

Kavanagh Reeves

2020 Portfolio

A Leeds based graphic designer with an addiction to collecting trainers and all things orange. I'm enjoying the process of exploring design, finding what I love, creating solutions to briefs and nerding out reading design magazines and typography books.

Not Just Brewery

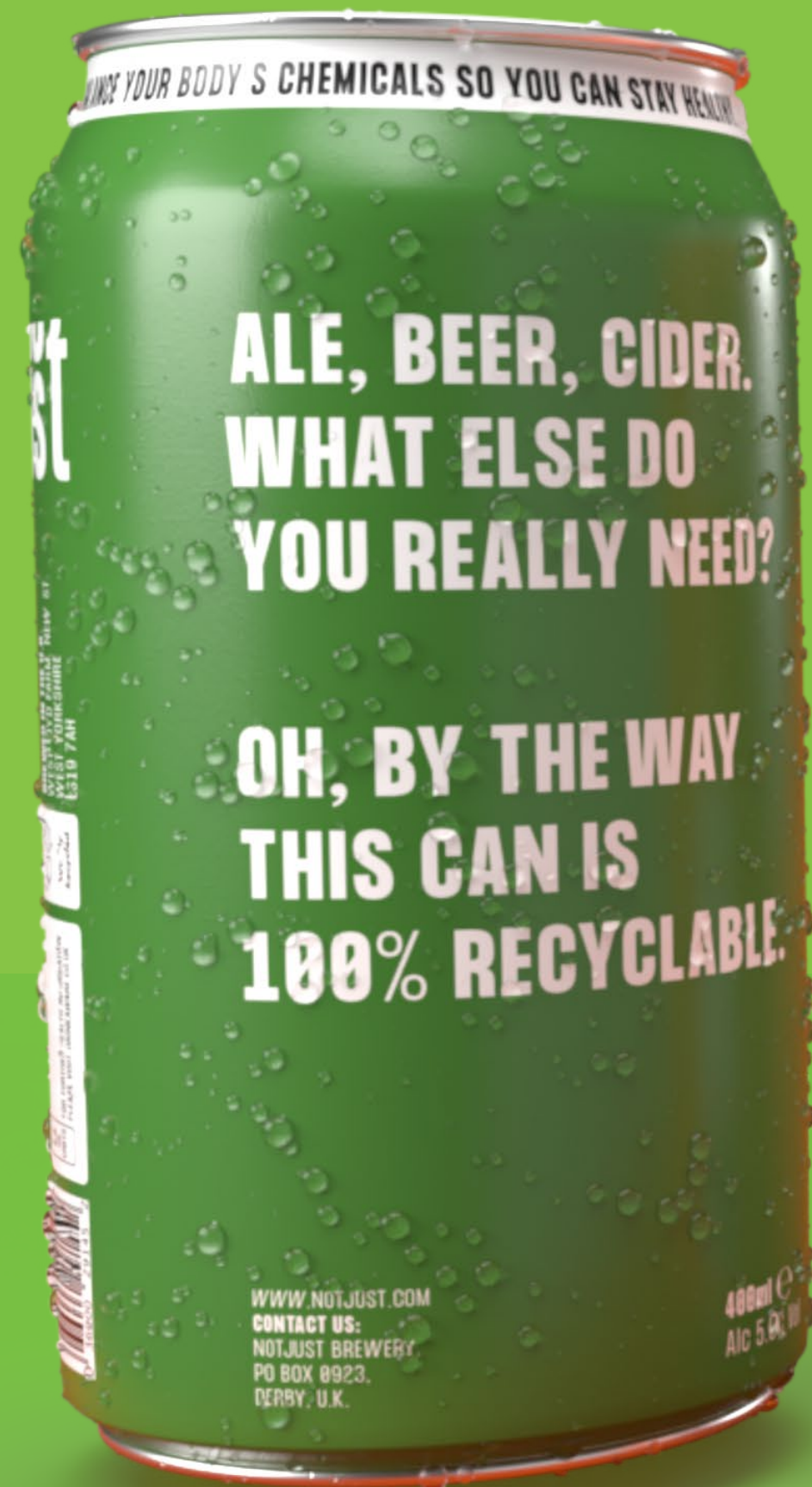
Branding / Packaging / Advertising

The brief asked for a new drinks brand that had an added benefit. My response is Not Just Brewery, we provide alcoholic drinks focussing on Ale, Beer and Cider. The added benefit to Not Just, is the addition of Vitamin-D.

Alcohol for a man can reduce the testosterone levels, causing anything from psychological issues such as, depression, low mood, struggles with memory or concentration but also physically by increasing the breast tissue, fragile bones and increased body fat percentage. Vitamin-D is scientifically proven to help boost testosterone, so adding this to Ale, Beer and Cider will allow the consumers hormonal levels to balance and stay consistent; putting a stop to the side effects.



The logo itself is placed vertically on our cans, once a consumer drinks from the can the logo sits straight, as the benefits of the drink are being used and the brand has found it's balance, similar to how the consumers body will too.




Not Just provides purely sustainable and recyclable products. It would be wrong to provide a drink that assisted a consumer, but would then contribute to pollution.



Displaying the cans on a shelf sideways would be difficult due to shelf space. To continue the brand's theme of balance – the multi-pack design, displays the cans at an angle. The packaging is fully recyclable, easy to fold, takes up minimal space whilst being stored prior to being used and after use in the recycling.

No Just

WE'RE NOT JUST TASTY LOOKING DRINKS.
WE ARE VITAMIN-D INFUSED ALE, BEER & CIDER.



www.notjust.com **drinkaware**

VITAMIN-D INFUSED ALE, BEER & CIDER

COMING SOON.


01.05.20



www.notjust.com **drinkaware**

No Just

TREAT YOURSELF TO A DRINK THAT CARES ABOUT YOU.
WE ARE VITAMIN-D INFUSED ALE, BEER & CIDER.

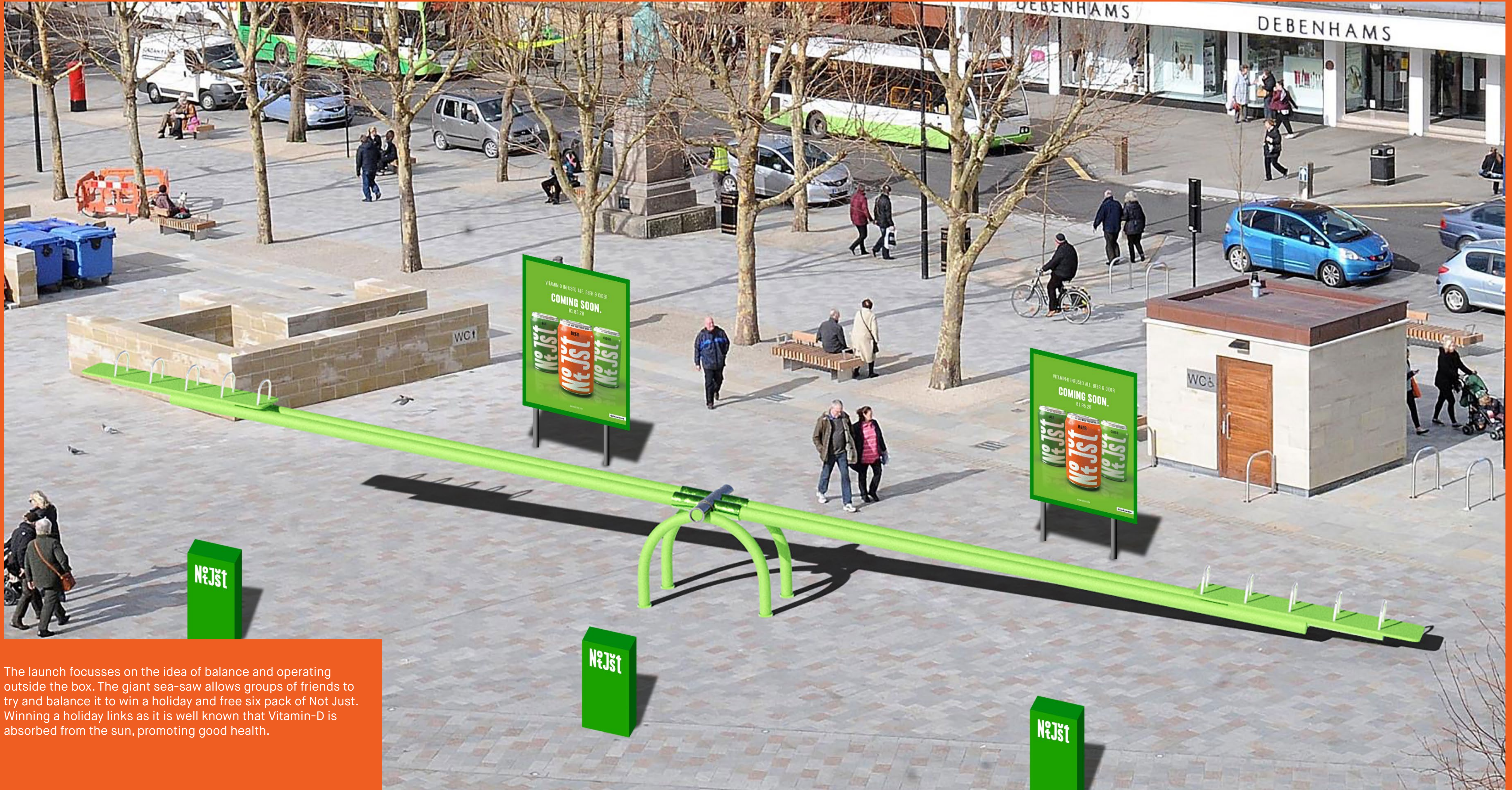


www.notjust.com **drinkaware**



To view the animated poster, please follow the link:

<https://youtu.be/43bdIObX3m8>



The launch focusses on the idea of balance and operating outside the box. The giant sea-saw allows groups of friends to try and balance it to win a holiday and free six pack of Not Just. Winning a holiday links as it is well known that Vitamin-D is absorbed from the sun, promoting good health.



Post launch, Not Just Brewery must be kept in the public eye but in the correct place. Alcohol and rugby games are synonymous, Not Just Ale, Beer and Cider is needed in a place like this and a fantastic way to advertise would be to sponsor games.

Penguin Book Challenge

Book Cover Design / Illustration

The challenge from Penguin Book was to produce an individual response to the book Norwegian Wood by Haruki Murakami.

The books main concept was the focus on a love triangle between the main characters and to show a deep relation to nature, forests and intimacy.



The lino-cut design flows over the book and shows the intimacy of the main three characters, the Japanese flag is clear when opened and links back to the death and loss of love from beginning to end.

Original lino-cut prior to being edited to remove any imperfections and ensure the black had no inconsistency. Lino-cut allowed me to keep texture and depth.

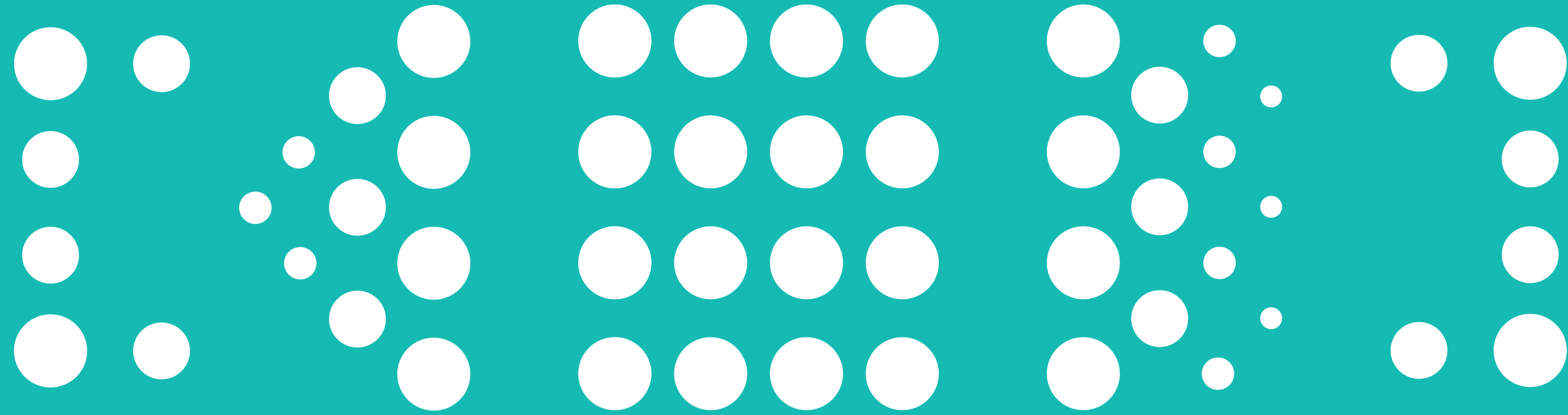


Tiffany & Co.

Branding / Packaging

A visual communication system to brand the new product range focussing on the senses, including packaging and touch-points for the launch to attract the target audience of 25-45 year olds.

The visual communication system is designed to be used to convey to a consumer which senses will be hit and played with by the product beneath.



Symbols from left to right.
1: Hearing 2: Sight 3: Touch 4: Scent 5: Hearing

The symbols come together to create a cohesive communication system, one that can be used individually or as one logo.

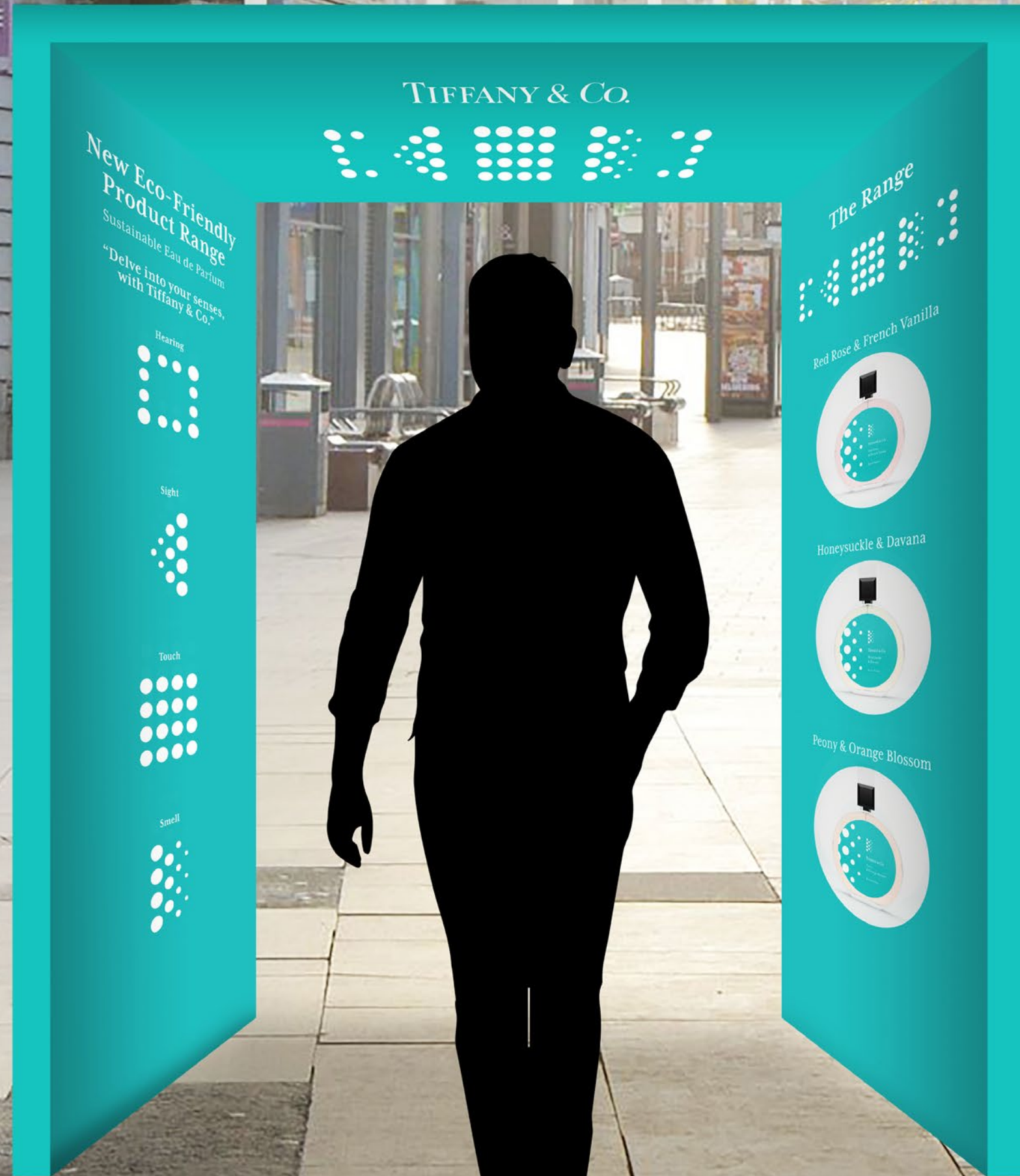


The sensory pod tests the public's senses and shows them how important they are. There will be five small sections inside that people can use.





The visual communication system is incorporated into the packaging, the scent symbol is indicated on the side showing that the product inside will focus on the sense of smell.

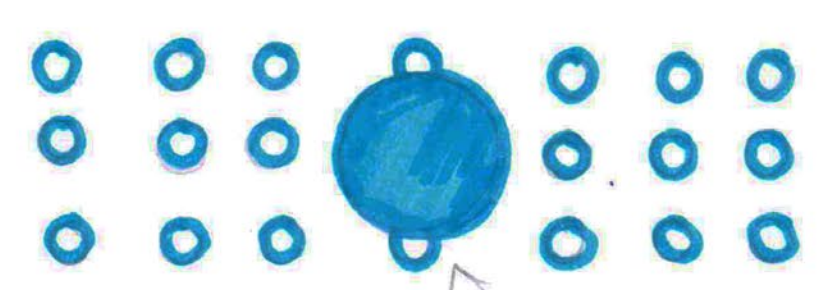


The pod is a stand alone touch point. It would stand in a city centre and dispense scents and sounds to draw the attention of the public, with information on the inside that alternates.

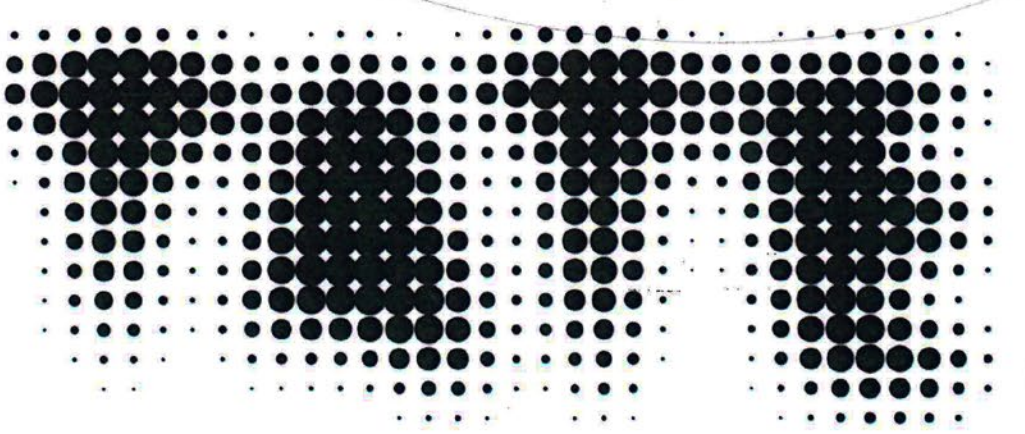
TATE'S LOGO HARNESTED THE USE OF A TRANSPARENT AND MOTION LOGO PERFECTLY AND HAS INSPIRED MY MAIN THEME, RAISED ELEMENTS ON THE PACKAGING.

YOUR PRODUCT
SMELL + FEEL

YOUR PRODUCT
SMELL + FEEL



MOVING ELEMENTS?



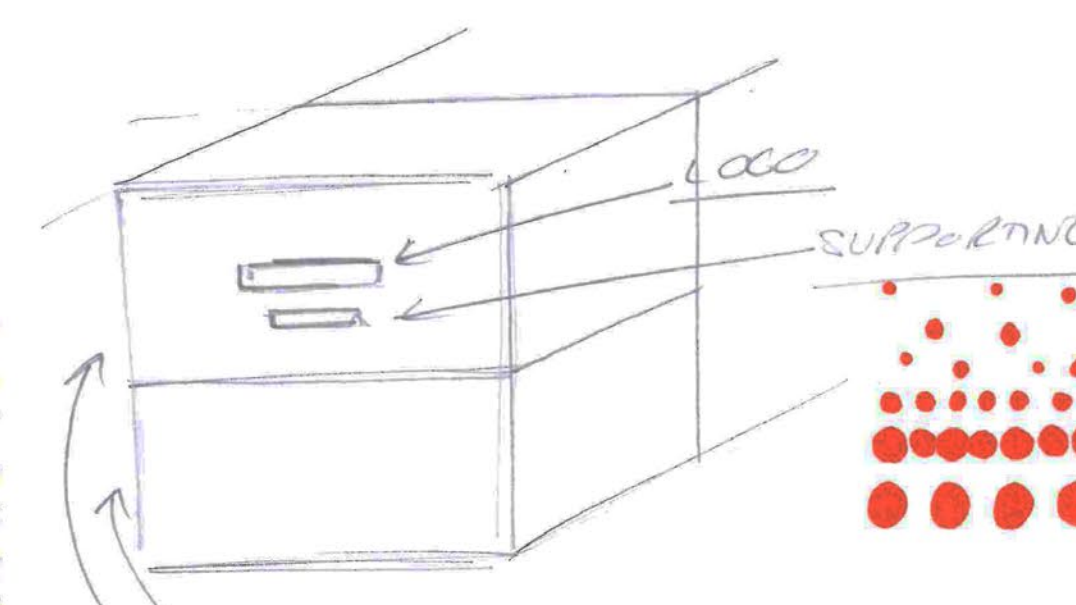
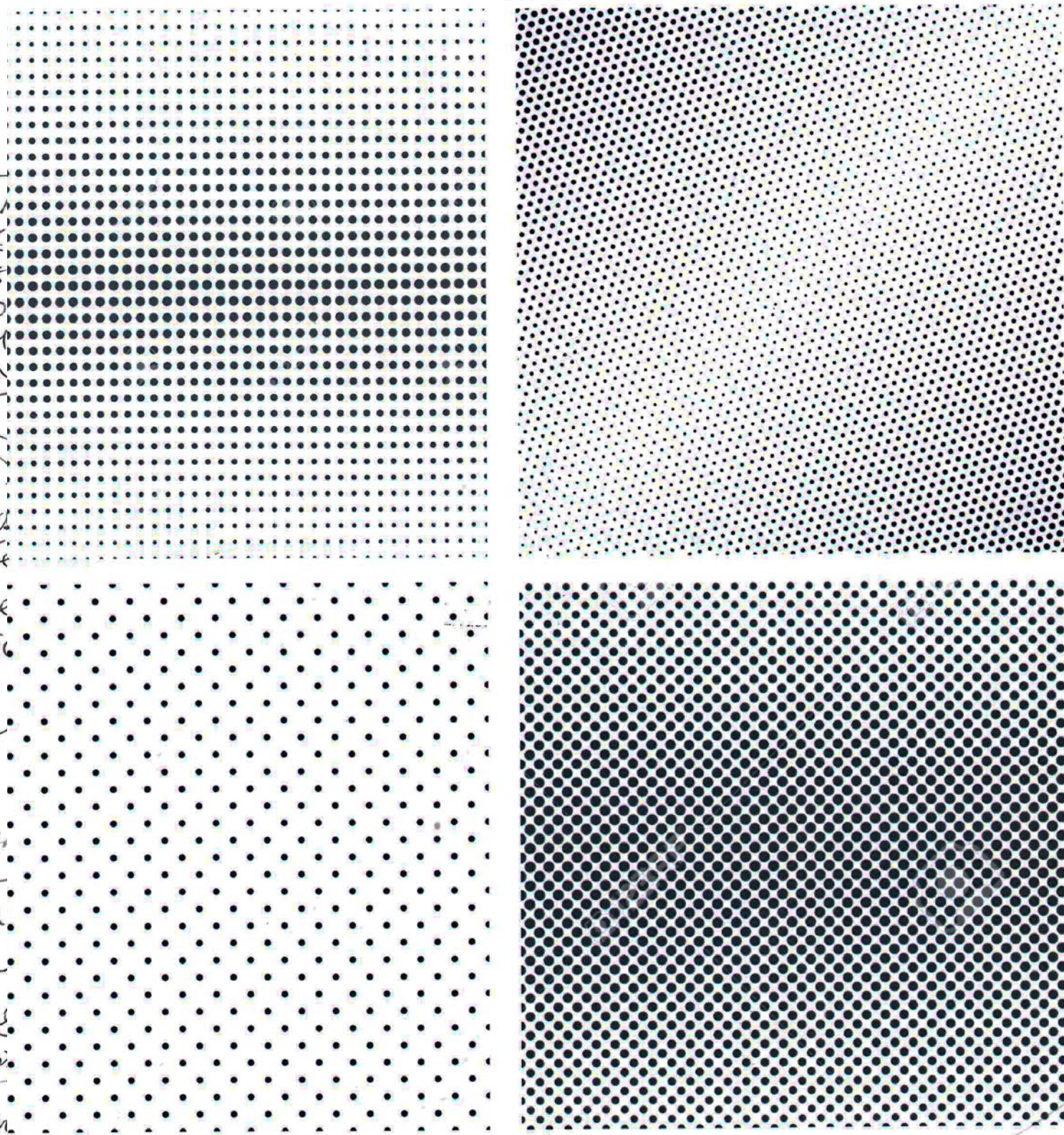
TATE TATE TATE TATE TATE TATE
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PLUS PLUS PLUS PLUS PLUS PLUS
TATE TATE TATE TATE TATE TATE
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PLUS PLUS PLUS PLUS PLUS PLUS
TATE TATE TATE TATE TATE TATE
LIVERPOOL LIVERPOOL LIVERPOOL LIVERPOOL LIVERPOOL LIVERPOOL
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DYNAMIC
STYLING
ONCES
W/ EDO
TOUCH
POINT

dots
don't
have
to be
static

SEE
Brand
above
every
access.

The idea
of a S
and a line

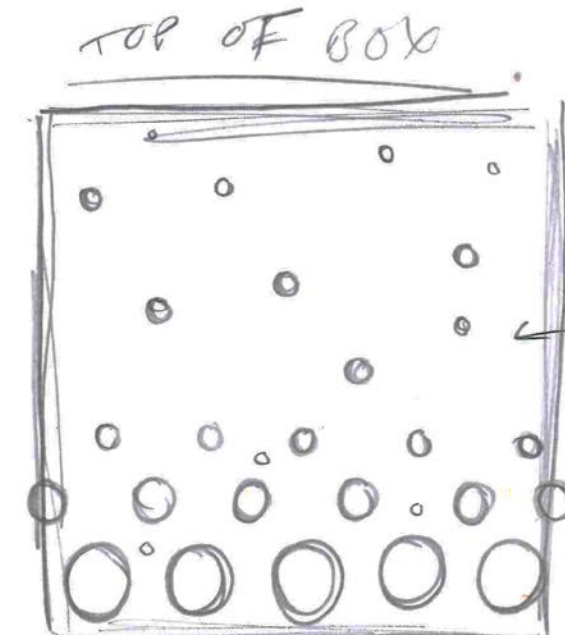


SPOTTY
DOTTY
TOP

USE THIS AS
THE DESIGN!

BOX DESIGN

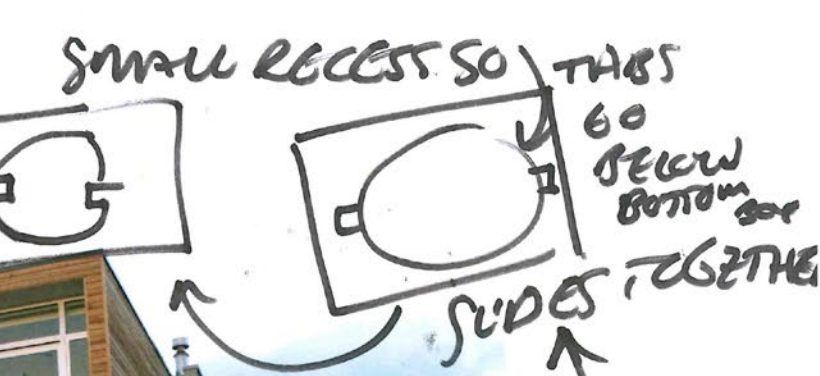
Math design - Tate identity.



LIGHT
EMBOSSED
TO RAISE THE OUTER
SURFACE

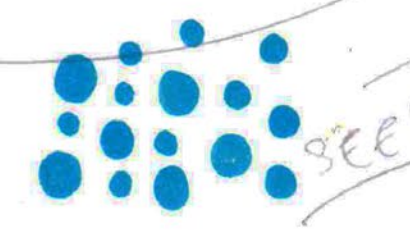
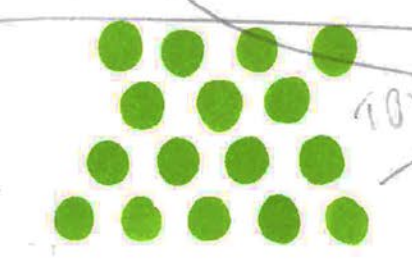
THE PRODUCT
WOULD THEN
GIVE A NATURAL
FEEL, LOOK LIKE WATER
LINKS TO THE
PERFUME BOTTLE ETC.

CLEAN,
FRESH,
PEOPLE
HAVE A
POSITIVE
RECEPTION
LINKED TO
WATER



SMALL RECESS SO THAT
GOES
BELOW
BOTTOM
SIDES
TOGETHER

DIFFERENT SERIES?



Architecture



Tiffany & Co.

Tiffany & You

like hand
written
type

Mary Poppin's Title Sequence

Group Project / Cinematography

We recreated the Mary Poppin's title sequence to appear weird, mysterious and horror like, as we all believed that the movie itself in some scenes focussed on the idea of witch like actions.

My main role covered creation of the music and audio for the title sequence and director of the photography and cinematography.

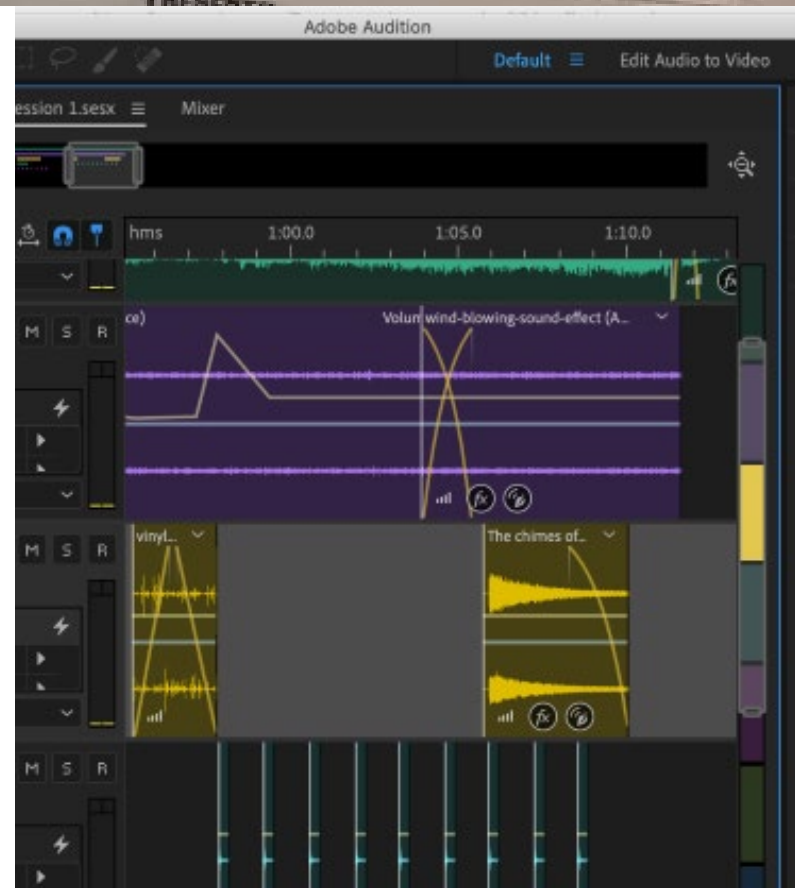
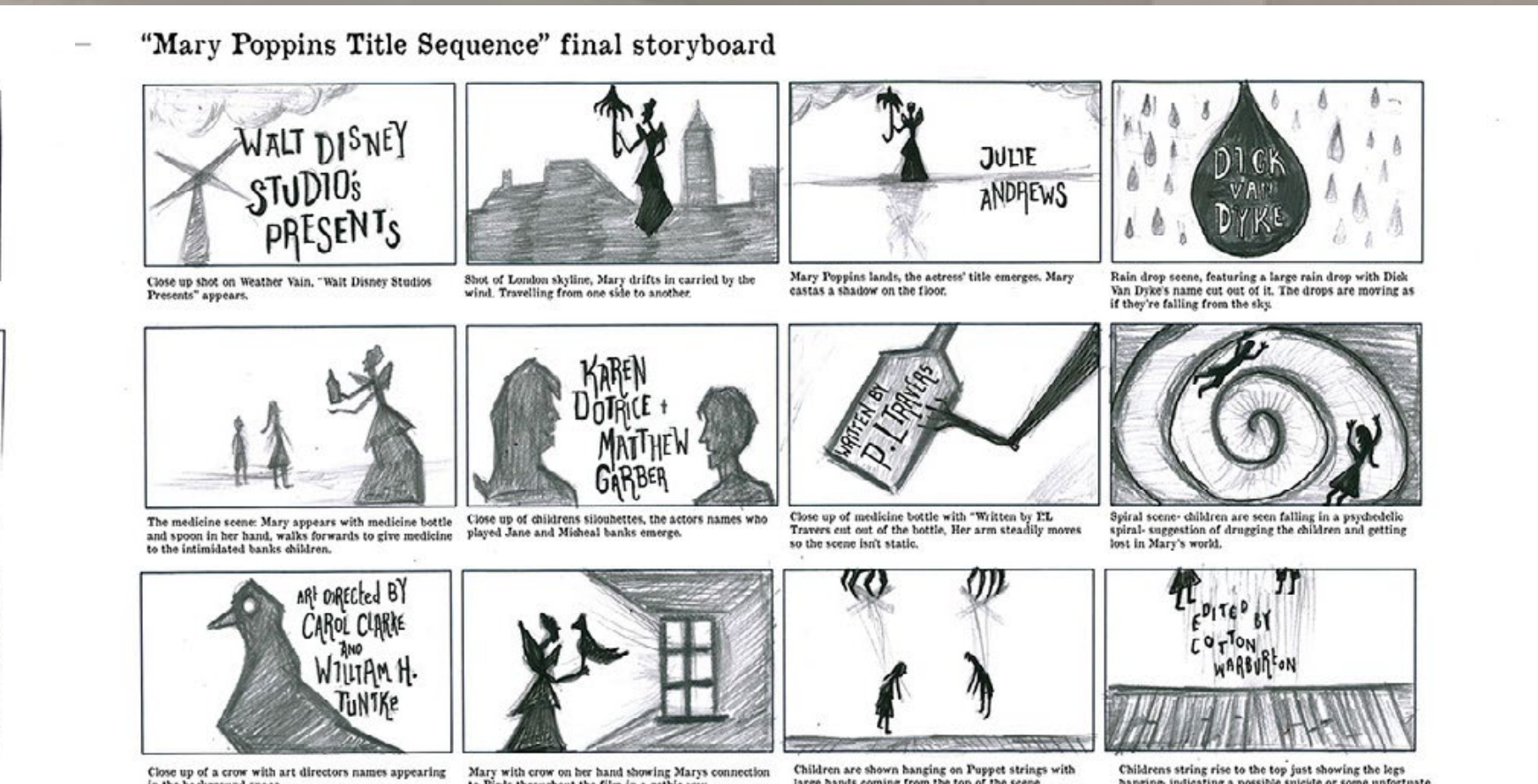
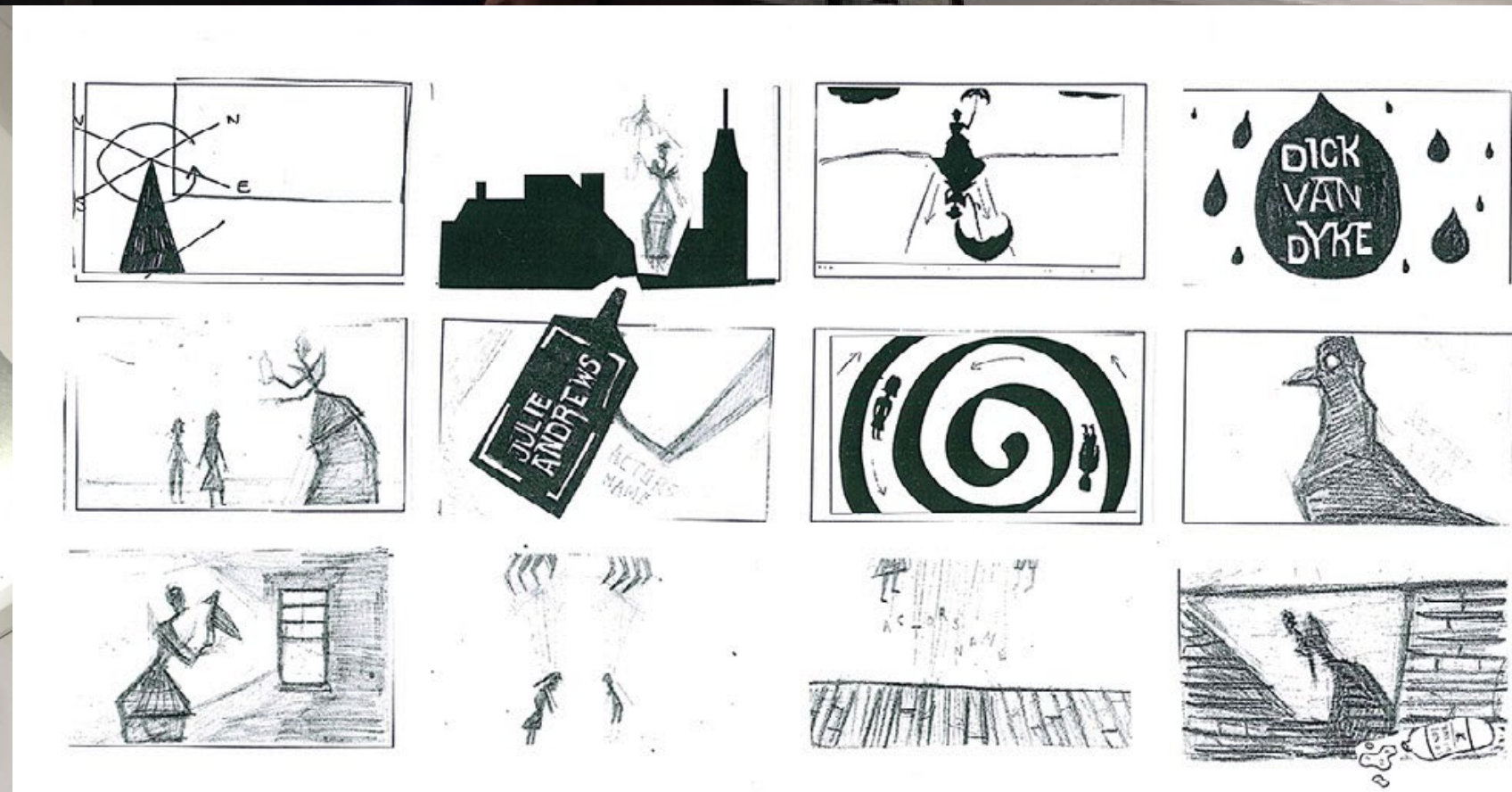
As a team we cut out the characters and scenes by hand, to keep in touch with the production method being purely handmade.



Mary Poppin's / Process

To watch the video, please follow the link:

<https://youtu.be/t839avseazg>



Shelter UK

Campaign / Illustration / Type Design

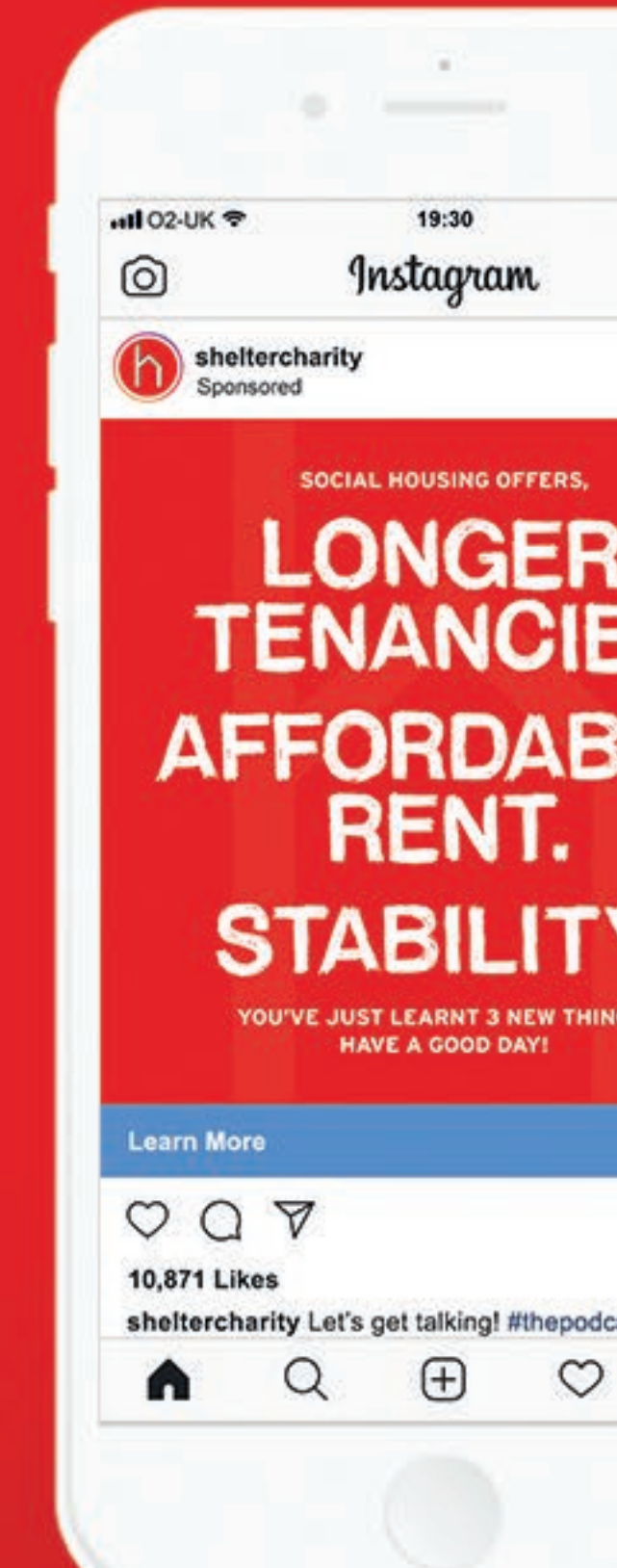
Shelter UK wanted to show off the benefits of social housing to a younger target audience.

My approach was to change their design style and tone of voice so that they could help break down the barriers around social housing.



A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

Using Glyphs, the custom hand drawn typeface was created.
This will match the new style and approach that I've brought
to Shelter UK.



Instagram and Twitter are essential in our mission to break the stigma of social housing. They're both platforms that support and fully allow us to get talking!

 **Shelter**
@sheltercharity Follow

Social housing, contrary to what you might think, is just like any other home!

Join our podcast, 6pm every Friday and find out for yourself!

[#LetsGetTalking](#) [#ThePodcast](#)



4:00 PM - 23 April 2020

678 Retweets 14890 Likes 

1 1 11

 Add another Tweet

 **Shelter**
@sheltercharity Follow

Episode 1 of The Podcast is coming up at 6pm tomorrow guys.

Tweet your questions and opinions below, and lets get talking!

[#LetsGetTalking](#) [#ThePodcast](#)

4:00 PM - 23 April 2020

854 Retweets 17298 Likes 

1 1 11

 Add another Tweet

 **Shelter**
@sheltercharity Follow

What sounds remind you of home?

Let us know and we'll discuss it at 6pm tomorrow, we'll see you there.

[#LetsGetTalking](#) [#ThePodcast](#)

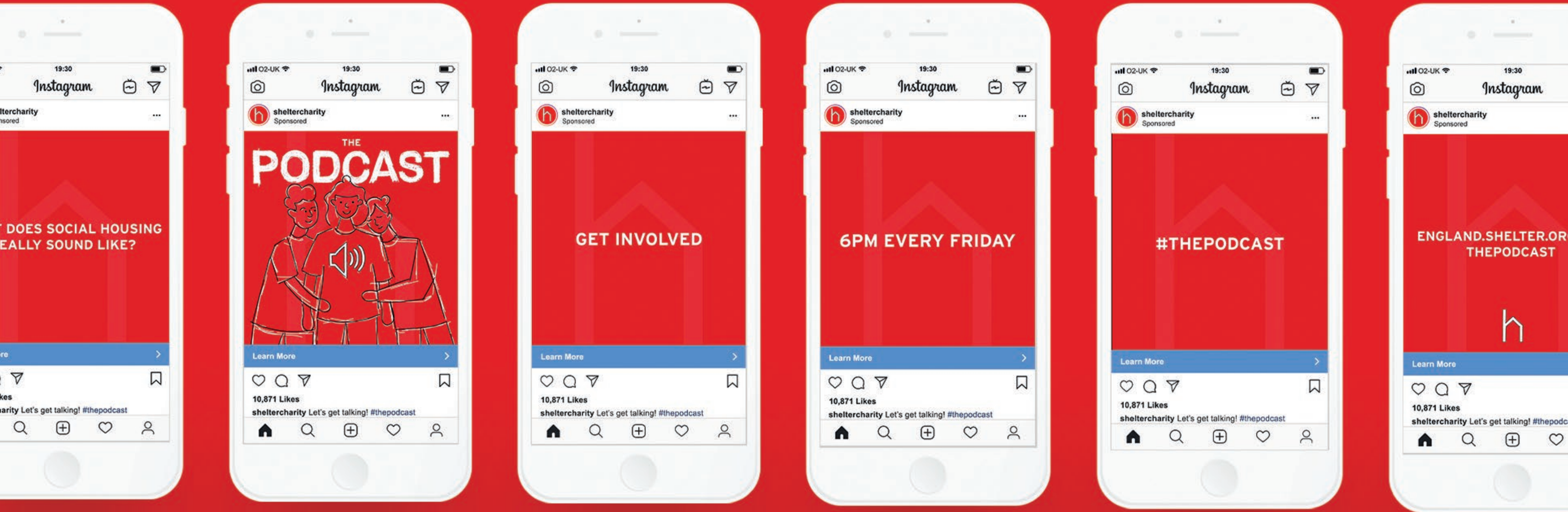
1:14 PM - 23 April 2020

854 Retweets 17298 Likes 

1 1 11

 Add another Tweet

Tweeting is the best way to get people involved quickly and in mass so that The Podcast has quality as well as quantity.



Animation allows the illustrations and type to come to life. The Podcast advert is a short and informative animation. Please click the link to view:

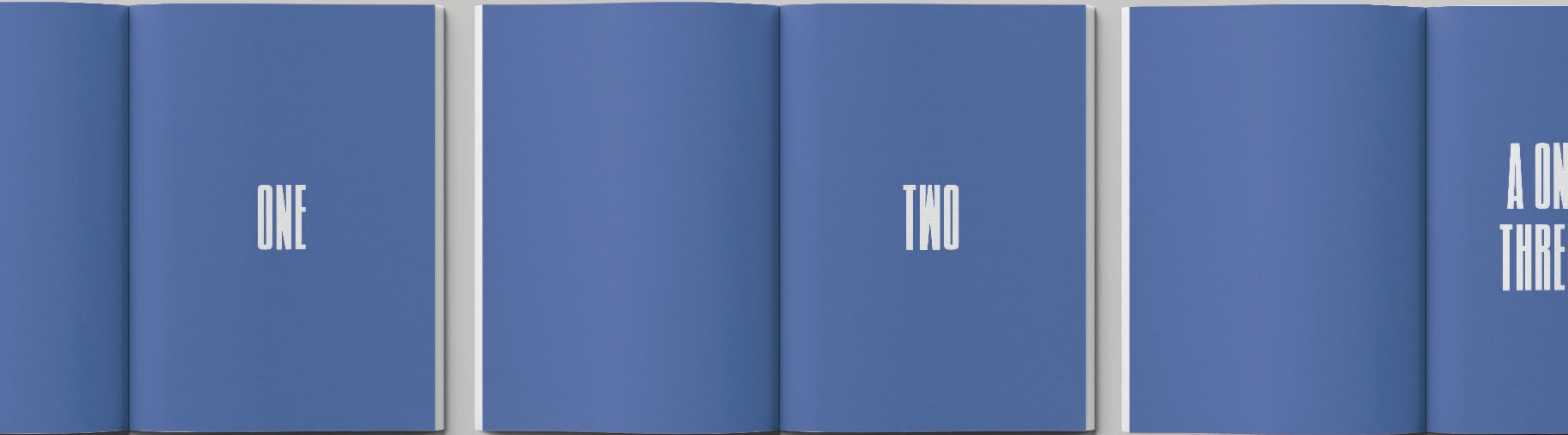
<https://youtu.be/OA5Q3Jel-IY>

Numbers in Music

Editorial / Book Design / Type Design

'One, Two, A One Two Three Four' is a small book that focusses on revealing the number hidden behind music pieces, and bringing back an appreciation for the craft and consideration behind every individual piece.

The book covers topics from chords, bass and treble as well as rhythm and scale.



The introduction of the book is designed across three spreads so that the pace is controlled and read correctly.

FOREWORD

I've found that everyone, including you, has forgotten the connection between the two topics of music and numbers. We need to appreciate the beauty of how numbers influences and controls music.

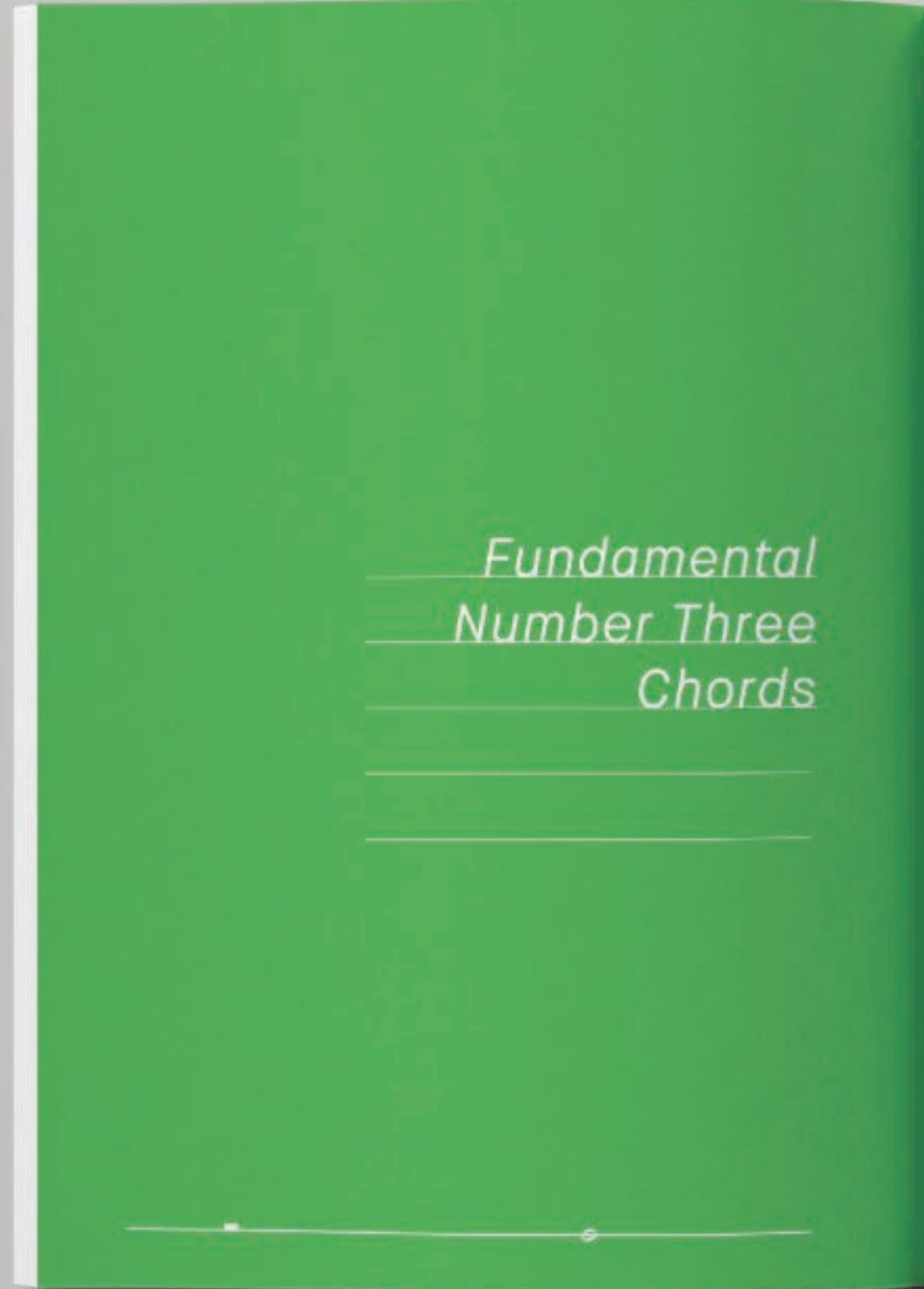
'One Two A One Two Three Four' will show you the strong connection between the two topics, the beauty of how it is achieved and why you should appreciate both numbers and music.

A

VOLUME

11

-15dB-140dB



6

*Chords can be seen
as the foundations of music,
similar to the foundation to a house.
Great you've got your beat/
rhythm, you have you notes,
but without chords there will
feel like a lack of movement within
the song and can be utilised to
change mood of
a song. A chord
is constituted of 3 or
more notes,
and if they're played
together this
then creates
what we
call a chord. Instruments
that play only one note at a
time such as a trumpet is
unable to play a chord, only
instruments such as a piano
or a guitar can create
these. The numerical value can vary
anywhere from 3 and upwards to
the highest at 7.*

HAVE

A

Treble
Definition

'treble'

treble

treble

treble

treble

The word _____ to most people refers to the number 3. In music, a _____ refers to a tone that is at the highest end of the human hearing scale, and includes the highest sounds that human hearing can make intelligible.

It is often referred to as a 'high note' and is notated by the _____ clef symbol.

The numerical value for a _____ note would be between 2048-16384 Hz as this is where all _____ sounds sit.



TREBLE

2048-16384 Hz

AFTERWORD

☞ *Hopefully I have been able to draw your attention to the strong link between music and numbers.*

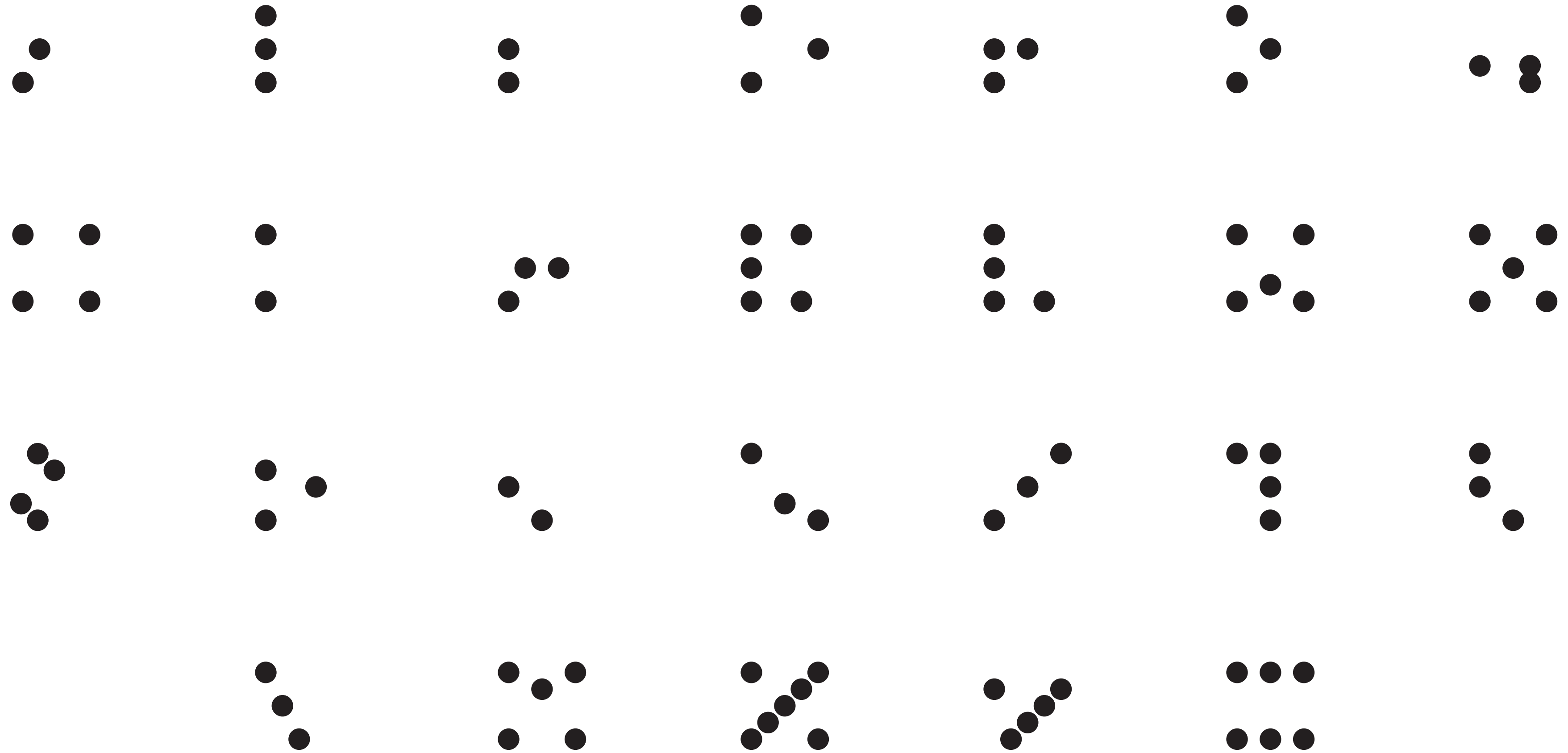
☞ *I also hope you have become more aware that numbers are everywhere, even within your favourite songs.*

2060 – Future of Typography

Typographic Experiment / Type Design

2060 will be a time of immense change for censorship. The government will go to extreme lengths to keep a continual blanket over the public's eyes, proven by their proposed introduction of legislation, regarding a contact lens implant designed for the elite that allows them to hide or show exactly what they want to. This device will allow and ensure that they can continually keep a great deal of control over the population.

Future of Type / Dottie 2.0 Typeface



The typeface takes the main components of each letter-form to create a cryptic, code like design which is illegible without the contact lens implant.

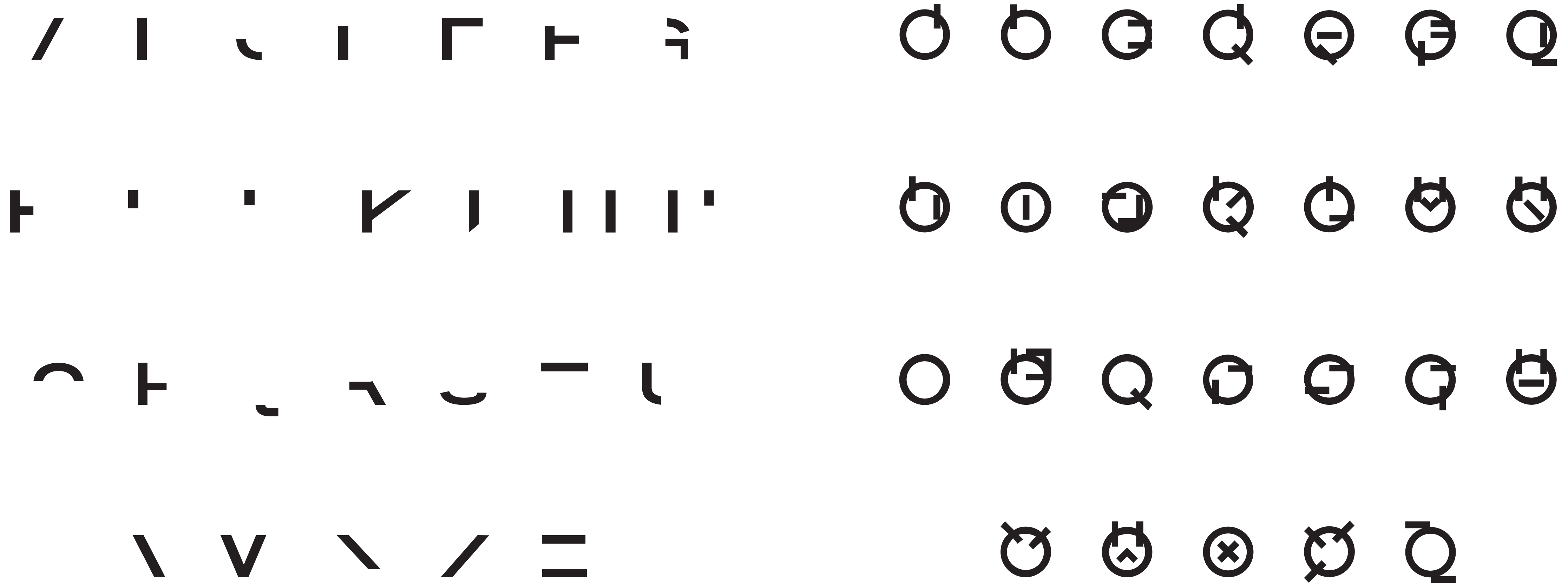
Dottie 2.0 has both upper-case, lower-case, numbers and some punctuation.

A B C D E F G
H I J K L M N O
P Q R S T U V
W X Y Z

A A A A A
B B B B B
C C C C C
D D D D D
E E E E E

A B C D E
F G H I J
K L M N O P
Q R S T U V
W X Y Z
a b c d e f g h
i j k l m n o p
q r s t u v w x
y z

Q q C c Q q
Q q Q q Q q
Q q Q q Q q
Q q Q q Q q
Q q Q q Q q
Q q Q q Q q
Q q



Two potential typefaces, one using Benton Sans as the base and the other a circle. They both use the same concept of taking the key elements of each letter-form.

 HM Government

THE
GOVERNMENT
OF
THE UNITED KINGDOM

The posters show how messages can easily be spread to those who have access to the contact lens implant.



 HM Government

**THE TRUTH
IS STARING
YOU RIGHT
IN THE FACE.**



HM Government

Braille text consisting of multiple lines of raised dots, representing the content of the document in a tactile format.



HM Government

Park Farm Cottage
Fornham St Genevieve
Bury St Edmunds
Suffolk
IP28 6TS

21st June 2060

Dear Matt Hancock,

I have reviewed and signed the 50 page plan in regard to the current COVID-19 lock down restrictions. I believe that you have touched on all necessary points as do my cabinet.

Our only issue lies on page 26, we need to iron out and ensure the rules in regard to travelling between multiple households for students who need to leave their student accommodation.

If the issue is amended, forward the document to my secretary and we will go from there.



Implanting subliminal messages into the elite of our population is essential for the government, these videos show how Dottie 2.0 can be used to do this.

To view, please watch here:

<https://youtu.be/s406QkLm4yc>

Castle with the Three Windows

Typographic Experiment / Book Design

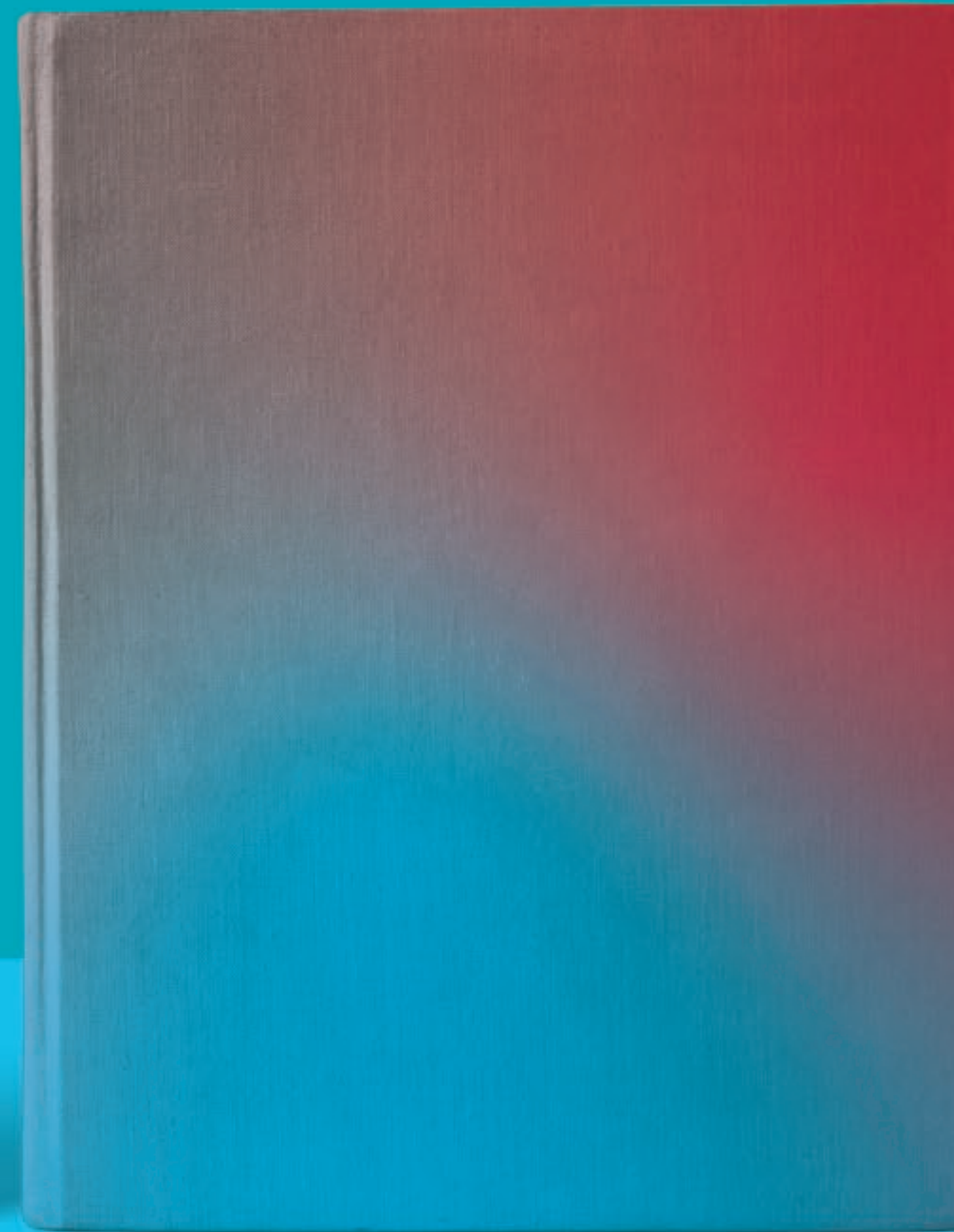
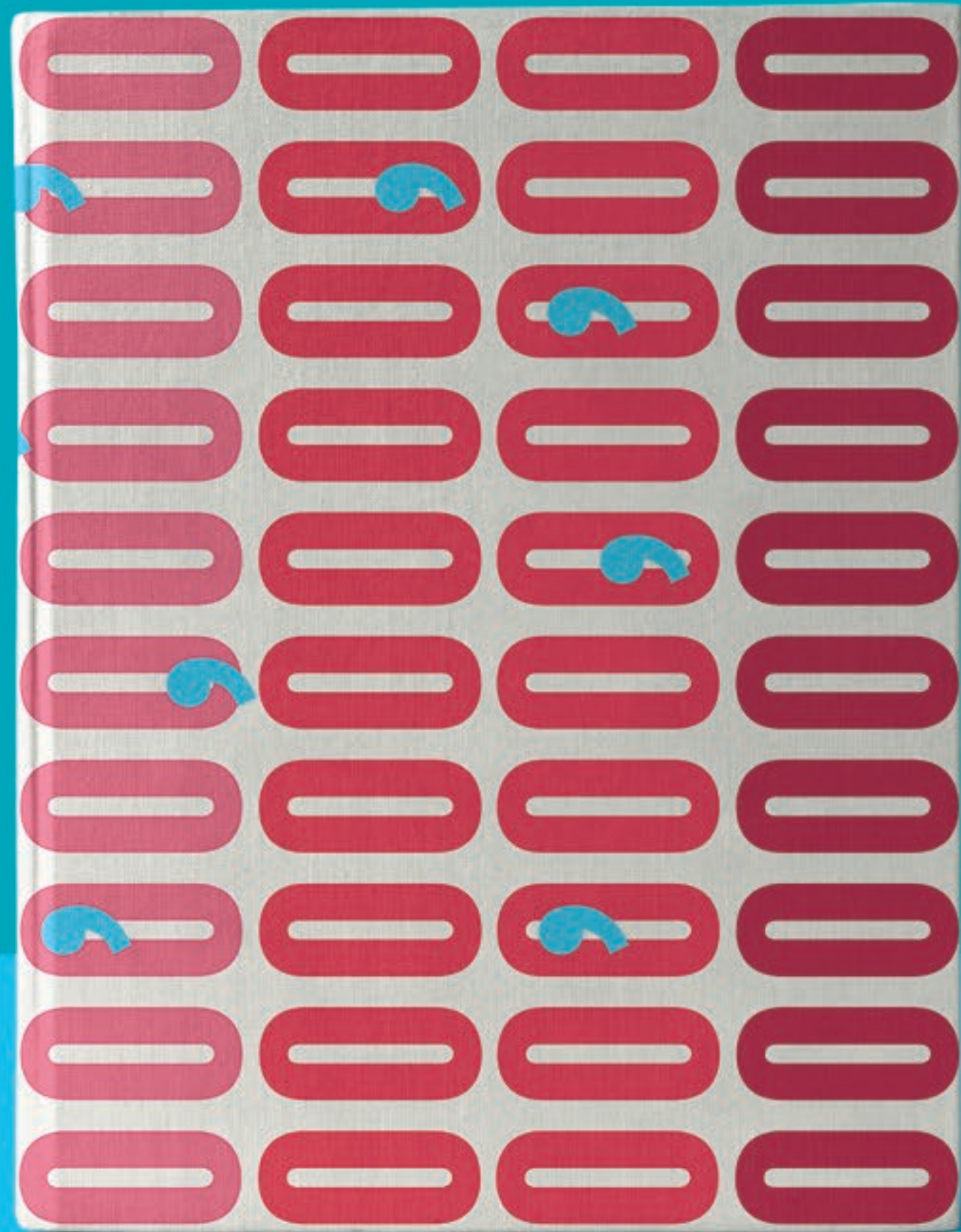
The Castle with the Three Windows is a book written in 1927 by Heinrich Schulz, which after reading I believed focusses on the idea of deceit and lies.

I have taken the book and it's contents, and created a typographic response to some of the most important quotes within the book.

I took the book even further and created an interactive experience with an art exhibition of each main quote.



The dust jacket utilises the prints from within the book. There are four different variations, available by folding in different ways. The first two prints are on the front and reverse, and the second two can be accessed by unfolding and refolding the opposite way.



Once upon a time there was a king who had never been outside his castle. His courtiers had told him that it was not appropriate for a king to live anywhere except in his castle, and in this castle there were three large windows that faced different sides. The windowpanes were unusual because the courtiers had ordered the glass to be tinted each with a different colour, and so each window had an extraordinary power.

One window was made of rose-red glass that magnified everything one saw through it. If one looked through this window, one could see a glorious castle in the distance, where the relatives of the courtiers lived. The king always saw this castle glowing in beautiful rose-red light, and the people who went in and out looked equally rosy and cheerful. Moreover, they appeared to be powerful and valiant creatures because of the window's magic.

The courtiers would always say to the king, 'See, those are your friends! Your ancestors came from those people, and therefore, they are the first in the land.'



"One window was made of rose-red glass that magnified everything one saw through it."

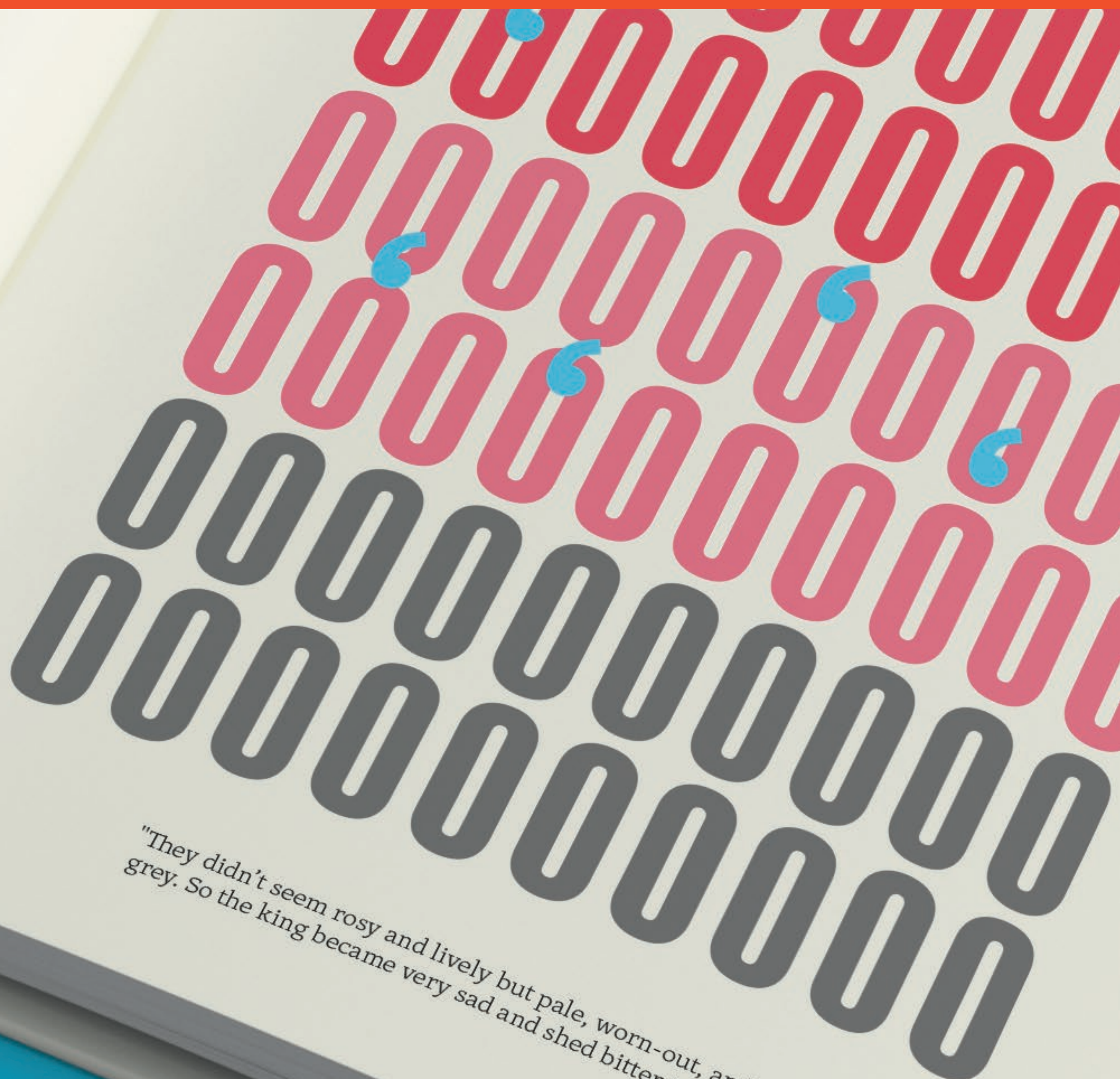
In the second window there were bright blue panes made out of ordinary glass so that everything appeared in its normal size. It was only due to the distance that the people and objects seemed to be smaller than they were in reality. This window faced a city inhabited by good and obedient citizens. The courtiers would always say to the king, 'See, they are second in the land. The people in the city are not as beautiful and as tall as your relatives in the rose-red castle. That is why they don't deserve to have as many rights as we have. They are smaller and don't understand as much as we do. Furthermore, their blue colour is not as majestic as our red.'

In the third window there were grey glass panes that reduced the size of everything one saw. When one looked through this window, one could see a large factory with many chimneys in the distance, and all around the factory there were many small and dirty houses and streets. And the people who went out of the small,

RED
BLUE

"They are smaller and don't understand as much as we do. Furthermore, their blue colour is not as majestic as our red."

...and streets. There
...out of the small,



"They didn't seem rosy and lively but pale, worn-out, and grey. So the king became very sad and shed bitter tears."

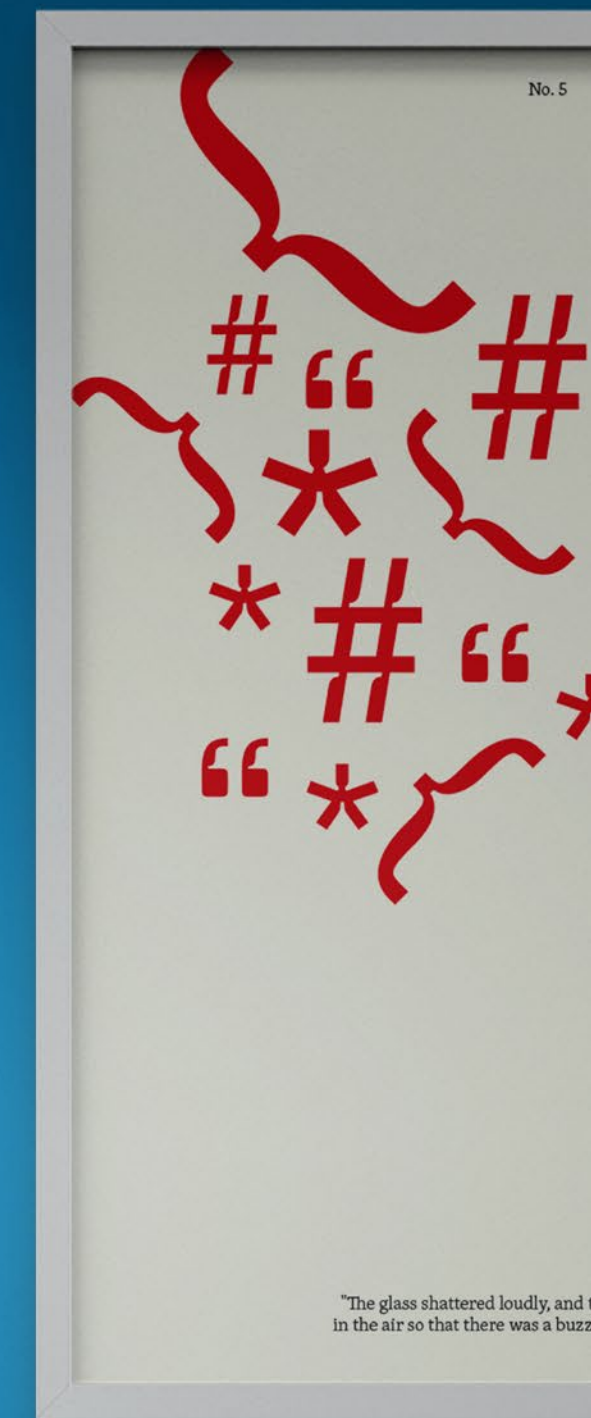
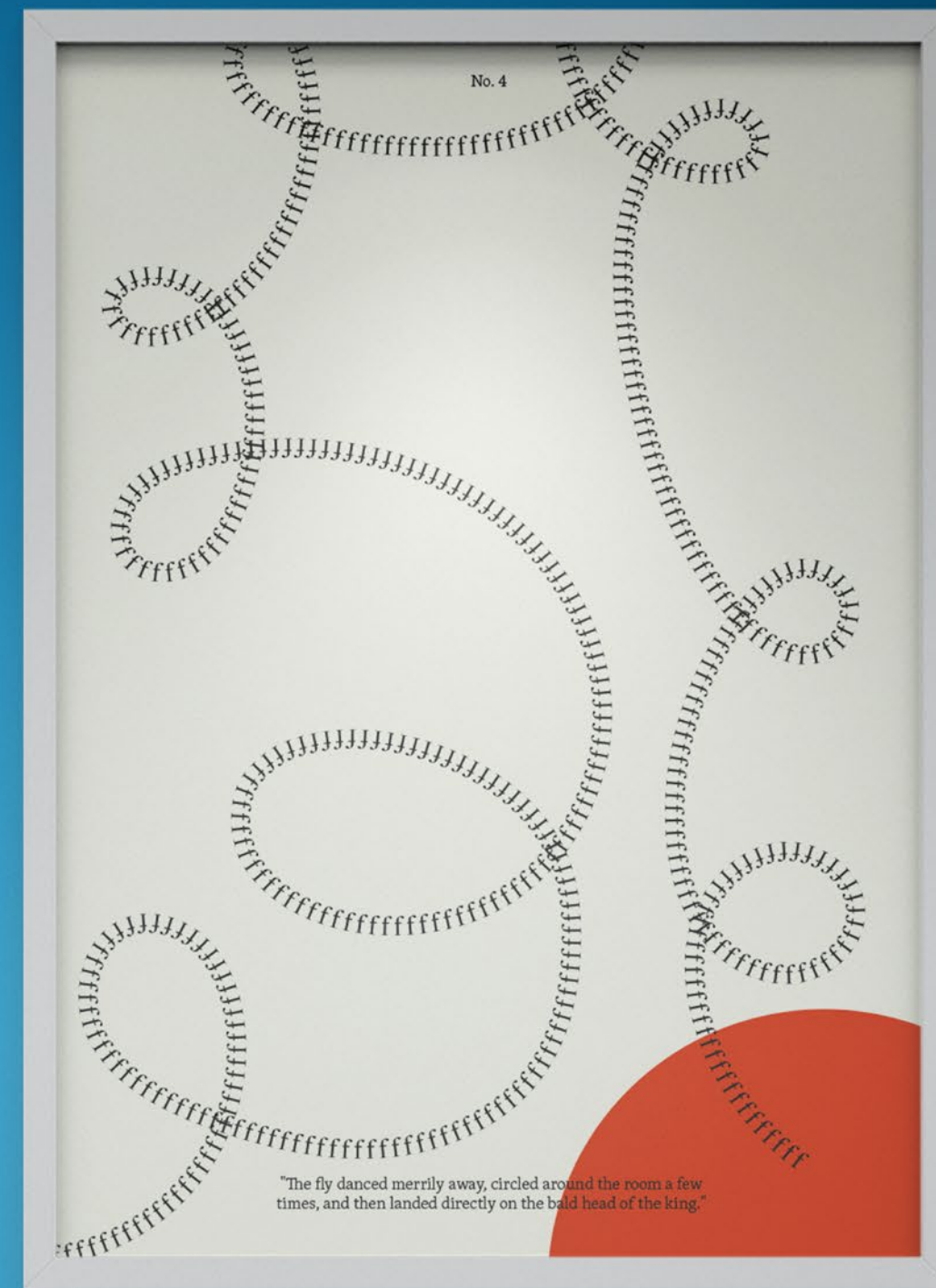
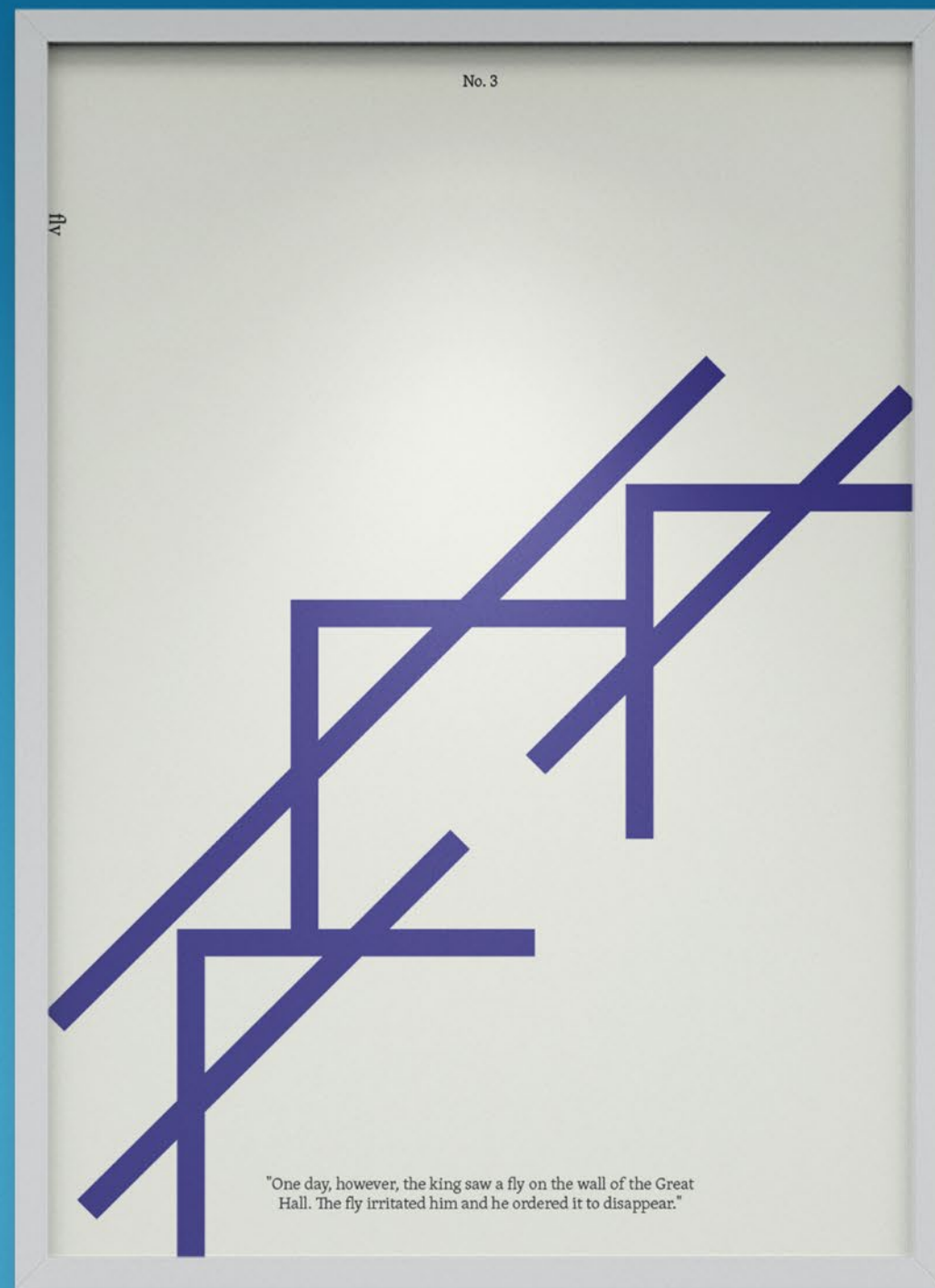
and hummed merrily, while the king could only watch him soar away. But his eyes saw something else now as well! Right then the king forgot about the fly, the ink, the poodle, and the vase. The sceptre fell from his hand onto the floor. He stood in front of the broken glass as though spellbound, and he kept staring straight ahead.

What did he see?

He saw the factory with many chimneys and the houses surrounding the factory. However, the buildings were much larger than usual, not dark and dirty and narrow. In fact, they glistened in the bright sunshine. The people who went in and out of the buildings were big and strong and had a brave way about them, so the king became a little frightened. He stepped to the side of the window and looked through a piece of the remaining grey glass. The factory appeared to be dirty and depressing again, as it had normally appeared. The king realised now that it was only



"The people who went in and out of the buildings were big and strong and had a brave way about them."



Kavanagh Reeves

Curriculum Vitae

Contact Me

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Instagram

@kavanaghreeves

LinkedIn

Kavanagh Reeves

Personal Profile

I love studio culture, the idea of collaborating and working in teams excites me, however, with the current lock-down situation I have had to learn to focus without that level of interaction and this has taught me to work effectively independently.

I have proven experience of handling both short and long term briefs, ranging from one day to eight weeks, and I am confident in managing multiple projects at any given time.

The idea that graphic design is a career where no two days are ever the same is one of the things that keeps my passion for design alive. I am continually learning to adapt my thinking and am inspired to gain more knowledge and insight into the industry.

Although I spend a considerable amount of time designing, thinking about design or looking at design, I always ensure I give myself my own time to spend on personal projects and training for sports as these keep me in tip-top shape both mentally and physically.

Relevant Skills

I am proficient in the Adobe Create Suite covering InDesign, Illustrator, Photoshop and After Effects. I have a deep understanding of typographic rules and have began learning the ins-and-outs of both Glyphs and Blender so I am able incorporate custom type within my work and 3D modelling.

Design Experience

**Freelance Graphic Designer
2015–Present**

As a freelance graphic designer my work has covered a multitude of platforms including work for print and digital use. Work produced has ranged from promotional posters for Specsavers, digital album artwork and branding.

**Specsavers Optical Assistant
2015–Present**

Working as an optical assistant has allowed my interpersonal and communication skills to develop further not only with others my age but a variety of different age groups. Team work is essential in this role to ensure the store runs smoothly and this is something I have always enjoyed.

**Freelance Social Media Designer
2011–2014**

While working as a freelance social media designer I covered many tasks ranging from photo re-touching, production of advertisements, animated YouTube channel introductions and branding.

Education

**University of Lincoln
Graphic Design BA (Hons)
Predicted 1st.****Leicester College
Extended Diploma in Graphic Design
Distinction*/Distinction/Distinction.****De Lisle Science College
GCSEs
8 Grade C and above including
English, Maths and Science.**

Thanks for having a flick through!

Feel free to get in touch if you
have any questions.

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Website

Kavanaghreeves.co.uk

Instagram

[@kavanaghreeves](https://www.instagram.com/kavanaghreeves)

LinkedIn

[Kavanagh Reeves](https://www.linkedin.com/company/kavanaghreeves)