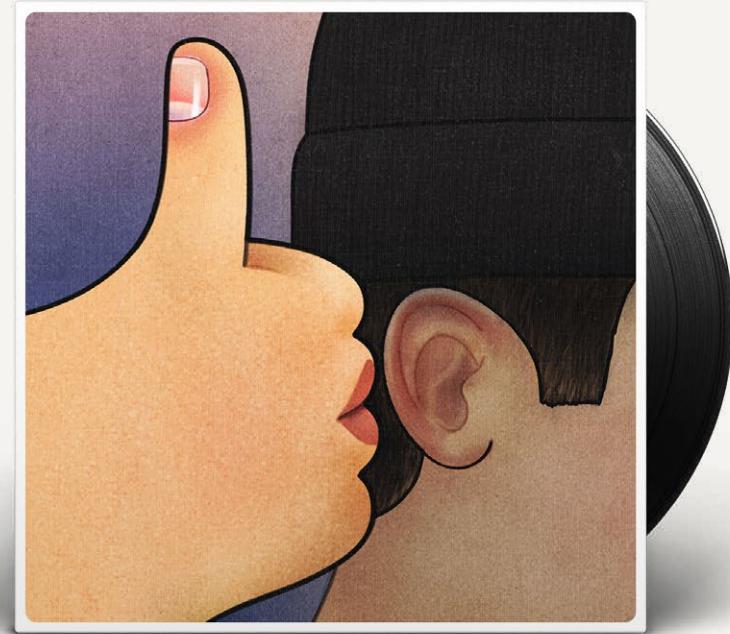


Robbie Dawson

Portfolio



Cover Art

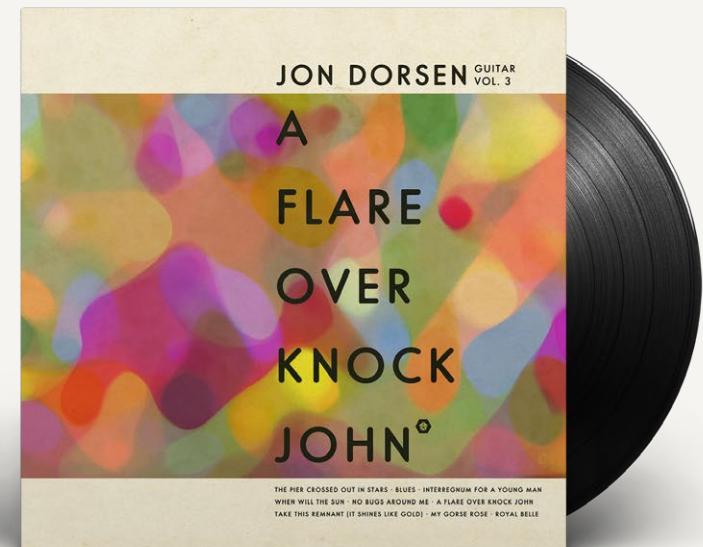
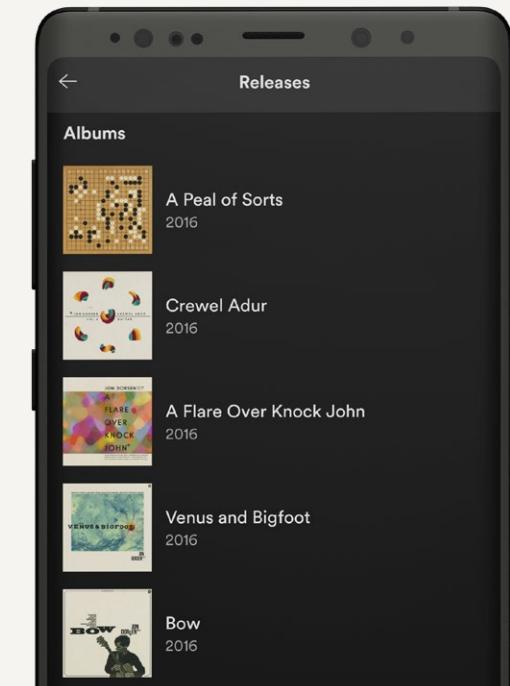
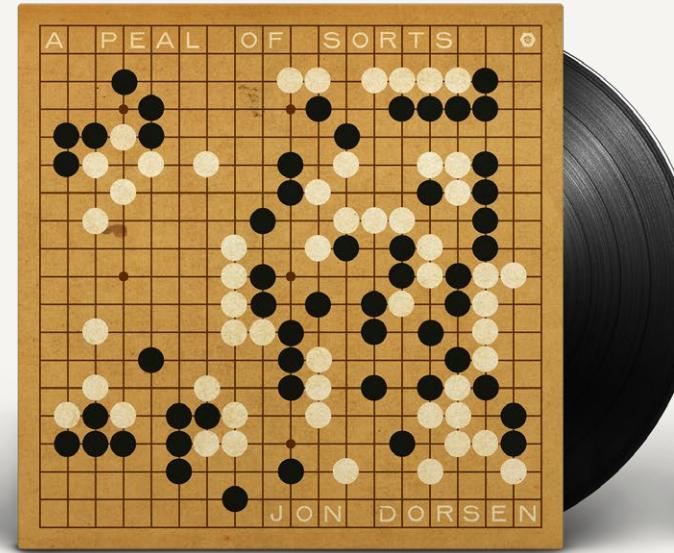
Refreshed covers for my musical alter ego *Jon Dorsen*, exploring compositional possibilities of the square format and inspired by the space and typography of classic 12" record sleeve designs.

A Peal of Sorts (top left) recreates the positions of the pebbles in a championship game of Go just as the nuclear bomb exploded over Hiroshima.

Luxor Coffin (bottom left) is derived from a portrait image taken in a flatbed scanner. The image was then printed on the non-absorbent reverse of a sheet of photo paper, then scanned in again.



A simple geometric logo mark recalling the shape of a house appears on each cover – a reference to the home-made nature of the musical project.



The covers as seen in Spotify

Cover Art

A series of illustrated responses to four records by the group Premium Leisure. Each image received a digital release, with an EP later combining all four tracks, packaged in a simple cardboard sleeve (right).

The art was influenced by the allusive, surreal mood of the illustrator Anthony Browne.

Concepts were developed in response to the songs, with thumbnail sketches to presented to the band for approval.



The concept sketch selected by the band.



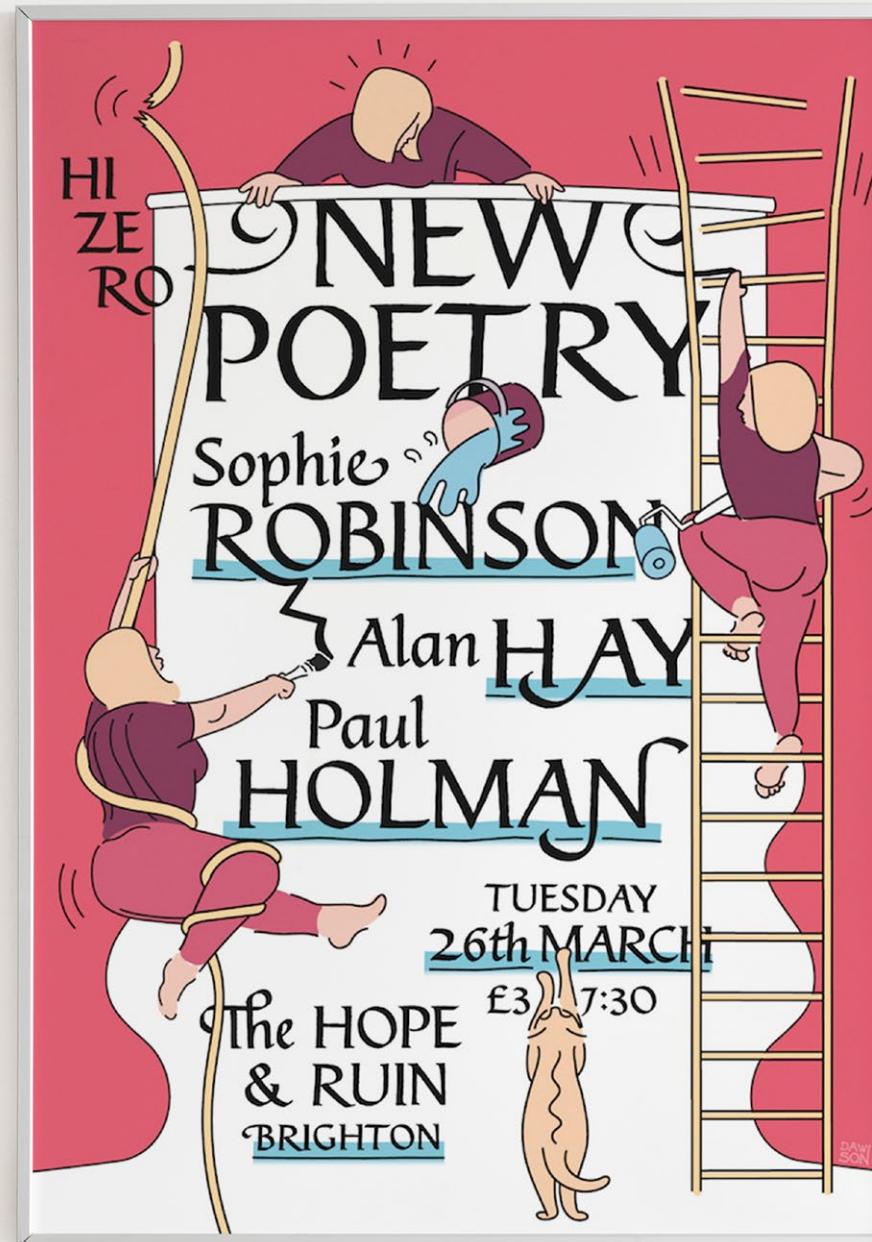
A low-cost physical release was presented in a rough cardboard sleeve. I designed black and white line version of symbols present in the colour artworks. These were then reproduced as lino-cut stamps.

This image illustrates a song called *Easy FM* about hype, social media, and superficiality.

Event Posters

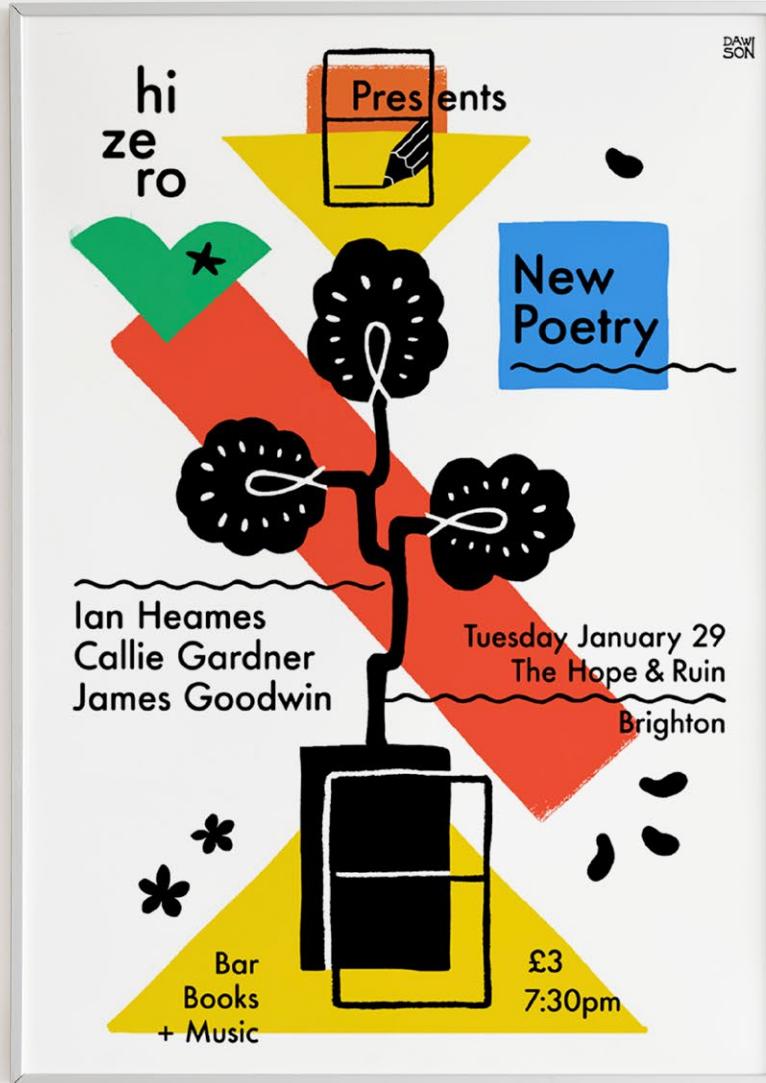
I began designing monthly event posters for an experimental poetry night in Brighton 10 years ago. Every month was a challenge to do something new with the repetitive copy: date, location, and performers' names.

The open briefs allowed me to attempt figurative, abstract, and purely typographical solutions to the same problem.



HI ZERO

The 'dip' is a light-touch branding mark for a series that intentionally eschews consistency.



A pencil sketch traced in Illustrator to produce vector masks for Photoshop.

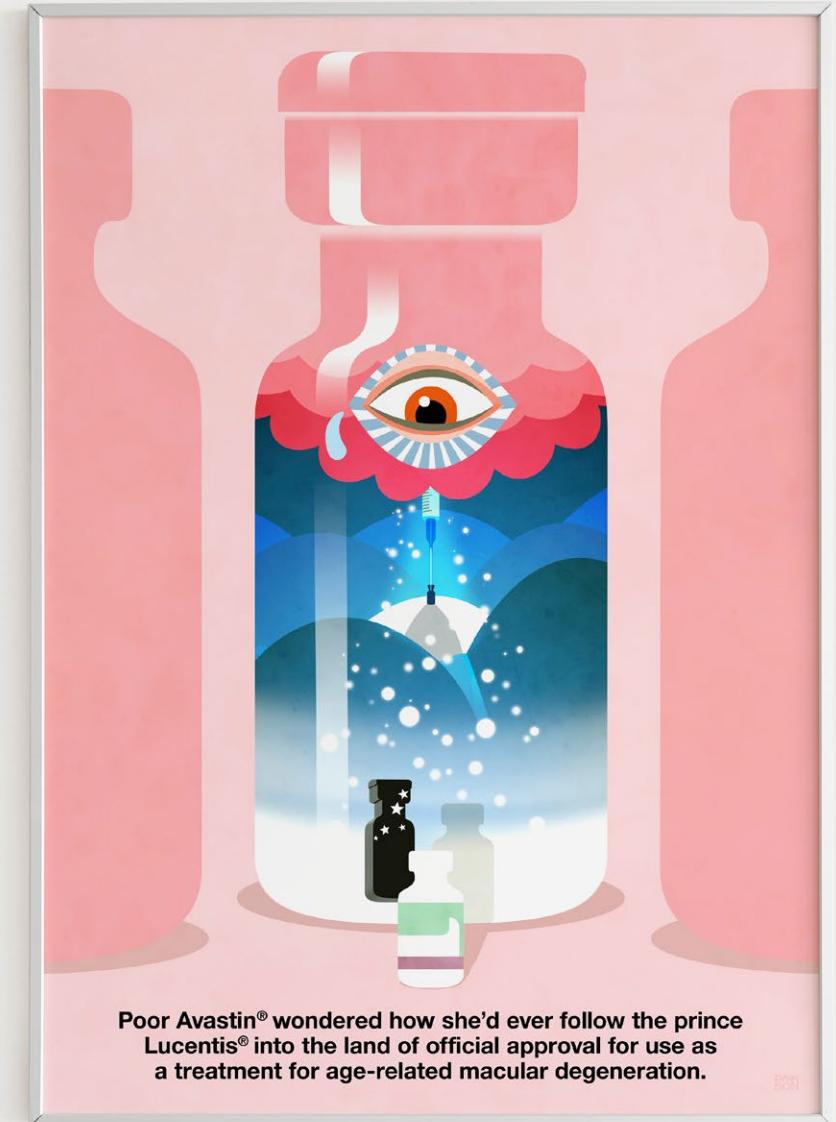
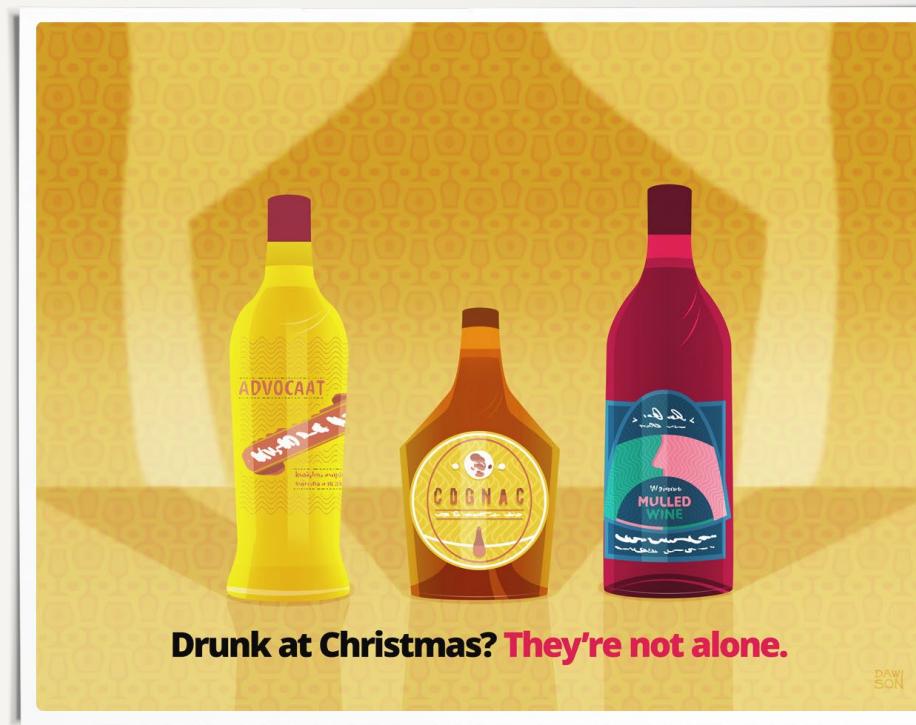


The final poster mocked up as an A2 print

Campaign Posters

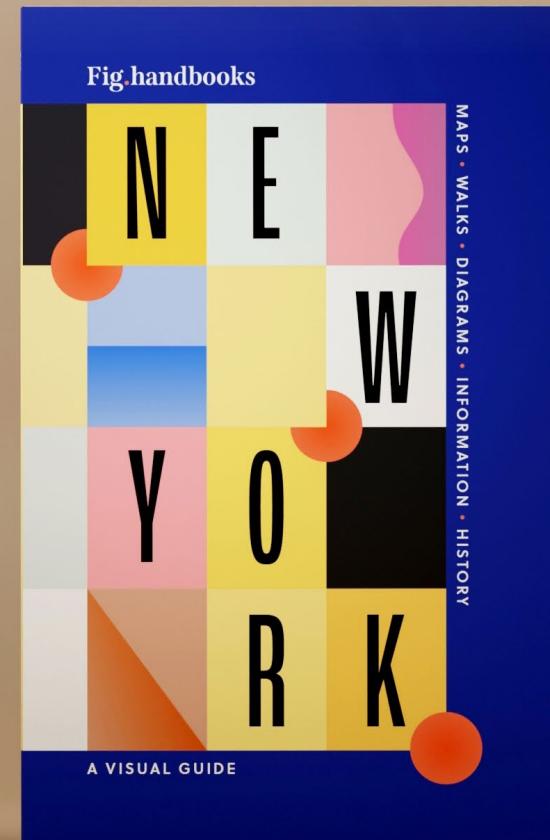
I produced several posters to accompany medical awareness campaigns run by the Cochrane Centre, a medical evidence research charity with a commitment to communicating its findings.

One poster refers to evidence around alcoholism during winter; the other refers to the obstacles introduced by big pharmaceutical companies in getting cheaper generic medicine licensed for new medical uses.



A better city guide

During my MA in 2021 I investigated the structure of the city travel guide, from approaches to complex document structure, to series cover design. These are the final proposed covers.



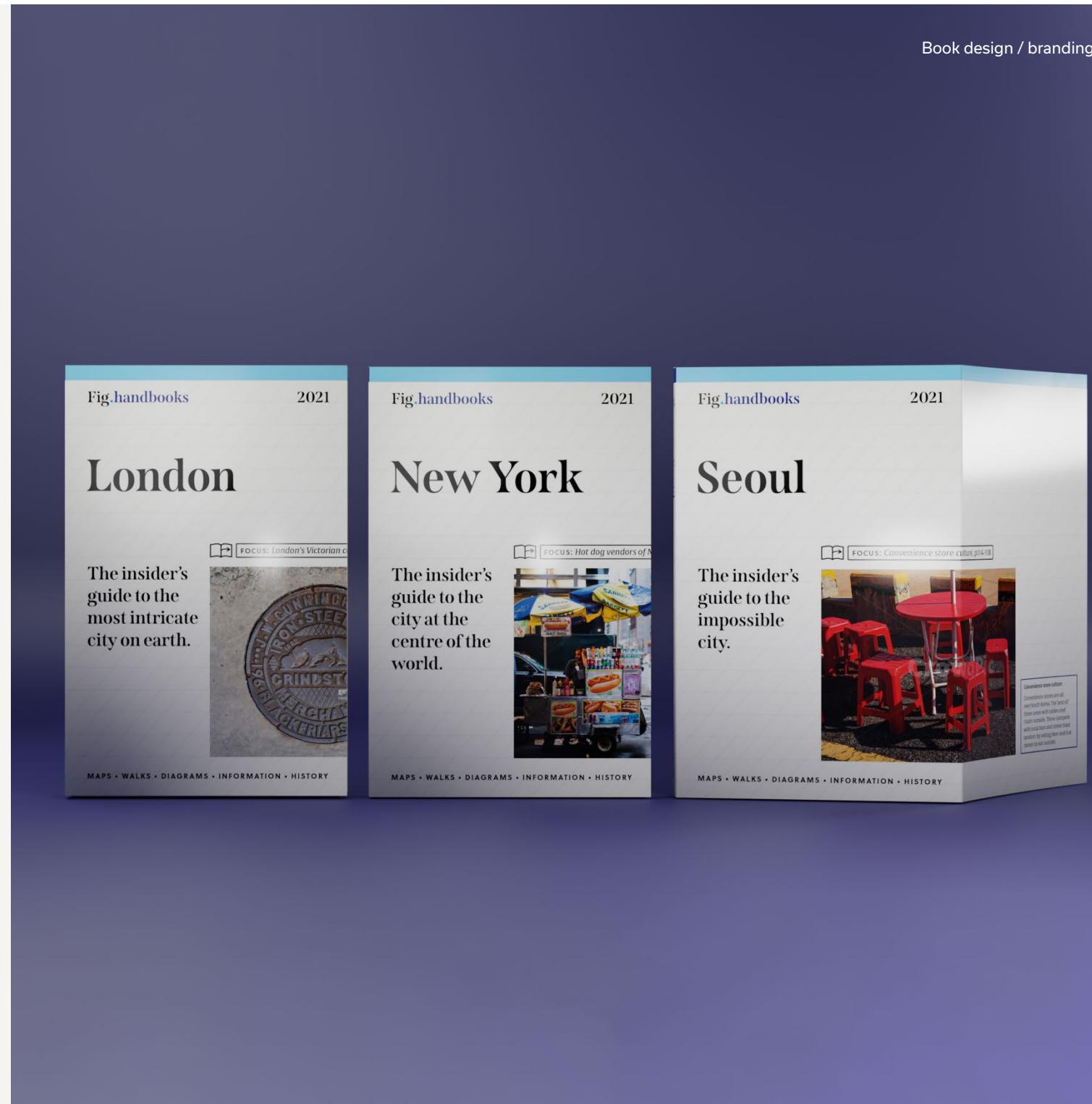
The covers are unified by a chequerboard layout, but differentiated by original colour schemes and modified with abstracted features suggestive of each destination.

The simple series identity aims to create the expectation of information-rich and generously illustrated contents.



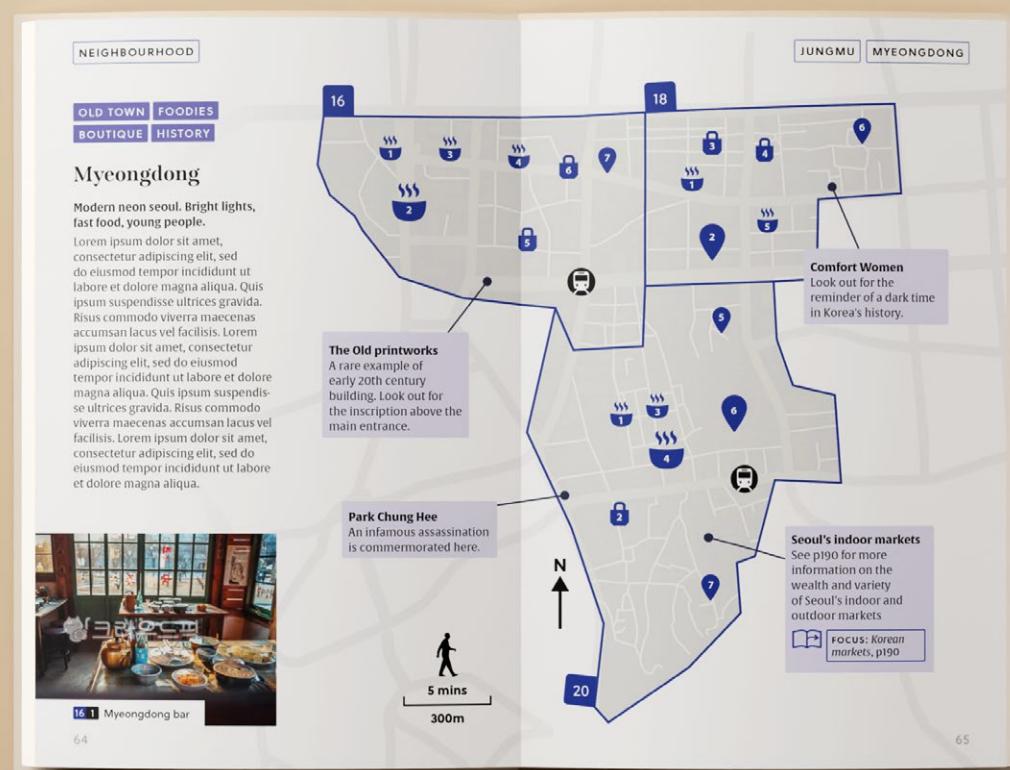
Alternative cover concept

These covers attempt to communicate a curiosity-driven series of travel guides. This concept was rejected in favour of the more expressive designs on the previous page.

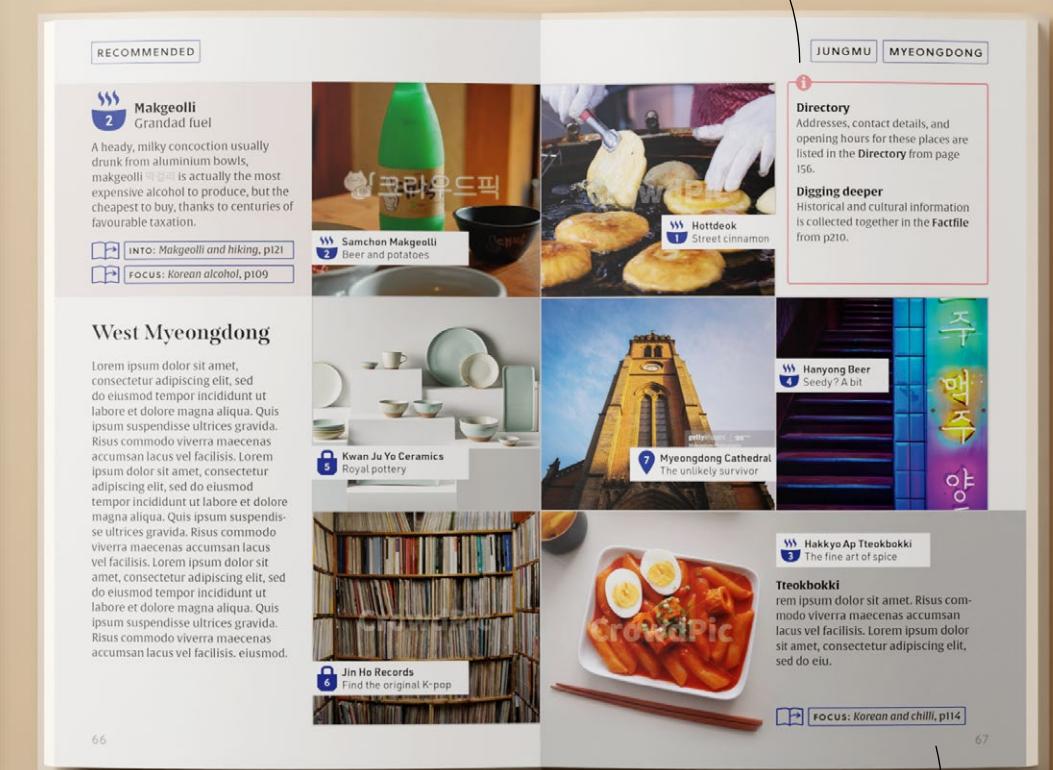


Inside pages

These sample pages use simple, large scale mapping suitable for exploring areas on foot, and a grid-like photo structure influenced by the i-Spy spotters' guides.



The guide divides the city into walkable neighbourhoods. Map detail is kept to a minimum, with local curiosities given prominence



To keep the focus on compelling information, site listings are removed to a separate "directory" section (see next page)

The small format encourages brevity, with copious references to other sections of the book for those wishing to drill down into individual case studies of locations.

Directory pages

The directory pages are an important part of the information management of the guide book and allow contact information, addresses, and opening hours to be kept out of the main sections of the book.

The typography aims to be legible at a glance but also dense and efficient. The page is set mainly in Gerard Unger's Alverata, with its extremely efficient x-height yet subtle decorative flavour.

JUNGMU

PALACE
Tradition, culture, and manicured lawns. p22

JIN HO KIMBAP 흥스 부티크
Ferum foccus a deninmet dolores. Itate se poritunt et aut duo tempore voloriti to dolupta ectotatia dernata dicab ium verum. p37. 36 Kolmok-gil - 02 766 3390 - bapburger.co.kr

BAP BURGER 밥 버거
Ferum foccus a deninmet dolores. Itate se poritunt et aut dolupat aspe digentis esequo tempore voloriti to dolupta ectotatia dernata dicab ium verum. p34. 36 Jeongdan-gil - 02 766 3390 - hongsboutique.co.kr

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FOOD
Central Seoul contains many worthwhile places to eat, particular those places clustering around the office district.

SEOCHON
Boutiques and traditional tea bars. p16

JIN HO KIMBAP 흥스 부티크
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MYEONGDONG
Modern neon Seoul. p64

JIN HO KIMBAP 흥스 부티크
Ferum foccus a deninmet dolores. Itate se poritunt et aut dolupat et, qui ut millabo. Nam explauvoloriti to dolupta ectotatia dernata dicab ium verum. p34. 36 Jeongdan-gil - 02 766 3390 - hongsboutique.co.kr

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FOOD
Central Seoul contains many of Seoul's most comprehensive department stores, as well as a handful of craft outlets.

SEOCHON
Boutiques and traditional tea bars. p16

JIN HO KIMBAP 흥스 부티크
Ferum foccus a deninmet dolores. Itate se poritunt et aut dolupat et, qui ut millabo. Nam explauvoloriti to dolupta ectotatia dernata dicab ium verum. p37. 36 Kolmok-gil - 02 766 3390 - bapburger.co.kr

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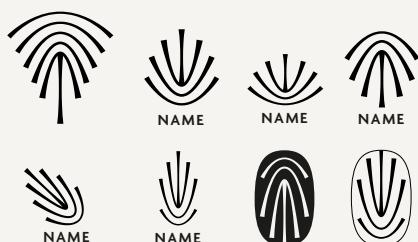
'Freefall' books: series design

A book series designs project focusing on adding value to the newly public domain texts of George Orwell. It had a wide scope, covering cover and series design, imprint identity, print binding, traditional page design, and a digital component.

The covers aim to balance the benefits of unique cover design with consistent series design, establishing degrees of freedom in colour palette and concept.

Imprint identity

The stylised falling comet serves as a metaphor for the texts: having 'fallen' into the public domain. The oval boundary shape creates an analogy with a fingerprint: a familiar symbol for authorial intent.



Development sketches for the imprint identity.

Each cover concept plays on the treatment of a single sheet of paper, symbolising Orwell's versatility as a writer.

GEORGE ORWELL

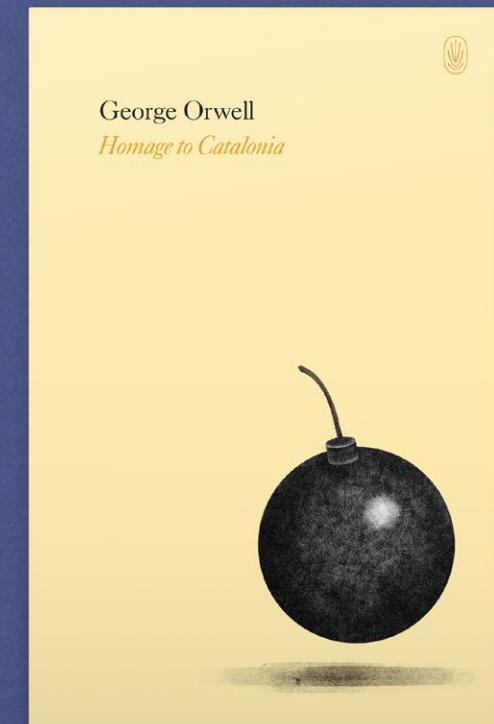
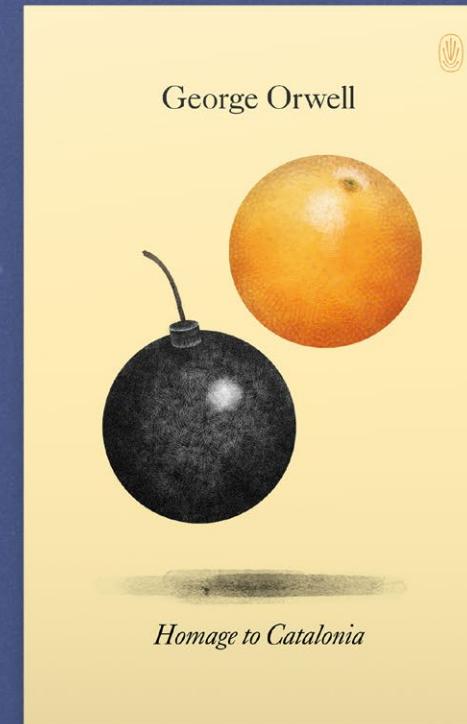
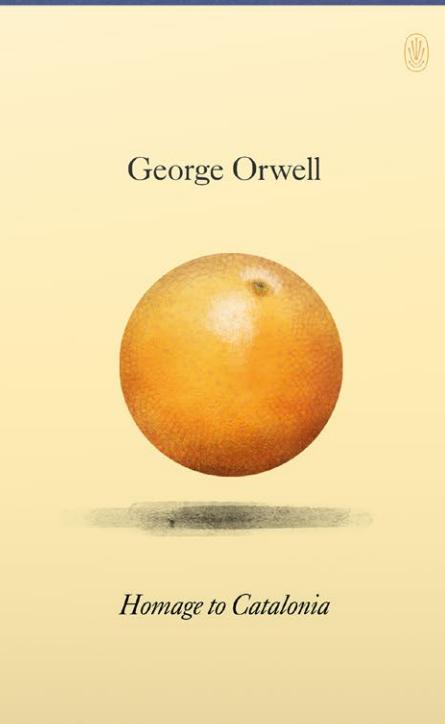
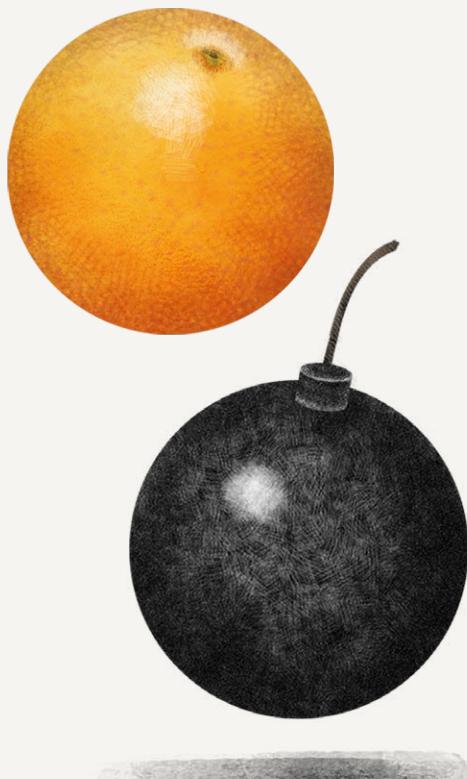
Hamburgerfonts 1947

I designed two complementary sets of letters to unify the series covers.

The series was conceived under a single brand identity.

Alternative Cover development

These unused cover proposals for the series play on two central symbols in the text: oranges and bombs. I drew both elements, but ultimately abandoned the designs in favour of the series cover design shown on the previous page.



Unused cover designs for
the 'Freefall' project.

Typesetting and book design

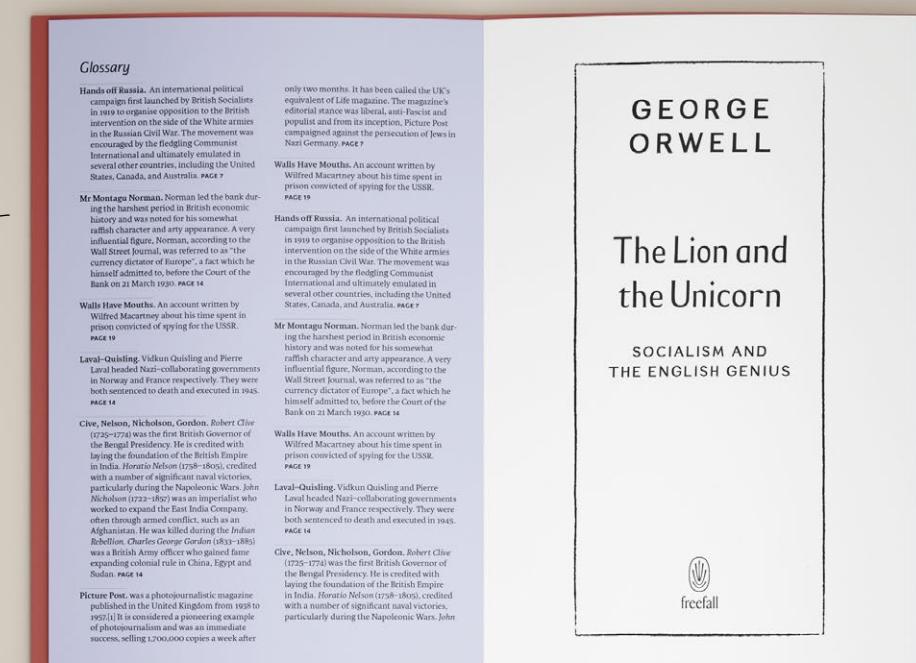
The project was informed by a study of fine and mass market publishing of the 20th century. The final project included a thorough page specification, cast-offs, title pages, and a glossary. The latter occupies the purple end papers.



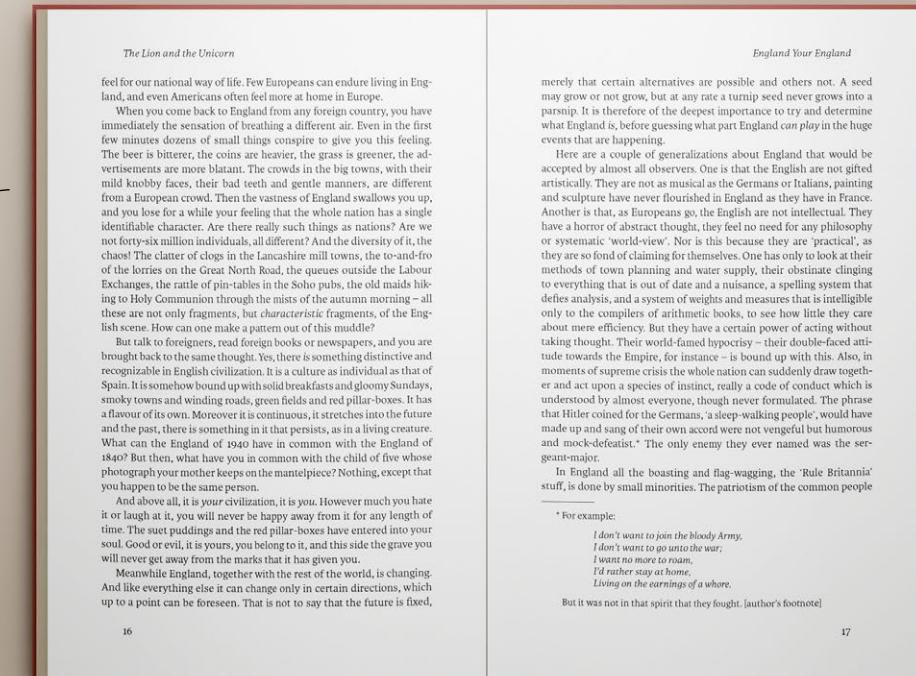
A simple specimen showing the lettering design in more detail.

An experimental glossary section provides historical context

Body text set in 9.5/12pt Karmina by José Scaglione and Veronika Burian.



Title pages make use of original lettering and a roughened border.



* For example:
*I don't want to join the bloody Army.
 I don't want to go onto the war;
 I want no more to roam,
 I'd rather stay at home.
 Living on the earnings of a whore.*

But it was not in that spirit that they fought. [author's footnote]

Digital platform

The desktop layout mirrors the typography of the print book, retaining page breaks in order to highlight the primacy of the printed object.

Text reflows in the mobile version by necessity, so equivalent page location is indicated in the progress bar at the bottom of the screen in order to retain the link with the print version.

The desktop layout mirrors the typography of the print book, retaining page breaks in order to highlight the primacy of the printed object.

Text reflows in the mobile version by necessity, so equivalent page location is indicated in the progress bar at the bottom of the screen in order to retain the link with the print version.

capitalism, with its immense industrial plant and its unrivalled supply of skilled labour, was unequal to the strain of preparing for war. To prepare for war on the modern scale you have got to divert the greater part of your national income to armaments, which means cutting down on consumption goods. A bombing plane, for instance, is equivalent in price to fifty small motor cars, or eight thousand pairs of silk stockings, or a million loaves of bread. Clearly you can't have many bombing planes without lowering the national standard of life. It is guns or butter, as [Marshal Goering](#) remarked. But in [Chamberlain's](#) England the transition could not be made. The rich would not face the necessary taxation, and while the rich are still visibly rich it is not possible to tax the poor very heavily either. Moreover, so long as profit was the main object the manufacturer had no incentive to change over from consumption goods to armaments. A businessman's first duty is to his shareholders. Perhaps England needs tanks, but perhaps it pays better to manufacture motor cars. To prevent war material from reaching the enemy is common sense, but to sell in the highest market is a business duty. Right at the end of August 1939 the British dealers were tumbling over one another in their eagerness to sell Germany tin, rubber, copper and shellac – and this in the clear, certain knowledge that war was going to break out in a week or two. It was about as sensible as selling somebody a razor to cut your throat with. But it was 'good business'.

All through the critical years British capitalism, with its immense industrial plant and its unrivalled supply of skilled labour, was unequal to the strain of preparing for war. To prepare for war on the modern scale you have got to divert the greater part of your national income to armaments, which means cutting down on consumption goods. A bombing plane, for instance, is equivalent in price to fifty small motor cars, or eight thousand pairs of silk stockings, or a million loaves of bread. Clearly you can't have many bombing planes without lowering the national standard of life. It is guns or butter, as [Marshal Goering](#) remarked. But in [Chamberlain's](#) England the transition could not be made. The rich would not face the necessary taxation, and while the rich are still visibly rich it is not possible to tax the poor very heavily either. Moreover, so long as profit was the main object the manufacturer had no incentive to change over from consumption goods to armaments. A businessman's first duty is to his shareholders. Perhaps England needs tanks, but perhaps it pays better to manufacture motor cars. To prevent war material from reaching the enemy is common sense, but to sell in the highest market is a business duty. Right at the end of August 1939 the British dealers were tumbling over one another in their eagerness to sell Germany tin, rubber, copper and shellac – and this in the clear, certain knowledge that war was going to break out in a week or two. It was about as sensible as selling somebody a razor to cut your throat with. But it was 'good business'.

And now look at the results. After 1934 it was known that Germany was rearming. After 1936 everyone with eyes in his head knew that war was coming. After Munich it was merely a

not work, because it is a competitive system in which private profit is and must be the main objective. It is a system in which all the forces are pulling in opposite directions and the interests of the individual are as often as not totally opposed to those of the State.

All through the critical years British capitalism, with its immense industrial plant and its unrivalled supply of skilled labour, was unequal to the strain of preparing for war. To prepare for war on the modern scale you have got to divert the greater part of your national income to armaments, which means cutting down on consumption goods. A bombing plane, for instance, is equivalent in price to fifty small motor cars, or eight thousand pairs of silk stockings, or a million loaves of bread. Clearly you can't have many bombing planes without lowering the national standard of life. It is guns or butter, as [Marshal Goering](#) remarked. But in [Chamberlain's](#) England the transition could not be made. The rich would not face the necessary taxation, and while the rich are still visibly rich it is not possible to tax the poor very heavily either. Moreover, so long as profit was the main object the manufacturer had no incentive to change over from consumption goods to armaments. A businessman's first duty is to his shareholders. Perhaps England needs tanks, but perhaps it pays better to manufacture motor cars. To prevent war material from reaching the enemy is common sense, but to sell in the highest market is a business duty. Right at the end of August 1939 the British dealers were tumbling over one another in their eagerness to sell Germany tin, rubber, copper and shellac – and this in the clear, certain knowledge that war was going to break out in a week or two. It was about as sensible as selling somebody a razor to cut your throat with. But it was 'good business'.

And now look at the results. After 1934 it was known that Germany was rearming. After 1936 everyone with eyes in his head knew that war was coming. After Munich it was merely a

question of how soon the war would begin. In September 1939 war broke out. *Eight months later* it was discovered that, so far as equipment went, the British army was barely beyond the standard of 1918. We saw our soldiers fighting their way desperately to the coast, with one aeroplane against three, with rifles against

THE LION & THE UNICORN

15m

Page headers are mirrored at the bottom of the screen

Chamberlain
Neville Chamberlain (1869-1940), British Prime Minister at the outbreak of World War II
(source: [Wikipedia](#))

Marshall Goering
One of the most powerful figures in the Nazi Party (source: [Wikipedia](#))

A Family Chat

This project set out to question the volume and accessibility of personal data left online, and the difficulties encountered when we desire take possession of it. I was also interested in investigating the capability of the printed book in the face of such large data sets.

I set myself the task of publishing an entire year's worth of a WhatsApp chat conversation held between me and my siblings.

After experimenting with the layout possibilities of traditional typesetting tools, I decided that the familiar chat bubble format is an integral part of the chat format, and that other tools would be required to reproduce this.

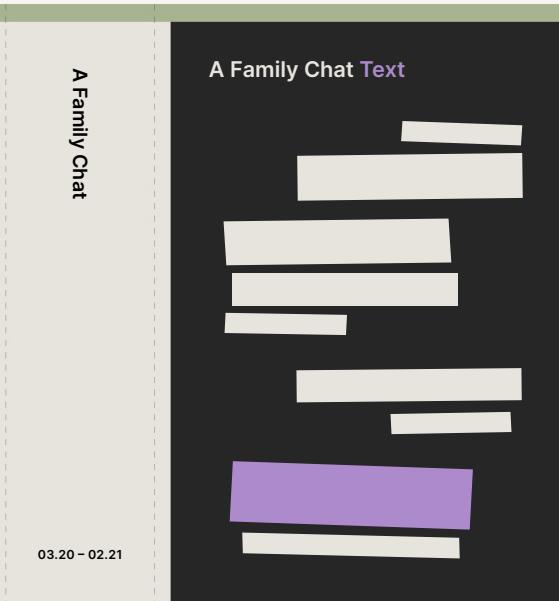
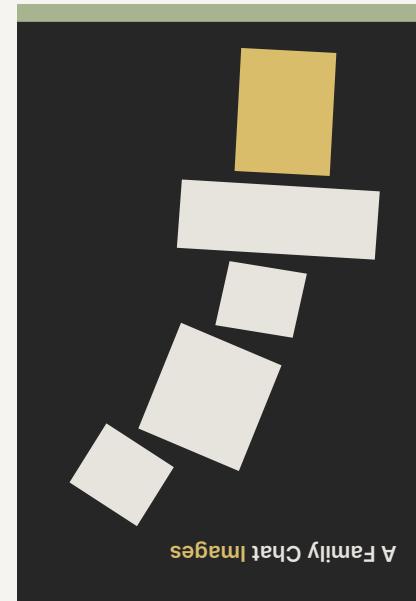
In the end, this book was produced without the use of InDesign or other traditional page design tools at all. Instead I used HTML and CSS to style the pages, and an experimental Javascript library to paginate the result. The resulting PDF was printed via Lulu.

The result was a flip book: text chat from one end and a cross-referenced index of shared images from the other.

CSS is used instead of InDesign to lay out the pages, enabling more dynamic, conditional styles than would otherwise be feasible.

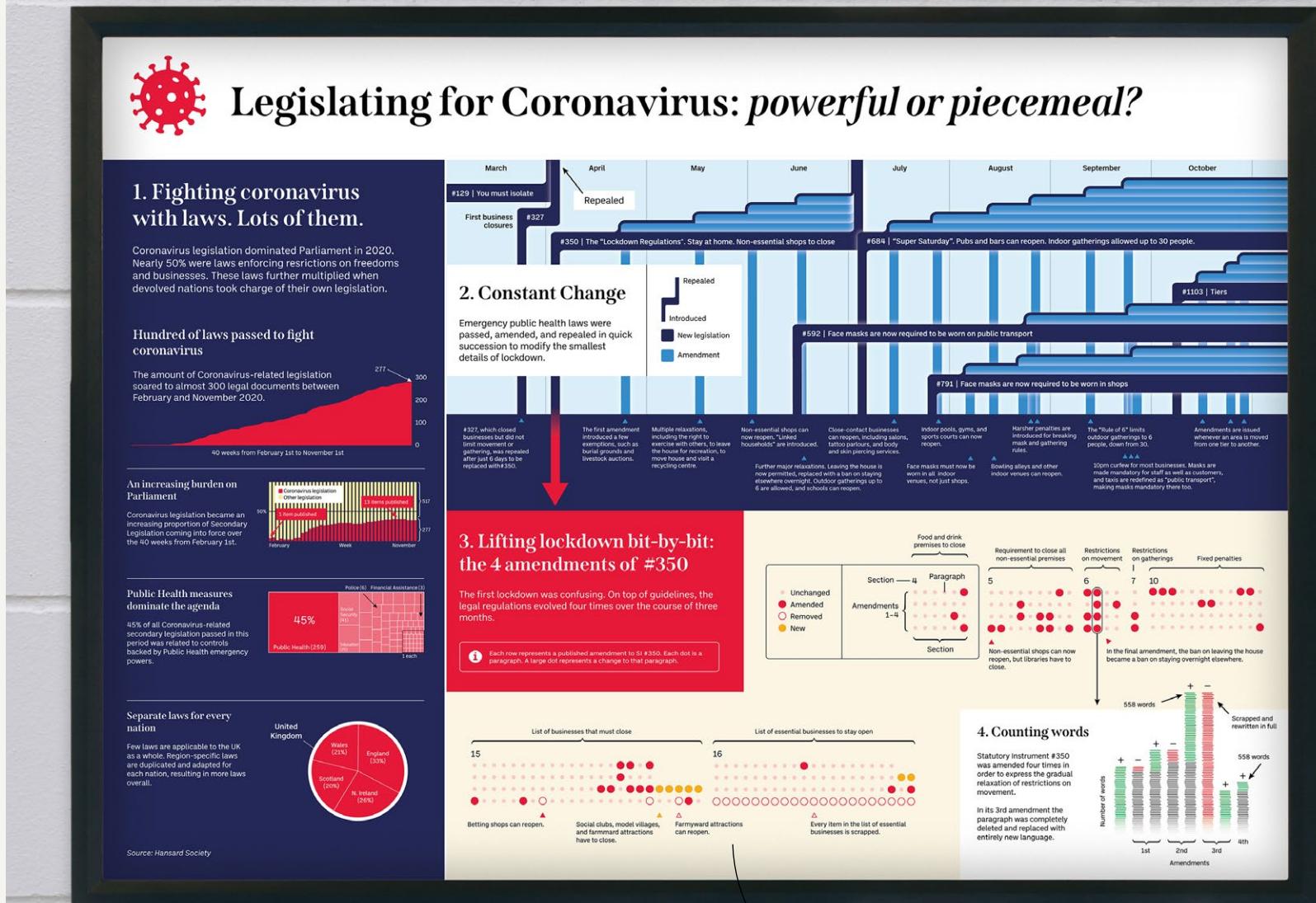


I used a javascript library to programatically colour each page according to its image. If the image is dark, the text colour is reversed to white automatically.



Coronavirus!

This large A1 poster was conceived as a way of communicating to parliamentary legislators the pace and substance of changes to emergency coronavirus legislation during 2020.



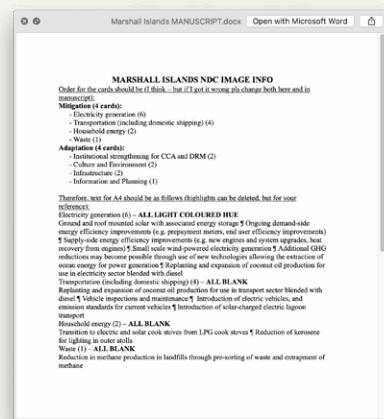
The blue figure below illustrates the rate of new and amended law governing public freedoms.

This figure attributes a dot to each paragraph within a law over the course of its four amendments

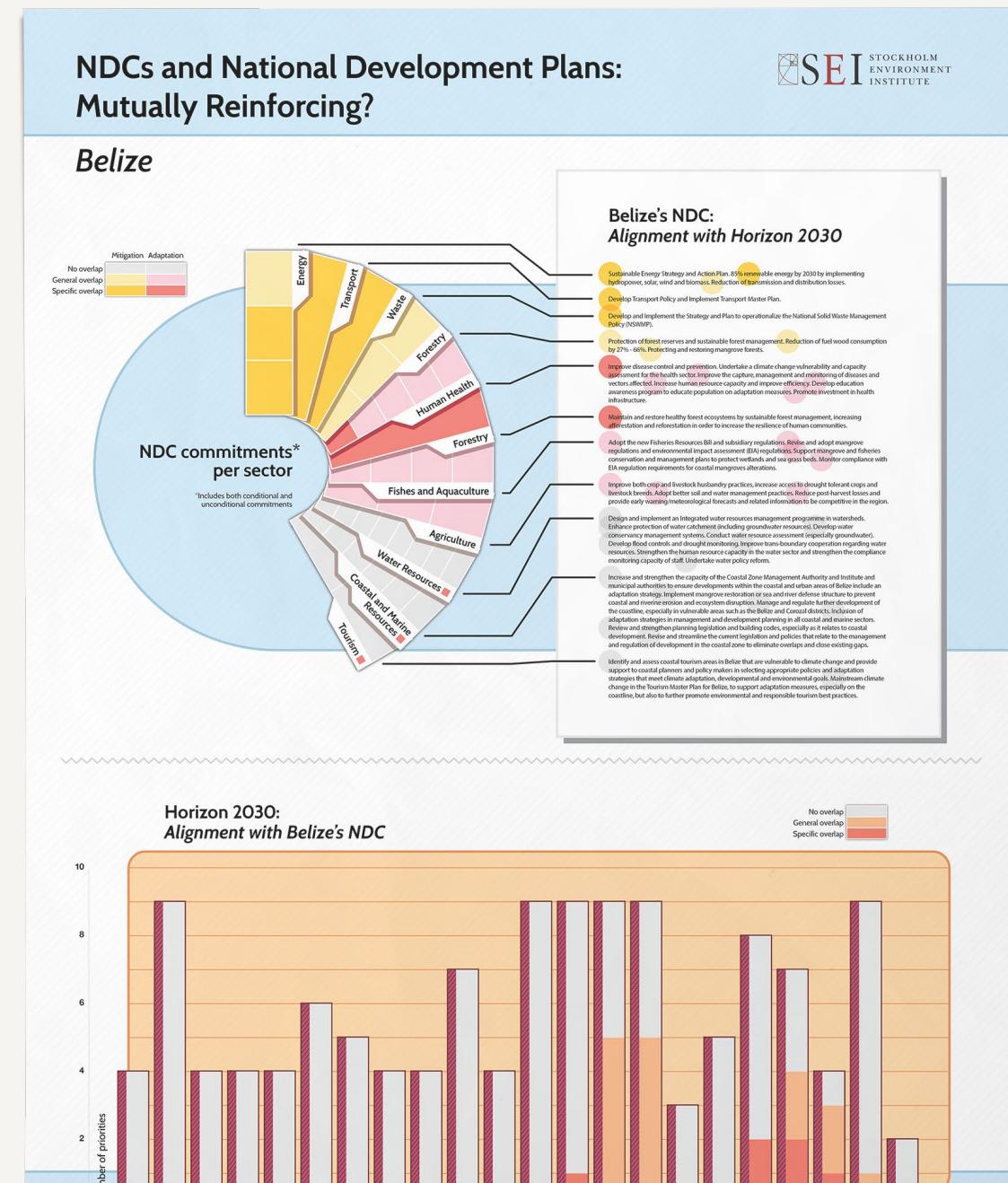
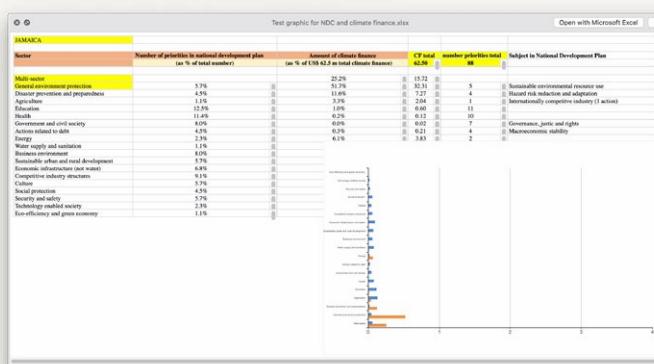
Information design

The Stockholm Environment Institute wanted to communicate differences between the development plans of various island nations at risk of being submerged by rising sea levels.

I was asked to process excel data and to unify this with the presentation of the development plans themselves.



The nations' texts and the institutes analyses needed to be combined into a single display.



Brochure Design

A language school in Oxford needed to improve the quality of their brochure. I worked with them to develop their basic information-only manuscript into a more effective selling tool.

1 PRIVATE STUDY
After lessons, you are free to study on your own.
CIE's Bocardo House is a 5-minute walk from the Oxford City library, which is open six days a week and offers free internet access as well as many other services for students. If you are in Oxford for 3 months or more, CIE can help you sign up for a library card, so you can borrow books and materials from the library.

At CIE we have computers with internet which you can use any time outside of lesson time. We also have a small library with books and texts written in English. You are welcome to borrow these books while you are a student at CIE by writing your name in the 'signing out' book.

2 SIGHTSEEING
Oxford is full of beautiful places to visit, allowing you and your classmates to take in the history and architectural beauty of this medieval city. Visitors come from all over the world to experience the world famous Oxford University buildings.

Walks through the beautiful parks or even go punting on the River Thames.

3 EATING
If you've had enough of the sights, you can relax with a cup of tea or coffee and a pastry in a local cafe. Cafe culture is alive and well in Oxford, and in the city centre, a cafe is never more than a few minutes away.

Oxford is a multi-cultural city which is reflected in the local cuisine. Why not try some Mexican food at Mission

4 SHOPPING
In Oxford there are shops for all different types of fashion; high-street stores, boutiques, delicatessens, craft shops and even antiques stalls. You can visit the market from Wednesday to Saturday. This is a favourite of our students and is only a 2 minute walk from CIE! At the weekend you can visit Bicester Village, just a 25 minute bus ride from us where you can find many famous fashion brands. If you want to stay within the city centre, you will find lots of shopping to do in Cornmarket Street, the Westgate Centre, or the lovely Covered Market.

5 AREA TRANSPORT
The Oxford Bus Company offers local buses, and also regular buses to London, home to some of the world's greatest shopping and dining! The convenient Oxford rail station is in the centre of town, near Oxford University's Said Business School.

Getting to and from London is very easy, as there are direct fast trains very regularly, which take approximately 1 hour and numerous coaches running every 5-10 minutes, which take around 1 hour and 30 minutes.

Stagecoach buses depart every half-hour to take you to fantastic brand-name outlet shopping at nearby Bicester Village.

6 PUBS & CLUBS
In the evenings, it is an English tradition for British people to enjoy an hour (or more!) in their local pub. Oxford has many 'public houses' where you can enjoy a pint of beer and a chat with friends. After dark, the Oxford club scene comes to life. The city offers a range of nightclubs and music venues where you and your new friends can listen to live music being performed, or dance the night away.

7 SPORTS & THE OUTDOORS
No matter what the weather, most English people love to play sport and be outdoors. Perhaps you'd like to play a game of football in University Parks, or take a long countryside walk through Port Meadow to the Perch Pub in Binsey. You can find many outdoors and sports opportunities in and around the city.

8 MUSEUMS, THEATRE, & MUSIC
Of course, you cannot visit Oxford without experiencing some of the cultural buildings in the city. You can pass time in the Ashmolean Museum on a rainy afternoon, watch

The college lacked a visual identity beyond a simple colour scheme and an old-fashioned logo. I proposed a simple graphical element to set a lighter mood.

The college had no print quality images of their students, so I took some for this project.



Brochure Design

I transformed a simple staff directory into a welcoming, credible portrait of the school.

A 3D map based on GIS data conveys the geographical distance of their summer campus in a space efficient way

Teachers & Staff

All of our staff are supportive and are happy to help with any issues you may have.

1 2 3 4 5 6 7

Premises

Lady Margaret Hall (summer only)

At LMH we use an average of eight classrooms, tennis courts, football pitches and large gardens. It is one of the most beautiful campuses of all the Oxford colleges. It is situated in the northern part of the city surrounded by the University Parks, the River Cherwell, and nature areas.

Marketing
Marlies Watte | marlies@cie-oxford.com

DOS & CO-PRINCIPAL
Irma Barute-Kelly | dos@cie-oxford.com

ACTIVITIES & WELFARE
Caire Neatham | dareg@cie-oxford.com

CO-PRINCIPAL
John Hudson | principal@cie-oxford.com

ACCOMMODATION & WELFARE
Julie King | julie@cie-oxford.com

CIE ONLINE & SUMMER DOS
Amy Catherine Ellis | amy@cie-oxford.com

FINANCE
Hisashi Chida | hisashi@cie-oxford.com

Wesley Methodist Church
We regularly use a number of rooms at the Wesley Memorial Methodist Church, situated just one minute away from Bocardo House. The church offers both larger rooms, which are suitable for testing in the summer certificate ceremonies, and junior classes, as well as smaller rooms used for classes during busy periods throughout the academic year.

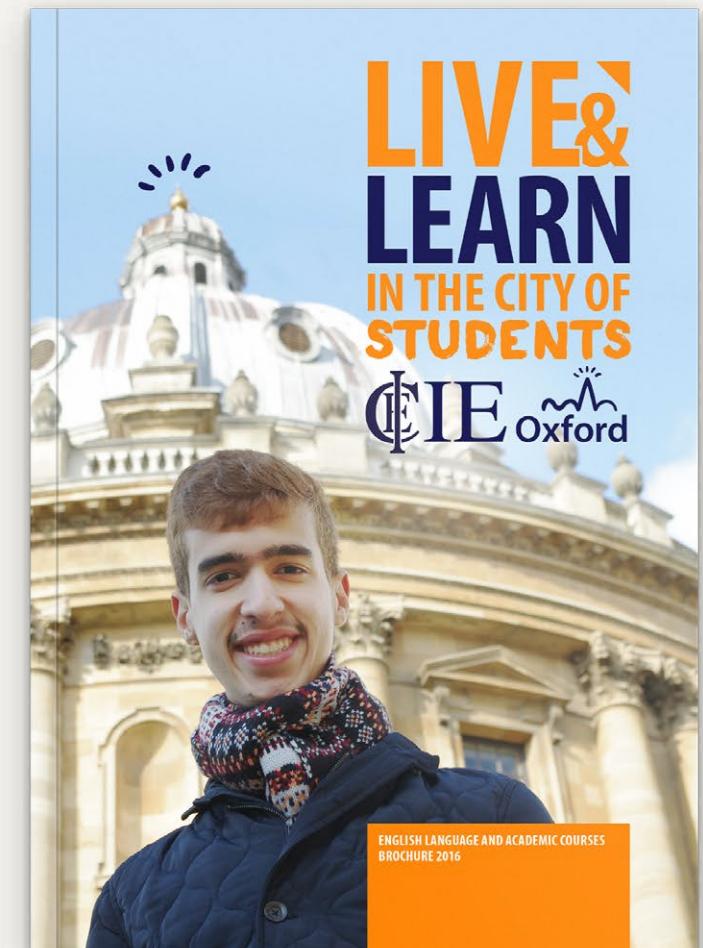
CIE
CIE's main campus is located in the centre of Oxford. It consists of 5 classrooms, a computer room, a library and a kitchen. This small environment creates a nice atmosphere where students get to know each other, and the teachers, very well.

Oxford Students' Union
During the academic year we also hire two large rooms at the Oxford Union, just opposite Bocardo House. They can be used for small or large groups and demonstrate the tradition of this Oxford institution. Many famous people come and talk in the debating rooms. Past speakers have included Johnny Depp, Mother Theresa, and the Game of Thrones cast.

St Peter's College
When we need extra classrooms we sometimes use rooms at St Peter's College, which is a one minute walk from Bocardo House. As well as the historic buildings, St Peter's College also has modern classrooms with large TV Screens and a lecture theatre.

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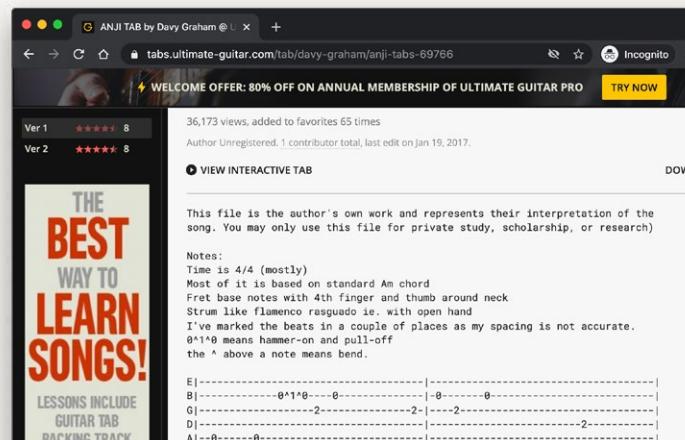
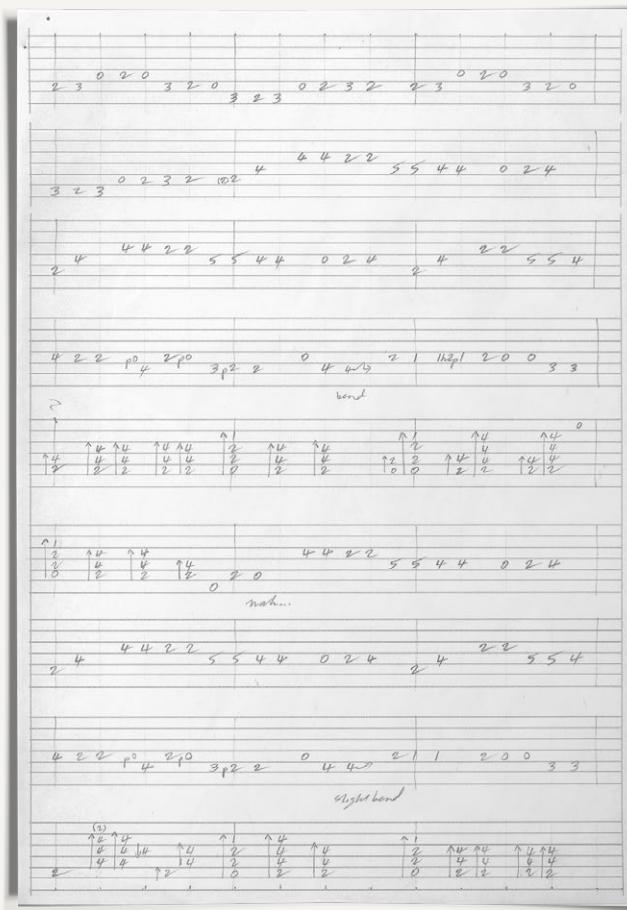
The cover also features my photograph, solving the problem of a lack of existing print quality images.



Better guitar tablature

Existing tools for producing guitar tablature don't provide the flexibility or quality required to do justice to accurate transcriptions, so I built this prototype piece by piece in Illustrator.

An example of handwritten guitar tablature, before typesetting



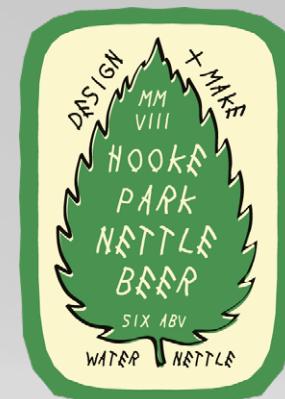
Nettle beer

Students on the Architectural Association's Design + Make course at Hooke Park needed a simple beer label to suit a batch of nettle beer they intended to serve at their graduation.



(Above) Two proposed label designs not selected by the brewers.

A mockup of the final designs with alternative labels shown either side.



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