and it was obvious that this left me at a disadvantage. So as soon as I left uni I went to work with Pete Thompson (ex-Preston student and current lecturer) for a year to get my wings. This helped me to bridge the gap between uni and the real world and stood me in good stead to get my first job proper at a fledgling design agency called Evolve.

In both cases being part of a really small team encouraged me to learn fast, be pro-active and work hard (because there's nowhere to hide if you don't).

### Do you think being a Preston student has benefited you in any way?

Massively, in that the Preston course encouraged a certain way of thinking that put ideas before style, media and whatever was trendy in the design press that week. It made me aware that the job was all about communication and that it's important to understand the audience you're trying to reach. It's still the way I approach every single brief.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

It doesn't always seem that way but I have to believe that ideas always come from what you know. Every 'eureka' moment or flash of inspiration a designer has, no matter how much it seems to come out of the blue, will come from who you are, the things you've seen and learned, both through a particular area of research and your life in general.

Since we're all different and all have different experiences and points of view, I find working with others is much more fun – it's the only way to take steps away from your own imagination.

**“Preston made me aware that the job was all about communication and that it's important to understand the audience you're trying to reach.”**

### Would you have done anything differently at University?

I'd have taken more time to look around and see what was going on in other departments. Be more nosy about what students were up to in the photography, illustration, furniture design, fine art and other non-arts courses too. I'd have taken more advantage of being in the same small space as all these different disciplines.

### How has the industry changed since you've graduated?

There seems to be a lot more design companies than when I started. There are many smaller operations setting up which leads to a more even spread of work rather than it all going to just two or three companies.

While this has been the case in London for a long time communications technology now means a small three to five staff outfit can set up anywhere and work with clients from all over the world and social media allows these firms to have more of a voice in the industry too.

### What's the best thing about your job?

The variety. I like the idea that you never know what type of client is going to come through the door next and that you'll have to get to know what they do almost as well as they do in order to communicate it. Great ideas and slick, beautiful graphics made me want to do this job, but it's the chance to learn about things that have nothing to do with design that keep me doing it. Design is a great way to get to know the world.

### What would you say has been the key to your success so far?

Every time I've changed jobs I've moved somewhere that was slightly different which has led to me gaining experience at a variety of types of work, from advertising to packaging to wayfinding to branding. All this has given me quite a varied portfolio and a broad experience.

I've also tended to favour working at smaller agencies up till now, so have gained experience at the less glamorous side of the business. Presentation skills, managing clients day-to-day and even knowing how to answer a phone well are just as crucial when it comes to keeping the client happy as delivering a great service as well as great work.



### What is the most unusual thing you have done in your career?

A few years ago I art directed a photoshoot featuring over a ton of cheese for a brochure I was designing. On the first day of the shoot a lorry arrived with four chest freezers full of luxury cheeses from all over the world. It took four days to get all the shots we needed – but we were all able to fill our freezers at the end.

Weirdly it turned out to be a lot of fun and I learned a lot about food photography and how even the most mundane of shots can tell a story. It was a chance to work with some talented people and ended up being a nice little job.

### What do you look for in graduates and their portfolios?

Something that makes me smile. Even if it's only one, tiny piece of work – if it raises a smile from the person looking at it means the graduate was probably smiling when they designed it. It shows a sense of humour and a confidence that you are able to use your ideas to affect the way people think and feel.

### Any advice for students entering the industry?

Never take it too seriously. We essentially get paid to think and draw – if the 10 year-old you knew that's what you'd end up doing for a living you'd be made up. If you've had a bad day at the office remember that and just enjoy it!

←  
Project  
Packaging  
Client  
Whittard of Chelsea

→  
Project  
Posters  
Client  
30 Bird



## Karen Hughes

Graduated—2004

After graduating Karen worked at The Chase in their Manchester office. After six years she had become a Senior Designer and was instrumental in setting up The Chase Preston alongside Creative Director Steve Conchie. She then moved to her current position as Creative Director at True North Manchester. She has worked with a wide variety of clients including Marks & Spencer, The Co-operative Bank, Royal Mail, The British Council, National Portrait Gallery and Tate Liverpool to name but a few.

Karen has had her work recognised by many major creative awards including D&AD, The Clio Awards, New York Type Directors Club, The Roses, The Fresh awards and was awarded Best in Show in the Design Week Benchmark awards in 2010.



### How and where did you secure your first job?

I was offered my first job by Ben Casey at The Chase and started the Monday after finishing university. I had previously worked there on my years sandwich placement, so I guess I must have made a good impression (or good tea). Initially I worked at The Chase in Manchester working in a team then after a year, myself and Creative Director Steve Conchie (also ex Preston) packed up our Macs and headed back to our roots to open a new Chase office back in Preston.

It was really exciting being part of something from the very beginning and really rewarding watching the team grow over the next few years. I learnt a huge amount at my time with 'Team Preston', being part of a small team, means there really is nowhere to hide. I ended up staying there for five years until I decided it was time to fly the nest and moved to True North.

### Do you think being a Preston student has benefited you in any way?

Well, as you may have gathered from my previous answer, I've worked for a fair few ex-Preston students so far in my career. I think there is a mutual understanding and respect between Preston students. We've all been through the same schooling, so generally I think we are all on the same page where creativity is concerned. We've also all been to the same pubs and clubs which is always a good conversation starter.

### How has the industry changed over the years in your experience?

Our industry is changing all the time, some design is trend based but some design changes things forever, the key is to spot the difference. One thing that never changes though is the value of good idea.

Whether you're designing logos, brochures or apps, the creative process is exactly the same so my advice would be to try not to get daunted by changes in technology. It's much easier to learn new skills and programmes than it is to learn how to have clever ideas.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Ideas are just answers to problems. It's all about understanding the problem, then following clues, making connections and taking jumps to find the most appropriate/clever/challenging answer. I'm equally happy working on my own or with other people, I think there is a time and place for both.

At True North we currently have a creative team of six people working under the creative direction of Ady Bibby. Even though a lot of the time we work on projects alone, we are always asking for each others opinions and helping each other out on our projects, whether we are working on them or not. It's always good to get opinions from people who may not be as close to the project as you are.



### What's the best thing about your job?

I guess it's getting paid to do something I actually enjoy. Not everyone has that luxury so I'm pretty lucky really.

### What would you say has been the key to your success so far?

Hopefully talent, but you can have all the talent in the world, yet if you don't have a good attitude to go with it then nobody is ever going to enjoy working with you or want you on their team. I would like to think that I do have a good attitude and hopefully this makes me easy to work with.

Don't get me wrong, when I reach my seventeenth set of amends or the project gets pulled because someone in accounts doesn't like the colour green, then I do enjoy a good moan. But the best designers are the ones who can shake off a bad day and come back the next day ready to do it all over again.

### What is the most unusual thing you have done in your career?

I once spent three days in a kitchen hollowing out giant pumpkins for a client party. I guess that was unusual (and messy).

### What do you look for in graduates and their portfolios?

I am definitely all about the ideas. I look for people who not only have brilliant ideas, but who can follow it through into an entire project, without it becoming forced and repetitive. If these brilliant ideas are styled beautifully too, then even better.

### Any advice for students entering the industry?

The job of a designer is to persuade people to do things that they never knew they wanted to do. So if you look at it simply, getting a job, is just another brief, it's about making someone want to hire you, even if they don't know it yet. If you distance yourself from the problem and look at it as just another challenge, then I think it's easier to stay positive and keep up the momentum.



← →  
Project  
Branding  
Client  
HOME by Merseystride





### Jo Gold

Graduated—2005

After graduation Jo started her career at Ziggurat Brands as a Junior Designer. She has a passion for the world of packaging design and has worked on several major brands like Tropicana, Walkers and Britvic. After four years at Ziggurat she moved to global brand packaging specialist Blue Marlin before settling in her current position as Senior Designer at Coley Porter Bell, London.



### How and where did you secure your first job?

I went travelling to Australia for three months after graduating and I was worried that when I came back all the decent jobs would of been taken. I sent my CV to a dozen London agencies and was offered a placement at Ziggurat as a trial run before being offered a full time position.

### Do you think being a Preston student has benefited you in any way?

Definitely. For me, the sandwich placement was so worthwhile. It gave me a valuable insight into the industry and it provided me with knowledge and motivation for my final year.

### How has the industry changed over the years in your experience?

Deadlines are much tighter now so we have to work much faster and smarter.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

The best inspiration is to get out and see things, in museums, supermarkets, book shops. I think collaboration is really important to be able to bounce ideas off people.

### What would you have done differently at University knowing what you know now?

I would have considered the relevance of my final project more, it really shapes your final year and helps determine what you want to do in your career.

### What's the best thing about your job?

Seeing my work on the supermarket shelves, it still makes me get excited to say "I did that!"

### What would you say has been the key to your success so far?

Working hard and absorbing knowledge from the people around me.

### What is the most unusual thing you have done in your career?

We went on some fantastic photo shoots for the Lumi paper brochures. The most unusual was being chased into a corner by an angry pig whilst trying to make her pose for a photograph!

### What do you look for in graduates and their portfolios?

Great ideas and a passion for what they have done.

### Any advice for students entering the industry during the recession?

Do your best to impress and stand out from the crowd. There is so much competition out there and it's so important to make yourself memorable.



### Sarah Foley

Graduated—2005

After graduation Sarah settled back into the East End of London working at the prestigious design company Stylorouge before founding her own enterprise Dots of Joy. She specialises in Art Direction and Creative Design for a wide range of industries but with particular focus towards the music industry.

She has built up a network of contacts including leading designers, artists, photographers, multimedia and marketing teams. Her clients include EMI International, Sony, Warner Music, Warner Music Vision, Atlantic Records, Island Records, Mercury Music, 4AD, Glastonbury Festival and Greenpeace.



### How and where did you secure your first job? Did you do a placement year?

For me these two questions crossover into one answer. Yes I did do a placement year and would recommend it to any student. I had a fantastic time and learnt so much about the design industry. Our tutors set myself and the rest of the class up with interviews in London. Like most I had two and although both companies seemed impressed with my portfolio I didn't get either.

As soon as I heard the news I took a deep breath and picked up the phone. I called my top 10 favourite companies specialising mostly in the music industry. I'd made an effort previously to send letters and examples of work and now it was time to chase them up. And chase I did! I got a further three interviews in London and this time secured all three.

I worked through each one until I landed at Stylorouge and there I stayed until it was time to go back and finish my final year at uni. I must admit it was quite hard getting back into the swing of things but in the end I made it through with a very jammy first. I'd constantly been in touch with my great new friends at Stylorouge and when the year was through I was asked to go back and the rest is history as they say.

### What or who inspires you?

No one thing in particular, I think people do, my colleges, friends, past tutors, family. I always get inspired by people who just live and breathe creativity. They have a much greater motivational influence on me than just pictures on a page.

### Do you think being a Preston student has benefited you in any way?

Of course! Every path leads to another and I'm very happy with the path that Preston lead me along.

### Looking back, is there anything you'd have done differently at University?

Probably just gone in more! Maybe experimented more, used more of the facilities and just generally been a bit more free to roam (in a creative sense).

### How do you come up with ideas?

In an ideal world this would be the formula to my thinking: Research. Live with it. Discuss (with just about anyone who will listen). Experiment. Live with it. Apply and deliver. In the real world it's not quite like that. Most deadlines are ridiculous so it's more like a tornado of ideas bashing about and getting bashed all over the place until the clock stops ticking and lightning strikes. Sometimes it strikes when I am dreaming or half asleep, it can come through clear as a bell and I sketch it down in the morning.

I think what I'm trying to say is every project is different, but all of the above methods seem to work.

### How much of an average day is actually spent designing things?

In the past I've spent whole days emailing and making calls to clients and/or commissioned artists. I actually love doing a bit of production and budgets but on the design side what I hate is too much initial discussion, weeks and weeks of talking crap when no one really knows what they want until they see it. There are times when I would like to shout out and I think it did come out once, "I just want to design!"

I think being able to guide clients easily, gaining their trust instantly is one of the key points to success in commercial design. Either that or just choose your clients really carefully! It's great when you just instantly click with a client, it makes the whole process so much easier and I think it shows in the results too.

### What would you say has been the key to your success so far?

I don't necessarily feel I've found myself a 'style' as yet. I've dedicated large amounts of time and loyalty to clients making sure they are happy and always try to stretch their briefs to lengths beyond their own imagination, offering advice on all levels and making sure the work created is to the highest of standard.

### What time do you start and finish on an average day?

Whilst at Stylorouge the working day was officially 10 – 6.30 however, most days everyone worked overtime. Some deadlines are so tight you will work through the night and in the past attended full shoots that were 20 hours long and back again the next day. At the moment things are at a perfect pace and I work generally when I want to. Please note that this is only because I worked every single hour that God sent for almost a year straight and need a break! I'm sure I'll be putting my foot back on the accelerator before the year is out.

I think generally though work never really stops. One is always looking for inspiration, noticing things that trigger new ideas and intrigue, it's constant, it's just the pressures that increase and decrease.

### What's the best thing about your job?

The best thing about my job is that it's the thing I love doing the most and I get to do it every day.

### What do you look for in graduates and their portfolios?

Portfolios? I actually like a less corporate approach. Something that lets me see ideas flowing almost like a window to the owners personality. Of course it has to look great too with excellent presentation anything less would not do. Work that is big and vibrant, a portfolio that screams "I love what I do and I'd jump through hoops to do a great job!"





### David Thompson

Graduated—2005

David is Senior Designer at Turner Duckworth London. He's been part of the team for over two years and prior to this he worked for six years at The Chase Manchester. Over the past eight years David has worked with a variety of clients including Marks & Spencers, Royal Mail, D&AD, Adidas, Miller Coors and Coca-Cola to name but a few and over the past 12 months he's helped to brand everything from coffee, beer, some D&AD pencils – to a state of the art ship.

David has travelled the globe with his work, from Europe to China and the United States where he's spent time in Turner Duckworth's San Francisco office. David's work has been recognised by many major creative awards including D&AD, One Club, Design Week, The Roses and Fresh Awards.



### How and where did you secure your first job?

I secured my first job at The Chase, I was lucky to be snapped up by the legend that is Ben Casey on the night of my degree show. I was employed along with fellow graduate Rob Clayton to work in the newly formed Preston studio with Creative Director Steve Conchie and Senior Designer Karen Hutghes. I spent the best part of three years in Preston before transferring to the Manchester Studio for the next three.

My time in Preston was a challenge, it was a small start up, and I was thrown in at the deep end, working closely with Steve and Karen ('Team Preston') and the range of clients was extremely beneficial to my growth as a junior creative. It also stood me in good stead when I moved to Manchester a much bigger studio.

### How has the industry changed over the years in your experience?

It hasn't changed much, I'm still a young'un (the juniors at Turner Duckworth would disagree). The only thing that has become apparent is the change in clients attitudes. I believe this is down to the huge shift in the financial climate. Client budgets are getting tighter but at the same time they are expecting more, and deadlines are forever getting shorter. As a result, creativity can suffer (and our social lives). Saying this, the standard of work you see in awards is stronger than ever.

### Do you think being a Preston student has benefited you in any way?

Most definitely. Preston graduates approach design in a particular way. We are taught to think, design around an idea, to take a problem and solve it. If we do this then the rest comes naturally.

You can see this in effect through the number of great and prominent alumni in the industry today. Being taught this way has certainly made it easier for me to grow in the industry.

**“Preston graduates approach design in a particular way. We are taught to think, design around an idea, to take a problem and solve it.”**



**Project**  
Open Day Posters  
**Client**  
Blackpool &  
The Fylde College  
School of Arts

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

To be honest, I like to do both. I like to take a brief and digest it, mull on it for a while until I think I've understood the problems. Then there's nothing better than having a chat with someone about it – over a pint is good. It's amazing how differently we all think and approach a problem.

I believe design should always be a collaborative process. There's no harm in friendly competition but two heads are more powerful than the one. Inspiration wise, everything! A bit of cliché I know. But it's true for me, I'm a bit of a wanderer, day dreamer, I like to watch the world go by. I'm one of those guys that looks at the frame rather than the picture (if that makes sense?).

### What would you have done differently at University knowing what you know now?

One thing - and the tutors may hate me for saying this... not to work as hard in my first year! I'm a perfectionist and will spend as much time as is needed to get something right, and then it still won't be right.

I can't help think I pondered and worried over my first year projects more than I needed too, rather than going out and enjoying myself more. I don't mean to just go to the union and get pissed (did that enough already), I mean to see and experience more, meet more people other than art students and my flatmates. The second and third years are the crucial ones, I'd say try and enjoy the first that little bit more.



←  
Project

Open Day Poster  
Client  
Blackpool &  
The Fylde College  
School of Arts

→  
Project

Branding & Packaging  
Client  
Miller Lite



#### What's the best thing about your job?

The next day never being the same as the last. Our industry is so fast paced that you never know what's around the corner.

#### What would you say has been the key to your success so far?

Grafting (with a little talent and luck). I've put in some hours over the last eight years and done a few all nighters. Talent will get you so far in this industry but if you're not willing to work hard and put in the time then you might as well not bother. Sounds harsh, but true.

As we all know, nothing in design is easy, whether it's clients that just don't agree with a concept, or design directors who won't support your thinking, you sometimes have to work that bit harder to prove yourself.

#### What is the most unusual thing you have done in your career?

Working late nights on a job, we managed to build a 7ft skyscraper out of Red Bull cans in just three weeks! It was built with over 700 cans! (Do the math.) As you can imagine I was extremely ill after we finished the job! A man cannot live on just energy drinks, KFC and no sleep. Oh and I dressed up as Pat Butcher (enough said about that).

#### What do you look for in graduates and their portfolios?

Easy. Creativity and personality. Portfolios should be well presented and copywritten – we do work in communication after all.

#### Any advice for students entering the industry?

Be enthusiastic, be confident (not too much) and don't be scared to say you don't know how or what you're doing. You're there to learn and we designers are generally nice people who love to help. Most of all, just enjoy yourself and smile!



←  
**Project**  
 Branding & Packaging  
**Client**  
 Miller Lite

→  
**Project**  
 Brochure  
**Client**  
 Johnson Tiles



### Jordan Stokes

Graduated—2008

After graduating in 2008 Jordan did several graduate placements in and around Manchester before landing a Junior Designers role at Music. After four highly successful years with Music he decided to take a year out to travel. He is currently freelancing in Australia.



#### Project

Corporate and Social  
Responsibility Report

#### Client

Manchester City  
Football Club

### As a fairly recent graduate, how did you find the transition from student to designer?

Interesting to say the least. I secured a job straight after Uni at a small agency called Parker Design, which didn't really work out and I left after three months. I then did a placement at The Chase for four months and then started at Music when that ended. I was lucky in my timing and in the contacts I made, but I worked really hard and had to sacrifice quite a lot to get here.

As they say though it's all a learning curve and I've tried to constantly push myself to get where I wanted to be. It was hard at first leaving the comfort of uni. My placement year prepared me massively but I found that I was developing much more quickly when I was happy. I still like to think I'm a student though sometimes.

### What was it like working at Music?

Everyone at Music works really hard, but love what they do, as do most people who are privileged enough to work for a great agency. We were all constantly looking to push ourselves and to make things as good as they could be for Music, but more importantly for our clients. They were not that into doing something for no reason, we liked to make the people who we work for happy and I think that has helped them do some great work.

There is a real mixture of people now at Music, with a range of different expertise and everyone brings something to the table. There aren't any slackers here. Oh and the obvious... tea, coffee, cake and lots of it.

### Is there a Music 'philosophy'?

Eat cake, drink tea, do great work for great people. It's not about working for the best or most interesting clients, it's about working for great people. To quote Dave Simpson "There's an unwavering belief that every piece of work that Music produces must be done for a reason" which I think sums us all up pretty well.

### Why did you become a designer?

I never wanted to be anything else, honestly. It started out as wanting to be a cartoonist or an artist when I was younger, but as of high school I was going to be a designer.

### Did you do a placement year? If so how was it?

I loved my placement year. I worked in London for nearly nine months at The Partners, Brand Environment, Identica, The Chase, Purple and Next Big Thing. I got to work on live jobs and even got myself a Benchmarks nomination while working on a job at The Partners.

I learned so much from working at the different agencies and something that I tell students we've had in at Music, is that it helped me to decide where I didn't want to work as much as where I did. It also made me better equipped and more confident going into my last year at uni, which ultimately paid off.



Any advice for students about to enter the industry?

All the clichés probably. Work really hard but know how to have a laugh and get on with people and have a bit of banter. Be enthusiastic and push yourself all the time.

It's not always the shit hot designers who are employable, if you make yourself part of the team and a safe pair of hands most of the time, then shine when you have the chance to, people will notice you and if you've made yourself indispensable. Make people tea and be up for anything.

What and or who inspires you?

As much as I can take in from everything around me. I'm inspired by my family and friends, my colleagues and people who are good at something.

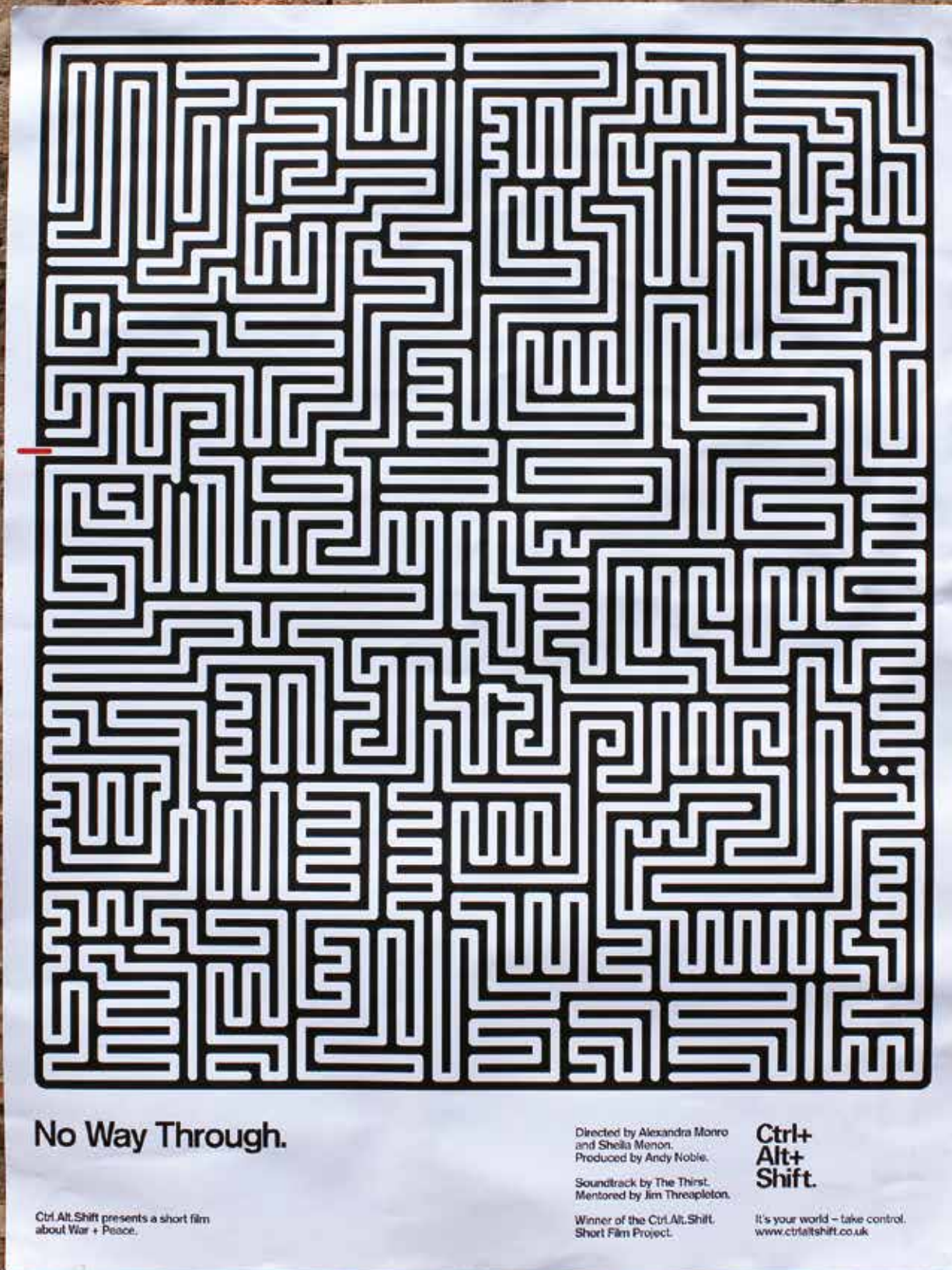
“I loved my placement year. I learned so much from working at the different agencies and it helped me to decide where I didn't want to work as much as where I did.”



← Project  
Corporate and Social Responsibility Report  
Client  
Manchester City Football Club

↗ Project  
Stuff We Really Like  
Client  
Music





#### How do you come up with ideas? Is it collaborative or do you prefer thinking alone?

It really depends on what it's for. Sometimes it's ok to just sit and have a quiet think to yourself, look through some books and jot down some thoughts.

Sometimes you've no control over when and where the ideas come from, I'd use the age old 'you can even get an idea in the shower' analogy but I can't remember that ever happening. I much prefer to sit and bounce ideas off other people, nobody thinks the same as you and discussing thoughts can lead you in directions you'd never get to on your own. We have regular design breakfast meetings at Music as an arena to throw some ideas for work around. Some of our best work has come from these meetings.

#### What's the best and worst thing about your job?

The worst things are, trying to explain to people what it actually is that you do when they really have no idea what you're talking about, and having to endure the puzzled faces of relatives when they ask you about work at Christmas. The long hours and the unpredictability of when those long hours are is pretty rough.

The best thing is that I'm doing something I love as a job. Even if I didn't get paid for it and I had to get another job I would still be designing. I get to work with amazing people on some amazing things, and it's never the same from day to day, I'm constantly kept on my toes.

#### What's the most unusual thing you've ever done in your career?

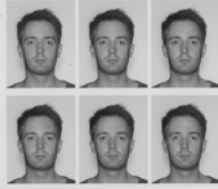
I haven't really done anything that wacky to be honest I've heard stories of people having to source animals or strange objects but I haven't really done anything like that.

I ended up in a wheelchair, dressed in a wig and some clothes I stole from the manikins at a black tie Land Securities event we worked on when I was on placement at Next Big Thing. I've got years to catch up with Robbie Laughton's absinthe binges though.

# Placement.

A guide to placements and internships in the design industry.

Project  
Placement – designed  
by Matt Johnson &  
Jordan Stokes  
Client  
University of  
Central Lancashire



### Matt Johnson

Graduated—2008

Since graduating with the highest grade across all disciplines in the University in 2008, Matt has gone on to work with some of the best agencies and designers in the industry. He's worked in London, Manchester and is now nearly five years into living and working in Sydney, Australia, where he's recently been granted permanent residency.



← →  
Project  
Branding  
Client  
Pilotlight Australia

### How and where did you secure your first job?

After the usual stop offs at D&AD New Blood and various interviews around London and Manchester, I eventually took a job at True North with Mike Rigby and Alan Herron – which I was over the moon about. I was there for a great few months until I had a quarter life crisis and decided to pack it all in and go to Australia, travel for a bit, move back to England, freelance for a bit, then move back to Australia to work. I know.

My first job in Australia was at Interbrand Sydney – where friend of The Disciples of Design / design wizard Chris Maclean took me on, rapidly kicked me into shape and gave me some absolutely amazing opportunities in a new city and a blossoming agency. I've long since moved on, but I took a lot from that first dip into branding in Sydney and will be forever grateful to the guys there for giving me a foot in the door to this great city.

### Do you think being a Preston student has benefited you in any way?

Massively. The year out, the contacts I've made, the job offers and the people who I continue to get time from are mostly as a result of the course I did, and the people who run that course.

People know what you get from a Preston student, you get someone who does something for a reason, with an idea and intent behind the work produced. And as a Preston student you know what you get from going out into the world – an almost unparalleled network of ex-students who are in high places at some of the best agencies in the business.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone?

Either has worked for me at different times. I think like a lot of people, I come up with my best ideas when I'm not really trying. So whatever situation I feel relaxed in, whether it's in the seconds before I fall asleep in bed, or it's seconds before I fall asleep in the pub with some work mates. I've rarely had a great idea sat in front of a computer. Good ones maybe, but nothing that's had me high-fiving my own brain.



What would you have done differently at University knowing what you know now?

I want to say 'gone out more' or something, but I was out all the time and managed to balance going out and making a fool of myself, with coming in to uni and making slightly less of a fool of myself. Perhaps if I could go back I wouldn't have had a girlfriend (see quarter life crisis, above). No, it was brilliant, I loved university – wouldn't change a thing. Thanks to Andy, Jon, Billy and the reprobates who I called my classmates at the time for that. It was a great, inspirational laugh.

How has the industry changed since you've graduated in your experience?

I think I graduated just on the cusp of design blogs becoming hugely prevalent. I remember Ffffound being around at the time, but nothing much more than that. So from my perspective I think it's changed from 'inspiration' being found by research, trawling through library books and design annuals – to jumping online and visiting a few design blogs. I suppose that's a very small blip in the bigger picture of traditional media making way for digital.

What's the best thing about your job?

The fact that I'm still waiting for it to actually feel like a real job. I do have bad (long) days every now and then, but I always use the comparison of someone who is an Ambulance Driver as a reason to think it's not so bad. That's a proper job, driving at 80mph, 10 hours a day, to save someone's life. Being a designer is bloody lovely in the grand scheme of things.



← →  
Project  
Posters  
Client  
Ludlites Australia



“People know what you get from a Preston student, you get someone who does something for a reason, with an idea and intent behind the work produced.”



**What would you say has been the key to your success so far?**

I'm not a success yet. Quite far from it in terms of my personal ambitions and goals. But the thing that kept me motivated in University, and that keeps me motivated still – is being slightly terrified. I knew I was graduating with 15,000 other design students going after about 150 jobs – it was fear that pushed me to make sure I was in that 150, and it's fear that still drives me now. Every year there's another pack of them graduating, plus the other lot are still hanging around – after the work I'm pitching for and after the jobs I want. It's the design zombie apocalypse out there – and if you want to thrive and survive it means putting the leg work in.

**What is the most unusual thing you have done in your career?**

I think moving to Australia, especially at the beginnings of my career, was a fairly unusual thing to do looking back (hat tip of respect to fellow Preston graduate / mate Alex Creamer who has recently done a similar thing), but it's turned out to be one of the best things I've ever done. I love it – the place, the friends I've made, the weather! I've just been granted my Permanent Residency, so that unusual decision I made nearly four years ago has turned out to be a life changing one. In a good way, of course.

I've been here since 2009, and I still don't have a tan. That's unusual.

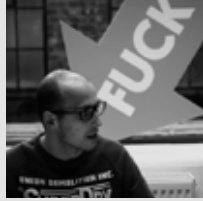
**What do you look for in graduates and their portfolios?**

Good ideas, the same thing I hope people look for in mine. I'm never more nonplussed than by someone who comes in and just talks about typefaces and embellishments.

That stuff's all well and good – and it has its place for sure, but don't sell yourself and rely on that alone. It's like putting a 'wacky' hat on and claiming to have a personality – you don't, and your hat isn't hiding your boring head. Outside of a folio – enthusiasm, humility and being nice go a long, long way.

**Any advice for students entering the industry?**

A cracker of a quote I wish I'd found earlier in my career, from Muhammad Ali, sums up the kind of perspective you need going into the industry; "I hated training. But don't quit. Suffer now and live the rest of your life as a champion". In other clichéd advice news – ask lots of questions, don't be afraid of making mistakes (just make sure you learn from them when they, inevitably, happen) and try and have some fun with it all.



## Oliver Wigglesworth

Graduated—2008

After four years of studying (or as his parents used to put it “pissing about”) Oli finally landed his first “proper” job at Reform Creative. He was there for about a year and a half, and then moved over the road to Mark Studio. He’s currently working at Music, and has been for nearly 18 months. In this time Oli has worked for a variety of clients including, British Fashion Council, Building Blocks, Gazprom Energy, Manchester Literature Festival, Manchester City Football Club, NHS, and Virgin Unite. Along the way he’s been lucky enough to have achieved recognition from the design industry by either winning or being nominated for various awards.



### Project

2011 Identity

### Client

Manchester Literature Festival

### How and where did you secure your first job?

To be honest, it was very hard finding a full time design job after uni. Our year entered the industry midway through a recession, so jobs were hard to come by. I did a lot of placements, networked as much as I could and was a persistent shit. I think it took me well over a year to get my first full time “design” job.

### Do you think being a Preston student has benefited you in any way?

Definitely, the way of thinking is completely different to anywhere else. The lecturers seem to know everyone within the industry, and I used this to my advantage. Preston’s design course has great history, everyone knows what type of designer they’re getting, a designer who is all about ideas, doing great work for a reason, and substance over style.

### Where do you get your ideas from? Do you prefer collaboration or thinking alone.

I’m happy working on my own or with other people. I do like working in small groups, bouncing ideas off each other, it’s great seeing how people tackle the same problem but come out with different solutions. Ideally though, before any of that happens I like to absorb the brief on my own, to try and understand the problem, hopefully sleep on it (not literally) only then I can start to think of the answers.

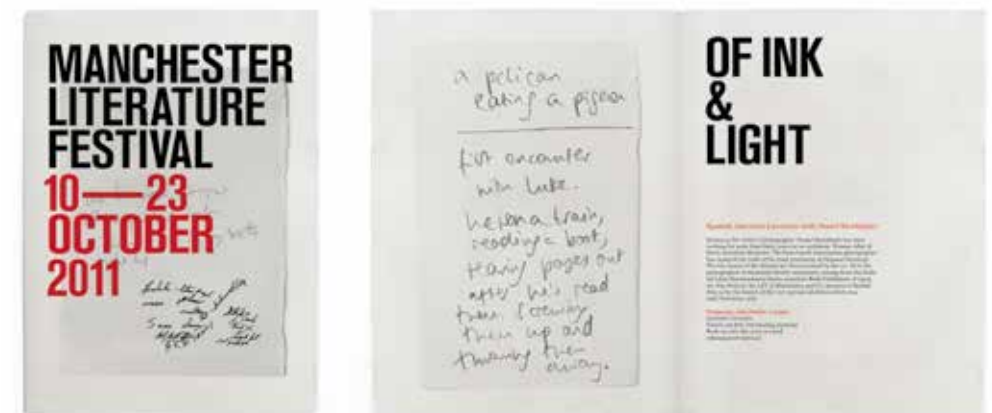
### What would you have done differently at University knowing what you know now?

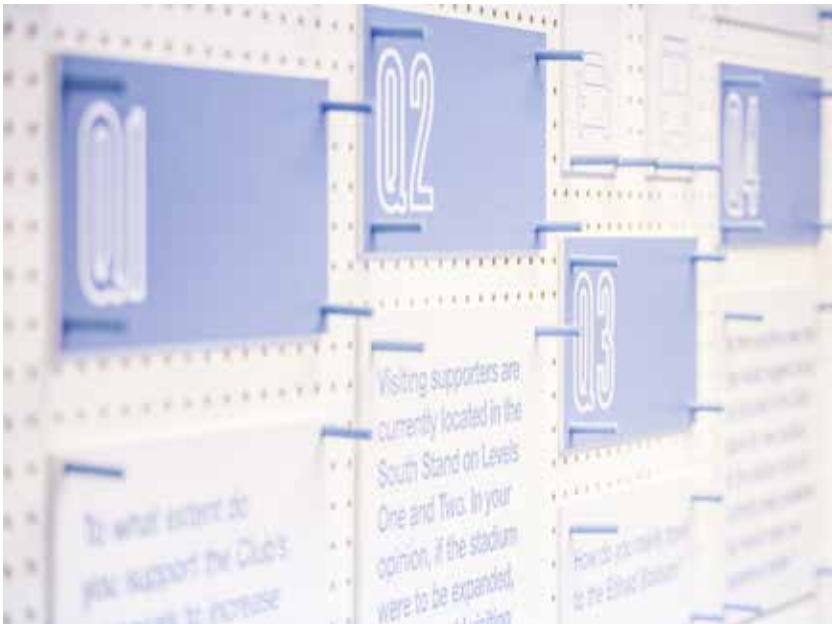
Probably talked through my work more in crits, it’s a great way of practising your presenting skills. Apart from that nothing else, University was a blast.

### How has the industry changed since you’ve graduated in your experience?

I’ve not been in the industry long enough to give a detailed answer, sorry! What I can say is that graphic design for me has changed a lot since leaving university, for one, I see myself as a designer, not a graphic designer.

Since moving to Music, I’ve been involved in jobs where I’ve had to get my Laurence Llewelyn-Bowen head on and design interiors, think about what materials to use, storyboard animations that appear on the big screens at City’s stadium, and apply a brand to an arena. It’s always different and always challenging.





↔  
**Project**  
 Stadium Expansion  
 Consultation  
**Client**  
 Manchester City  
 Football Club





### What's the best thing about your job?

Getting paid for a job that I really love doing! I hear a lot of people moaning about how much they hate their job, I think to myself how lucky I am.

### What would you say has been the key to your success so far?

Dedication, enthusiasm, persistence and willing to get the job done no matter what. But if I'm honest there's still a way to go before I see myself as a successful designer.

### What is the most unusual thing you have done in your career?

I've not done anything too wacky but I have dressed up as Spider-Man and pretended to climb up walls for Music's website (if you've got a keen eye you might see me in the virtual walk around office). I've also worn a dress and pranced around the Royal Exchange theatre for a photoshoot (that was pretty weird and very embarrassing!).

### What do you look for in graduates and their portfolios?

Creativity, enthusiasm, personality and above all else, no pubes in the portfolio!

### Any advice for students entering the industry?

Be enthusiastic, show your willing to work your ass off. Don't sit there in the corner twiddling your thumbs, it's your time to shine! Be proactive, show you're willing to help out on anything (even if it's nipping to the corner shop for biscuits or making the 20th brew round and it's only 11 in the morning).

But most importantly, socialise, there's nothing better than going out with your fellow work colleagues, people get to know you better out of the office.

**“Preston's way of thinking is completely different to anywhere else. The lecturers seem to know everyone in the industry, and I used this to my advantage.”**

These letters are examples of some of the earliest correspondence between Preston's Graphic Design course and industry. Circa 1960 – 1980.



SCHOOL OF ART

HARRIS COLLEGE

Principal:  
H. Wilkinson M.Sc.Tech., Ph.D., A.Inst.P.

Head of School:  
T. Metcalfe, A.R.C.A.

Corporation Street,  
Preston, PR1 2TG  
Telephone: Preston 51831-7

Reference

Date

Dear

For five years we have been running an option in our advanced course for graphic designers for students of typographic design and production who wish to find employment with publishers or printers. The course has the full approval of the Department of Education and Science, and indeed, is one of the few with such approval and directed specifically at training and educating designers for printing and publishing.

Our course is a genuine "sandwich" one with students spending two periods of twenty weeks with firms. The course was started only after extensive consultation with publishers and printers and we now have the support of a considerable number of publishers and printers. I enclose a leaflet giving further information.

The college part of the course is planned to enable students to make full use of their time with firms through making a definite productive contribution to the work of the department (or departments) they work in. Students have produced excellent work.

We have a selective entry to the course and I am happy to say that firms have been very pleased with the performance of our students and indeed, have found them to be very useful additions to their staff during the summer period. During 1971 students will be with employers from 10th May to 9th September which is the time of year and length of time both we and employers have found to be both beneficial and convenient to students and employers. A shorter time would mean that students do not really have time to become "ordinary" working "employees" which is the circumstance most beneficial to all involved in the scheme.

I hope very much that you will be interested enough to wish to consider taking a student this coming summer. I would be pleased to give any further information and to arrange for a student to come for interview, bringing a portfolio of work with him.

Yours faithfully,

Duncan Glen,  
Senior Lecturer.

14-15 Manette Street  
London W1  
telephone GERrard 7949

graphic design  
typography  
exhibition design

## Michael Tucker Associates

Head of Design Department  
Preston College of Art  
Preston  
Lancs

10 May 1968

Dear Sir,

In the coming year, we will have a vacancy for an assistant to work on finished artwork and finished roughs. It has been suggested to us that the training you give your students is very thorough with regard to these subjects and we wonder, therefore, if you have any students leaving in the coming year who wish to work in London.

We enclose a copy of our brochure which will give you some indication of the work we are engaged on.

If any students are interested in this post, perhaps you would arrange for them to write to us initially setting down their training, examination passes, experience etc.

Yours faithfully,

  
Michael Tucker



## ABC TELEVISION LIMITED

TEDDINGTON LOCK TEDDINGTON MIDDLESEX · TEDDINGTON LOCK 3252 · TELEGRAMS ABCATEL TEDDINGTON · TELEX 21234

pm:bp

22nd January, 1968.

G. F. Hollingworth Esq.,  
Lecturer in Graphic Design,  
School of Art,  
Harris College,  
Corporation Street,  
Preston, Lancs.

Dear George,

I am acknowledging your letter to Patrick Downing of the 8th December, 1967.

He has asked me to say that the taking of students will be possible and that this has already been provisionally agreed by the Management and by the Union.

He will contact you in the very near future with further details.

Yours sincerely,  
ABC TELEVISION LTD.

  
P. March,  
Design Co-ordinator.

Kinneir, Calvert and Associates

Jock Kinneir RSA  
Margaret Calvert RSA  
David Jones  
Ian Middleton

address 3 Old Barrack Yard  
Knightsbridge  
London SW1

telephone 01-235 3462

date 2 February 70

GF Hollingworth Esq  
School of Art  
Harris College  
Corporation Street  
Preston  
Lancashire

Dear Mr Hollingworth

Thank you for your letter and enclosure.

we currently have a Dutch student working with us and i am sorry that we are consequently unable to take anyone else.

Yours sincerely

*Jock Kinneir*

Jock Kinneir

## David Wilson Associates

G. F. Hollingworth, Esq.,  
Lecturer in Graphic Design,  
Harris College,  
Corporation Street,  
Preston, Lancashire.

5th February, 1970.

75a Bold Street Liverpool 051-709 7641

Dear Mr. Hollingworth,

Thank you for your samples sent to me of work done by your students. Unfortunately, we have no spare space in our studio to take students on.

I would like to make a couple of comments regarding the requests in your letter. Whereas I completely agree with trying to give students some practical experience, a 20 week period would seem a very good idea, so that it covers the summer vacation, and in fact this is what we have done in the past with students from Liverpool College of Art. But the main thing that surprises me is the minimum pay you suggest. I personally think this is unreasonable of you to ask this amount of money from studios where a student, for the first few weeks anyway, is usually a time consumer for other members of the studio staff.

We have always found this to be the case and in fact the students we have had have come for nothing, (admittedly for much shorter periods) except for experience.

I must congratulate you on the high standard of work you have presented. We could possibly be interested at a later date in any of your better students contacting us with a view to full time employment.

Yours very truly,  
DAVID WILSON ASSOCIATES

*David Wilson*

David Wilson

DTW/mk

**Henrion Design Associates**  
 Consultant Designers  
 35 Pond Street London NW3 2PN  
 telephone 01-435 7402

G Hollingworth Esq  
 Lecturer in Graphic Design  
 School of Art  
 Harris College  
 Corporation Street  
 Preston PR1 2TQ

18th  
 March  
 1971

Dear Mr Hollingworth

Further to your letter of the 12th February, I would in principle be prepared to have one of your students during the summer vacation, but we would like to see his work first accompanied by a personal letter.

We have many similar requests and we feel that such an application is part of the professional practise training, and we would naturally like to know what kind of person we are going to get. I am sure you agree this is a reasonable request. I should also be grateful if you could suggest a person who not only is likely to benefit from a stay in a design office in London but whose personality and interest would make him fit, enthusiastic and keen.

Yours sincerely



FHK Henrion

fhkh/md/230



## Andrew Noble Design Team Limited

Lloyds Bank Chambers, - 185 Wardour Street / 125 Oxford Street, - London W1R 1TE - Telephone 01-437 4670 & 734-4943  
 Reg in England No T103092 Registered Office - as above.

Brian Becken  
 School of Art & Design  
 Preston Polytechnic,  
 11.2.77

Dear Brian,

Thanks for your letter, yes, it's OK for the student to begin here on 25 April - we begin at 9.30 - It would be sensible if they could bring their own drawing equipment eg:- dividers, compasses etc - we'll supply pencils, scalpels etc.

If you want to send them down beforehand - just drop me a line -

At all the best

Andrew;



1

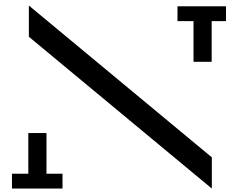
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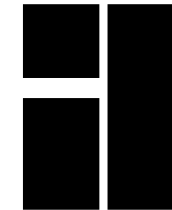
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12

22

- 1 Association of Photographers
- 2 People's History Museum
- 3 Glenfiddich
- 4 Mind Mental Health
- 5 New Theatre
- 6 De Beers Jewellers
- 7 Fitness First
- 8 Orange
- 9 Woodland Trust
- 10 Hostage Films
- 11 Saint Gabriel's College

- 12 Wilkinson Sword
- 13 Egg n' Spoon Couriers
- 14 Dispatches
- 15 O2
- 16 Waterways Trust
- 17 Pret A Manger
- 18 Child Support Agency
- 19 Snog Frozen Yogurt
- 20 Isy & Leigh Anderson Photography
- 21 Bristol Museum & Art Gallery
- 22 Fine Fitted Interiors

## Agency Index

A selection of the Design & Advertising Agencies that Preston students have either worked at as placements, as designers, as creative directors or in some cases set up, owned and run. This list is by no means comprehensive and is designed to document the scope and breadth of companies, agencies and disciplines that our students have been involved with over the past 40 years.

A number of the companies listed have evolved and changed their names over the years, some have simply be lost to the mists of time. But in the main the majority are still in business and at the forefront of UK design and advertising.

<b>A</b>
<p>Acrobat</p> <p>Albion London</p> <p>Allied International Designers</p> <p>Allies Design</p> <p>Amaze</p> <p>AMV BBDO</p> <p>Andrew Noble Design Team</p> <p>Angle – New Zealand</p> <p>Apple EMEA</p> <p>The Attik</p>

<b>B</b>
<p>BBDO – Beijing</p> <p>Baker Grey – Sydney</p> <p>Bamber Forsyth</p> <p>Bartle Bogle &amp; Hegarty (BBH)</p> <p>Basten Greenhill Andrews</p> <p>Basten Brewer Andrews</p> <p>Bass Riley</p> <p>Batey Advertising – Sydney</p> <p>Bauer Media</p> <p>BD2</p> <p>BDP Building Design Partnership</p> <p>Because Studio</p> <p>Benton &amp; Bowles Advertising</p> <p>Big Fish Design</p> <p>Billy Blue – Sydney</p> <p>Billington Cartmel</p> <p>BJL Group</p> <p>Bloom</p> <p>Blue Chip Marketing</p> <p>Blue Duck Design – Singapore</p> <p>Blue Marlin</p> <p>BMP DDB Needham</p> <p>Bostock &amp; Pollitt</p> <p>Bosworth Field</p> <p>Bowes Darby</p> <p>Brand Advocate</p> <p>Brand Environment Bunch</p> <p>Brand Union</p> <p>BR&amp;ME</p> <p>Browns</p> <p>Bull Rodger Ltd</p>

<b>C</b>
<p>Calling Brands</p> <p>Carol Dempsey Thirkell</p> <p>Carter Wong Tomlin</p> <p>Chalk Design</p> <p>Cheetham Bell JWT</p> <p>Citigate Lloyd Northover</p> <p>Citypress Curious</p> <p>Clock Creative</p> <p>Coley Porter Bell</p> <p>Collett Dickinson Pearce</p> <p>Conch Associates</p> <p>Conran Design Partnership</p> <p>Corkwallis</p> <p>Crabtree &amp; Evelyn</p> <p>Creative Lynx</p> <p>Creative Spark</p> <p>Creative Vein</p>

<b>D</b>
<p>David Davis Associates</p> <p>DDB – Stockholm</p> <p>DDB – Copenhagen</p> <p>Design Bridge – Amsterdam</p> <p>Design Bridge – London</p> <p>Design Force Associates</p> <p>Design House</p> <p>Detail</p> <p>Dew Gibbons</p> <p>Dinosaur</p> <p>DMB &amp; B</p> <p>DNA Design – NZ</p> <p>Dorling Kindersley</p> <p>Dots of Joy</p> <p>Draft FCB</p> <p>Dragon Rouge – London</p>

<b>E</b>
<p>Easy Tiger Creative</p> <p>EHS Brann</p> <p>Elmwood – Leeds</p> <p>Elmwood – London</p> <p>EMP – English Markell Pockett</p> <p>Empire Design</p> <p>Enterprise IG</p> <p>Euro RSCG – London</p> <p>Everton FC</p>

<b>F</b>
<p>Faber &amp; Faber</p> <p>Fallon</p> <p>Felton Communications</p> <p>Figtree</p> <p>Fitch</p> <p>Folk – Sydney</p> <p>Four IV</p> <p>Fourth Wall Creative</p> <p>Forepoint</p> <p>Fudge Studios</p> <p>Future Brand</p>

<b>G</b>
<p>Gary Rowland Associates</p> <p>GBH Design</p> <p>Generation Alliance – Sydney</p>

<b>H</b>
<p>Generator – Auckland NZ</p> <p>Giant</p> <p>Glazier</p> <p>Glorious Creative</p> <p>Golley Slater</p> <p>GPY&amp;R – Sydney</p> <p>Granada TV</p> <p>Grey London</p>

<b>I</b>
<p>Harper Collins</p> <p>Harlequin Design</p> <p>Harvey Nichols</p> <p>Hat-trick Design</p> <p>Hilden Design</p> <p>Home Creative</p> <p>Heavenly Ltd</p> <p>Holden &amp; Friends</p> <p>Honey Creative</p> <p>Horseman Cooke</p>

<b>J</b>
<p>I am Associates</p> <p>ICO Design</p> <p>Identica</p> <p>Imagination</p> <p>Intermarketing</p> <p>Interstate Associates</p> <p>Innocent Drinks</p> <p>Innocence</p> <p>Interbrand – Chicago</p> <p>Interbrand – London</p> <p>Interbrand – New York</p> <p>Interbrand – Sydney</p> <p>Irving &amp; Co</p>

<b>K</b>
<p>Kath Kidson</p> <p>Kingfisher Publications</p> <p>Keel Group</p>

<b>L</b>
<p>Landor – London</p> <p>Legas Delaney</p> <p>Leo Burnett – Vietnam</p> <p>Lewis Moberly</p> <p>LFH</p> <p>Liverpool FC</p> <p>Love Creative</p> <p>Lowe Howard Spink</p> <p>Lowey Group</p> <p>Lowe Lintas</p>

<b>M</b>
<p>Magpie Studio</p> <p>Mark Studio</p> <p>Marshall Editions</p> <p>McCann Erickson – London</p> <p>M&amp;C Saatchi</p> <p>M&amp;S Design Department</p>

<b>M</b>
<p>Mercer Bell – Sydney</p> <p>Metropolis</p> <p>Michael Peters Group</p> <p>Minale Tattersfield</p> <p>Mind Design</p> <p>Moon Design – Sydney</p> <p>Momentum UK</p> <p>Mountain Design – Netherlands</p> <p>MTV UK/Europe</p> <p>Music</p>

<b>M</b>
<p>MWO – Mortimer Whittaker O’Sullivan</p> <p>Mystery Ltd</p>

<b>N</b>
<p>Naked Design – Auckland NZ</p> <p>Natural History Museum</p> <p>Navy Blue</p> <p>NB Studio</p> <p>Next Big Thing</p> <p>Nick &amp; Carole</p> <p>Non Conform</p> <p>North</p> <p>Nexus/H</p>

<b>O</b>
<p>Ocean Design</p> <p>One O'clock Gun</p> <p>Ogilvy &amp; Mather</p> <p>Ogilvy One Worldwide</p>

<b>P</b>
<p>Parker Williams Design</p> <p>Pax Studio</p> <p>Pearlfisher</p> <p>Pentagram</p> <p>Pergamon Press Ltd</p> <p>Peter Windett Associates</p> <p>Photo Link Creative Group</p> <p>Philosophy</p> <p>Pocknell Studio</p> <p>Portfolio</p> <p>Precise</p> <p>Publicis Chemistry</p> <p>Purple Creative</p> <p>Purpose</p>

<b>R</b>
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<b>S</b>
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<b>S</b>
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<b>S</b>
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<b>T</b>
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<b>T</b>
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<b>U</b>
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<b>W</b>
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<b>W</b>
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<b>X</b>
<p>XTV Ltd</p>

<b>Y</b>
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<b>Z</b>
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<b>Numerical</b>
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Cannes Grand Prix Lions Awards  
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The One Show Awards  
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ADCN – Art Directors Club Netherlands Awards  
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1960



**HARRIS COLLEGE**

1970



1980



1990



2000





