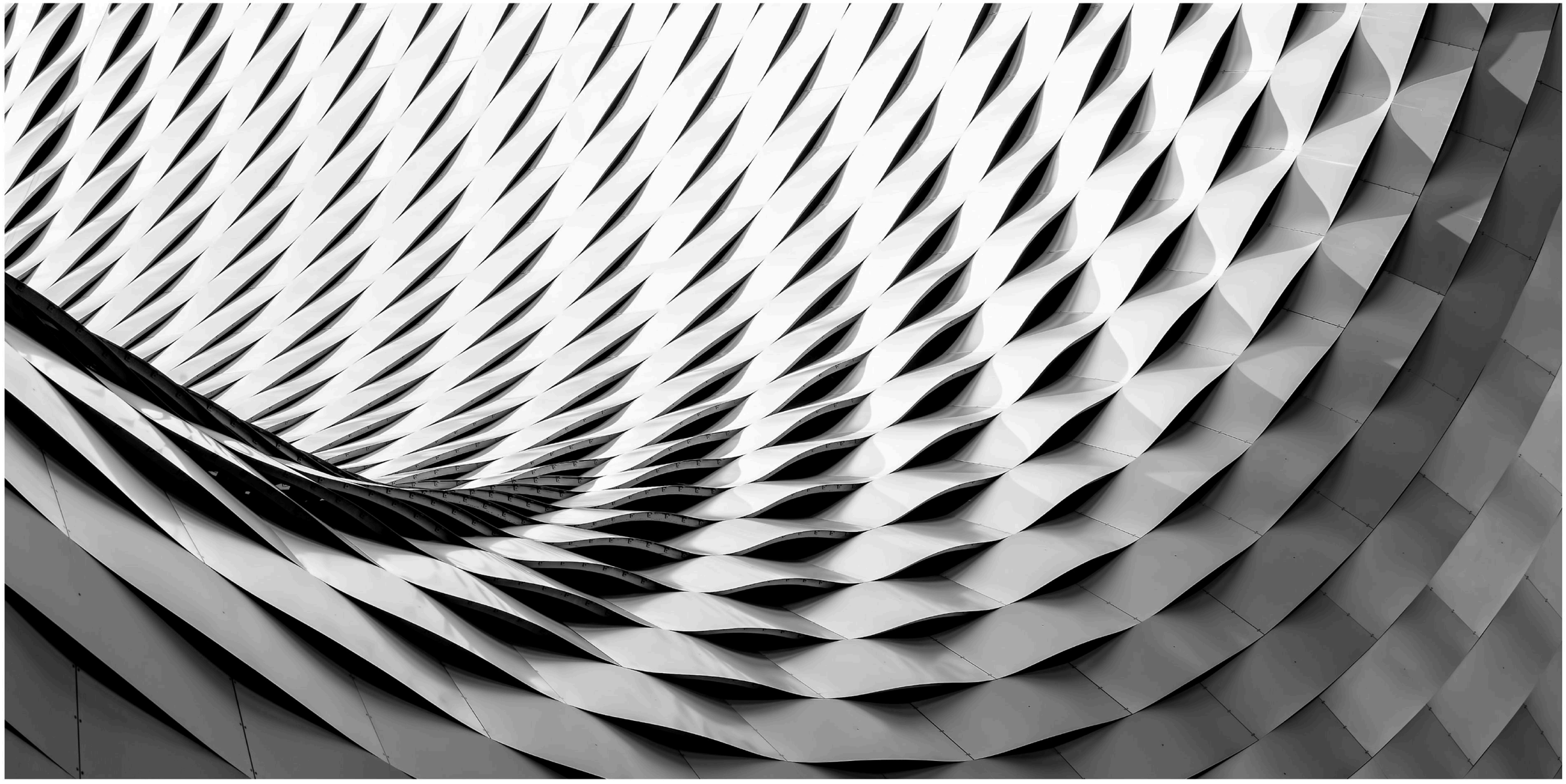
PORTFOLIO



PRODUCT DESIGN

The following selection of product designs tackles complex, real-world challenges faced by businesses and their users.

From fintech and enterprise platforms to data-rich products and complex workflows, my work focuses on making difficult things feel simple. I combine strategic thinking, user insight and a strong visual craft to turn complexity into clear, useful and engaging experiences, solving meaningful problems for both people and the businesses behind them.

FINTECH CUSTOMER APP

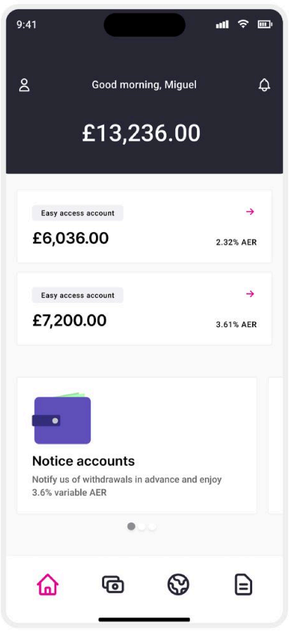
shawbrook

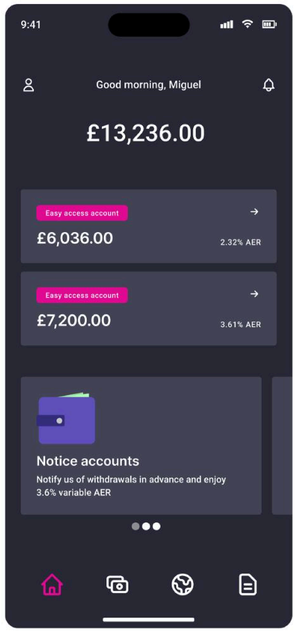
This selection of screens is from Shawbrook Bank PLC's 'In Life' banking app, designed to make managing savings and long-term ISAs feel simple, clear and reassuring.

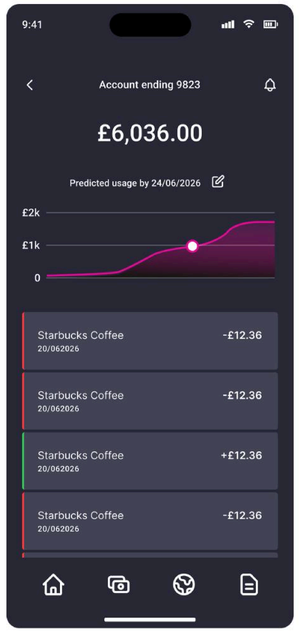
The experience gives customers quick access to their savings, makes moving money between accounts straightforward, and removes unnecessary friction from everyday banking.

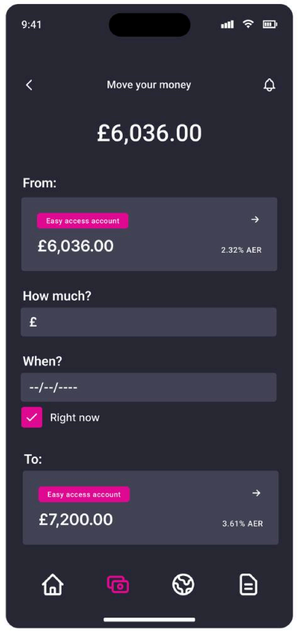
For me, the challenge was about more than creating a clean interface. Financial products need to feel trustworthy and dependable, giving people the confidence to understand what they're doing and feel in control of their money.

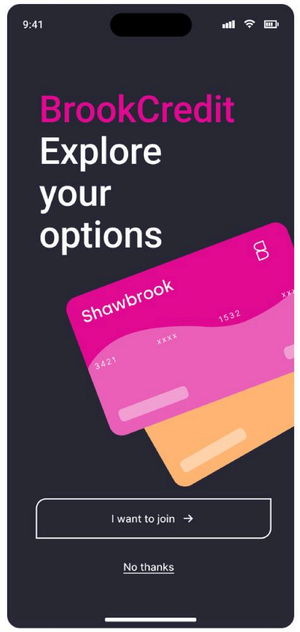
Simple to use. Clear in its communication. Designed to build trust and confidence.



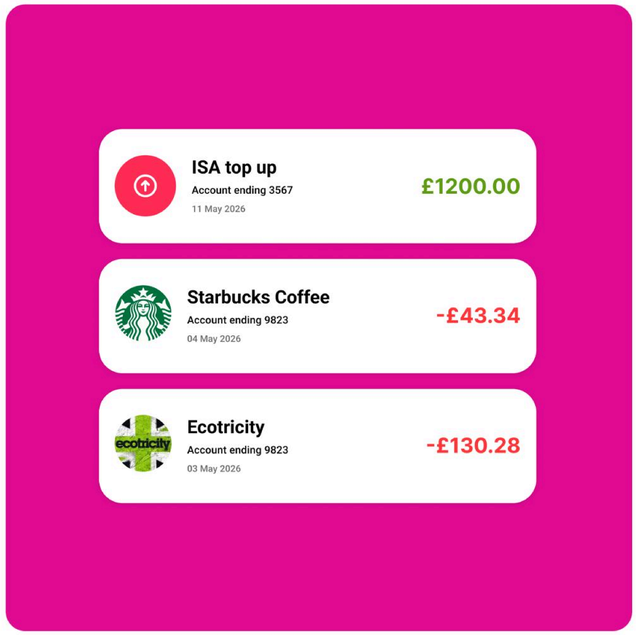








The illustrations help reinforce the journey and guide the user



Notifications are driven directly from in-life space so the user has a live cross-check of funding

DESIGN SYSTEM / COMPONENT LIB / VARIABLES

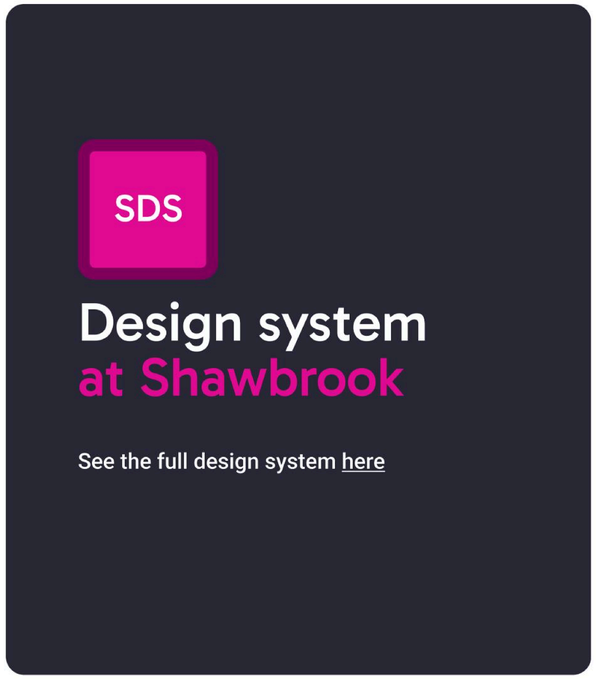
shawbrook

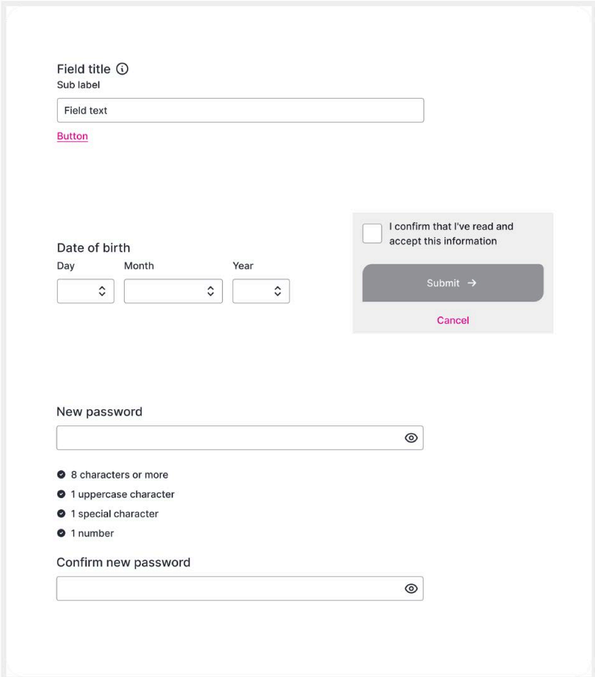
The Shawbrook Design System was created to bring consistency, clarity and confidence to an increasingly complex digital estate.

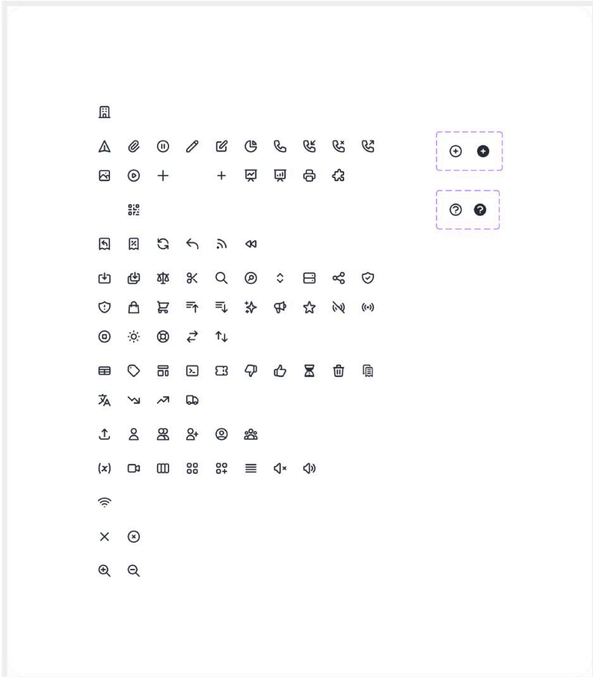
With multiple products, journeys, teams and brands to consider, the challenge wasn't simply to create a collection of reusable components. It was about creating a shared design language that could scale, giving designers and engineers the foundations, guidance and flexibility to build better experiences, faster.

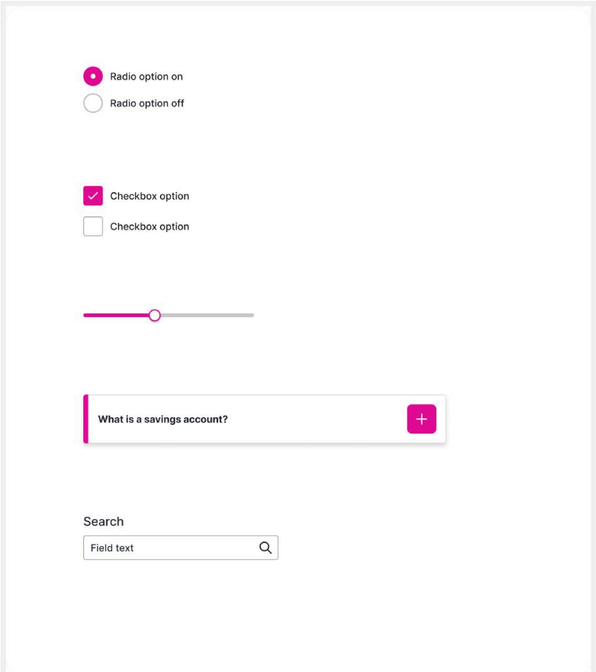
Working across Figma, design tokens, components and Storybook, I helped shape and evolve the system while establishing stronger ways of working around contribution, governance and consistency.
For me, a good design system is more than a library of UI. It's an enabler, helping teams make better decisions, reducing duplication and allowing designers to spend more time solving meaningful problems.

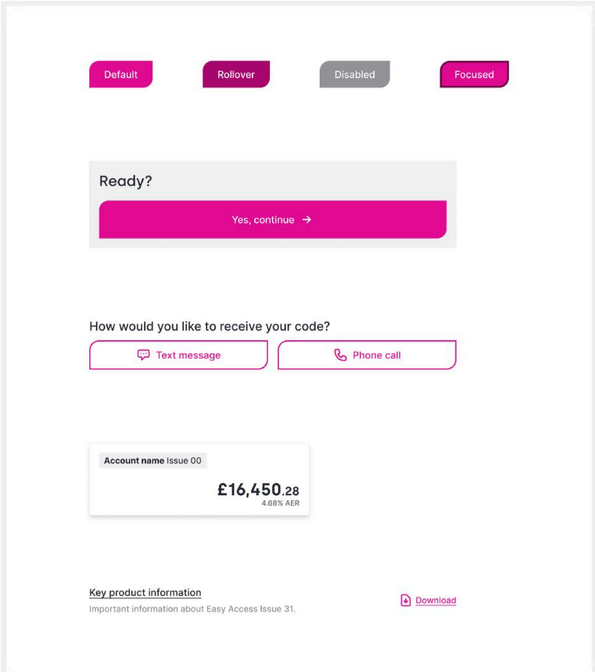
One language. Shared foundations. Better experiences.











All components are driven by tokens

This Design System can easily be amended, rebranded or exported as code

DATA DASHBOARDS

SmartSurvey

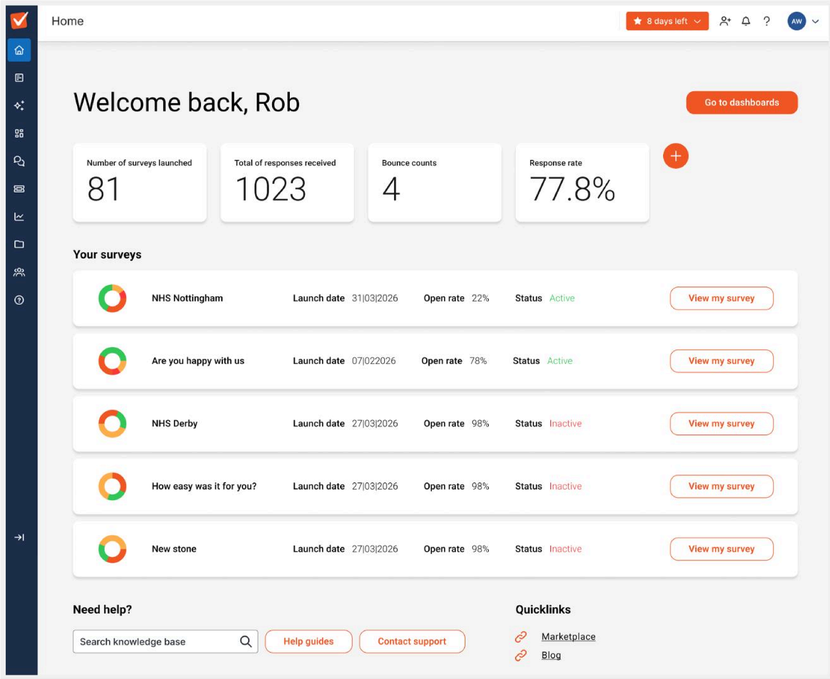
Dashboards can quickly become complicated and noisy, particularly when they're trying to make sense of large amounts of data.

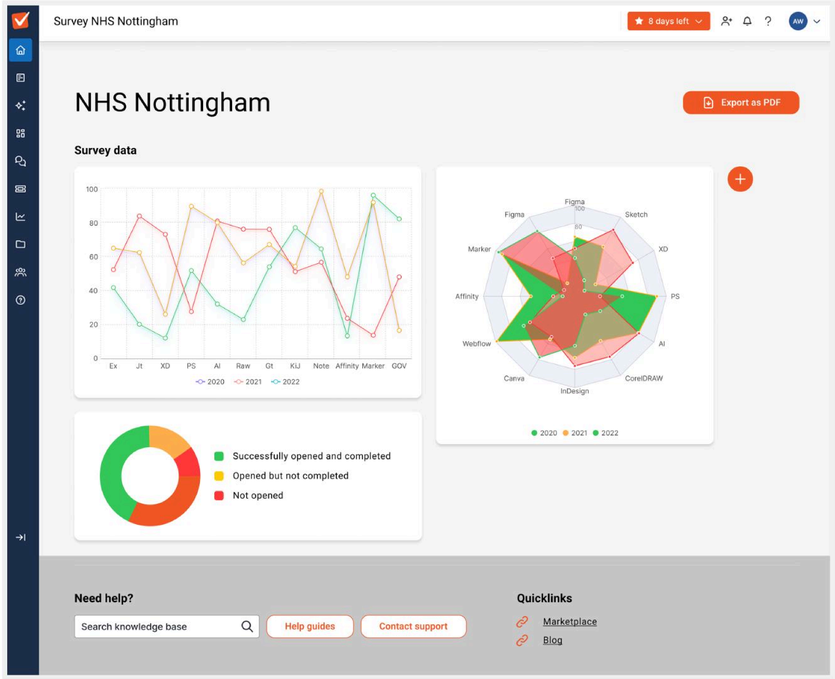
This SmartSurvey dashboard was designed to do the opposite, give users clarity, focus and control over the information that matters to them.

SmartSurvey allows users to create surveys and then explore the data those surveys generate, from basic analytics through to deeper insights such as key drivers. The challenge was to bring all of that information together without overwhelming the user.

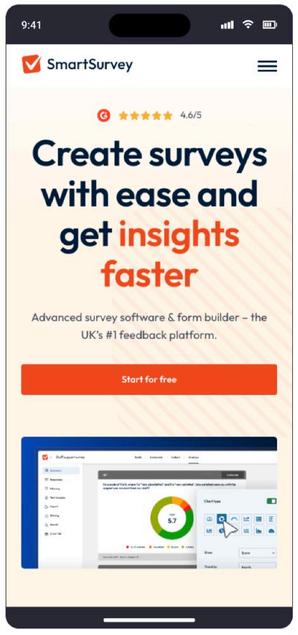
The solution was a flexible, customisable dashboard that allows people to build their own view of the data. Charts, tables, filters and analytics can be arranged around the needs of the project, giving users quick access to the information they need to make decisions and reinforce their work.

Complex data. Clear hierarchy. A dashboard that works the way you do.





These spaces can be configured by the user



The marketing site and app space mirror each other

COMPLEX NAVIGATION AND MENU

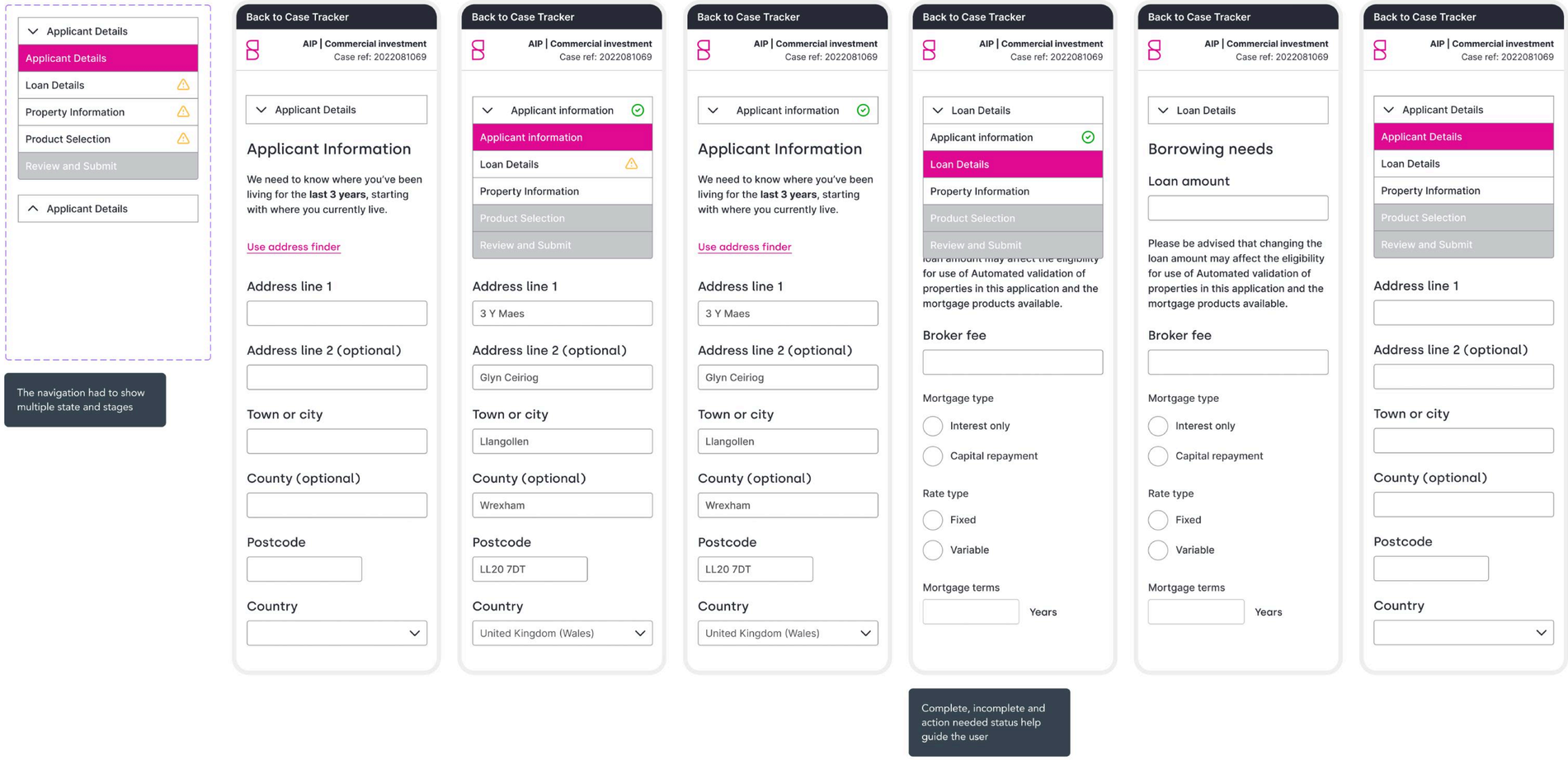
brokerhub

Forms are often far more challenging to design than visually striking interfaces. When they're handling complex financial information, every field, decision and interaction needs to be considered carefully, reducing friction while making sure users have the right information at the right time.

The Shawbrook Broker Hub brought that challenge together with a bespoke navigation system, helping brokers move confidently through complex lending journeys without losing sight of where they were or what they needed to do next.

The design focused on simplifying the experience without oversimplifying the underlying process. Clear information hierarchy, progressive disclosure, considered interactions and intuitive navigation helped turn a complex workflow into something that felt structured and manageable.

Complex forms. Clear navigation. Less friction. More confidence.



AI DRIVEN APP

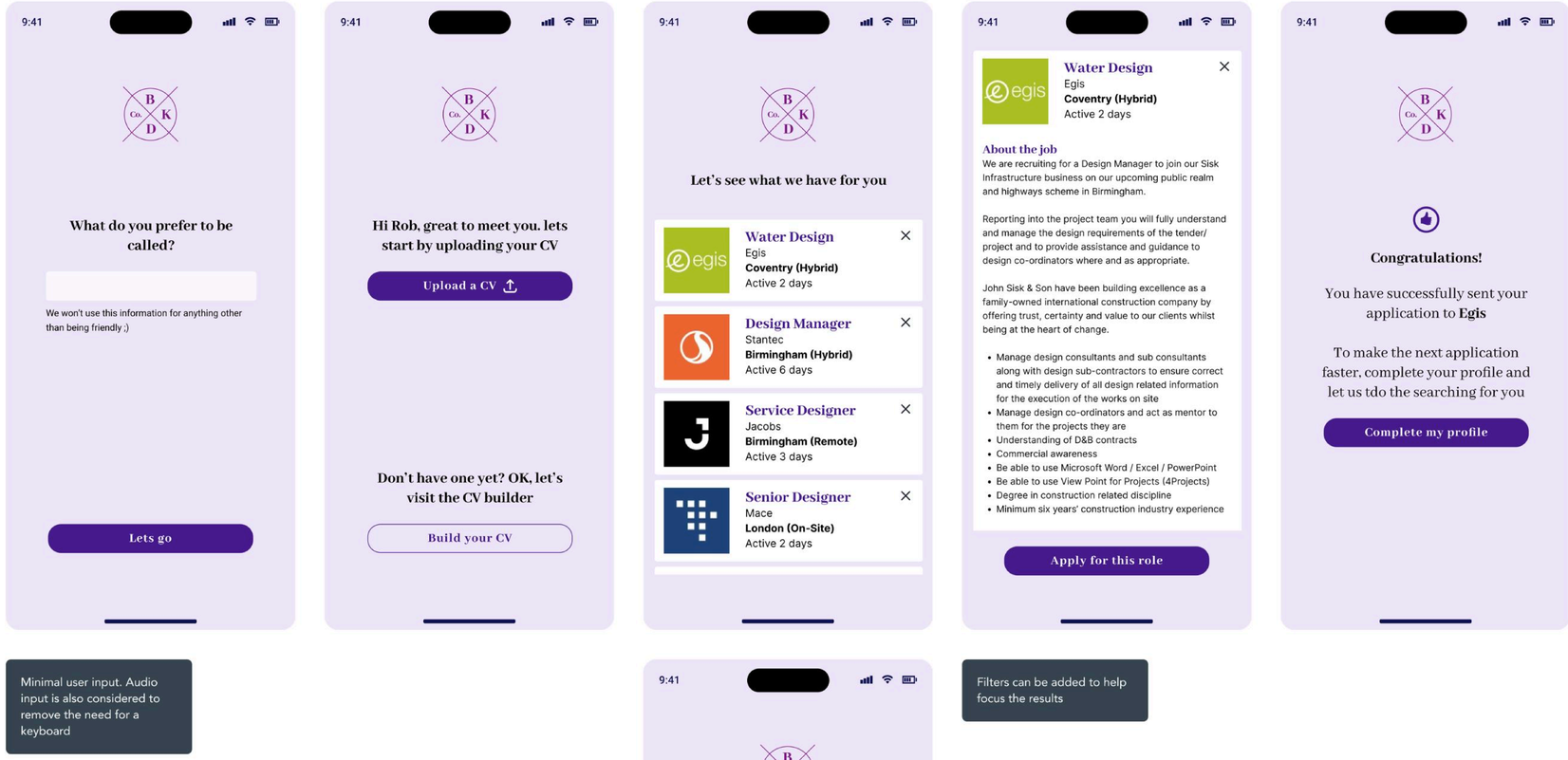
Getting a job can feel like a job in itself. Knowing what to say, which experience to highlight and how to present yourself can be just as challenging as finding the right opportunity.

This AI-enabled app was designed to make that process feel more guided and human. Rather than asking users to navigate a long, intimidating form or work out what information matters, the experience uses AI to ask the right questions at the right time helping users uncover their experience, skills and strengths along the way.

The design challenge was to make the technology feel supportive rather than intrusive.

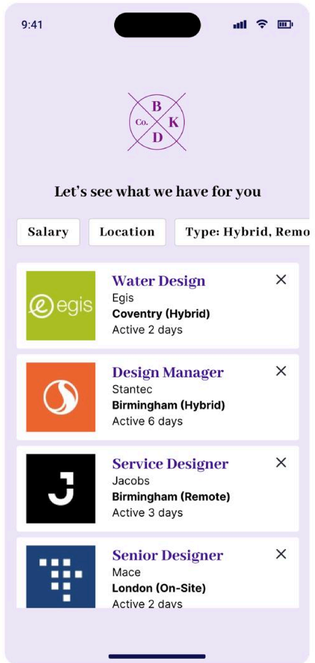
The experience needed to build trust, encourage users to keep going and turn their often messy, unstructured career experience into something meaningful and useful.

The right questions. A little AI. A better way to tell your story.



Minimal user input. Audio input is also considered to remove the need for a keyboard

Filters can be added to help focus the results



MARKETING & ECOM WEBSITE

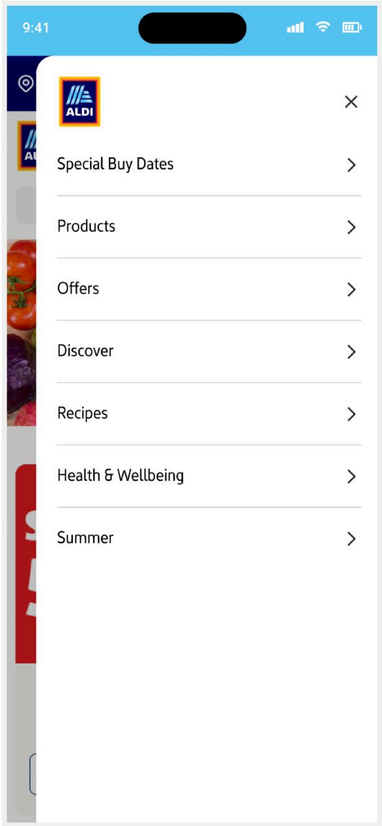
Aldi's website had to do a lot of work. It needed to bring together products, recipes, offers, stores, services and brand content while remaining simple and effortless to navigate.

The challenge was creating an experience that could handle a huge amount of content without making the user feel like they were navigating a huge website.

A carefully structured information architecture and bespoke mega menu gave users a clear route into the experience, helping them find what they needed while also encouraging discovery.

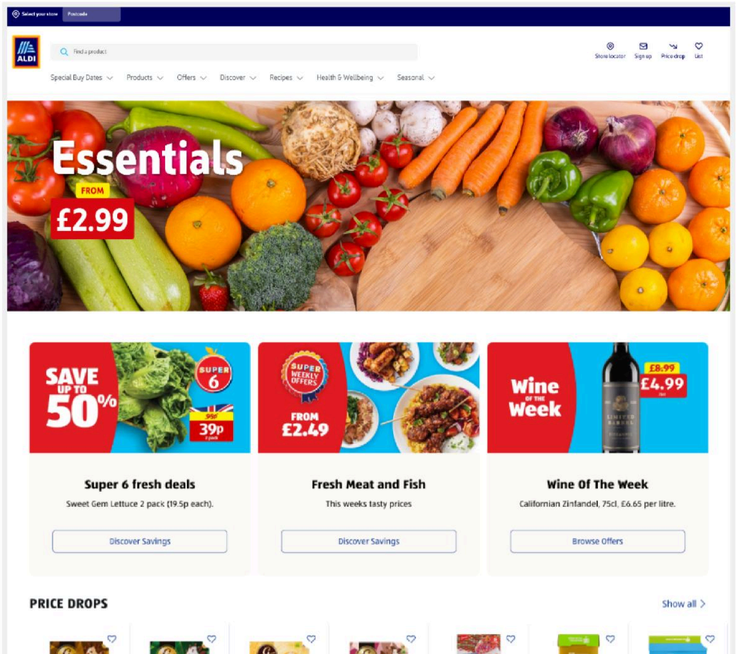
Alongside the navigation, the visual design focused on bringing Aldi's distinctive brand to life across the digital experience balancing clarity and usability with the personality and energy of the brand.

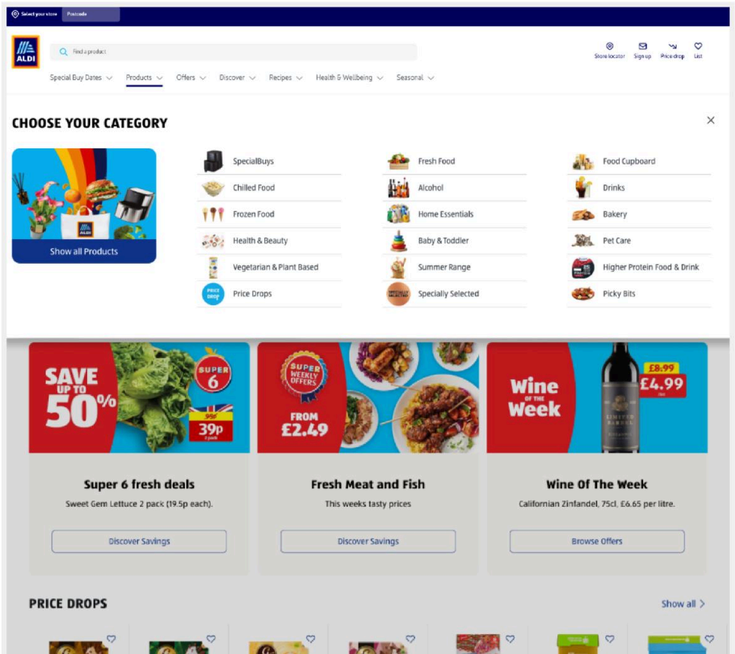
Lots to discover. Simple to navigate. unmistakably Aldi.



The marketing site is huge so a megamenu was designed

The account for the user can be accessed here too





GRAPHIC DESIGN / DIGITAL / UI

The first 10 years of my career were deeply creative, rooted in graphic design, illustration, typography, POS and visual communication. While my career has since evolved into product design, I've never left that creative side behind which I think is vital in product design.

I've always looked for opportunities to bring more than functional design to a project, using creativity, visual storytelling and craft to add depth, personality and value to the experience. For me, product design and graphic design have never been separate disciplines; they're different expressions of the same belief: **good design should solve a problem, communicate clearly and make people feel something.**

JONES VARIOUS CAMPAIGNS

JONES BOOTMAKER EST. 1857

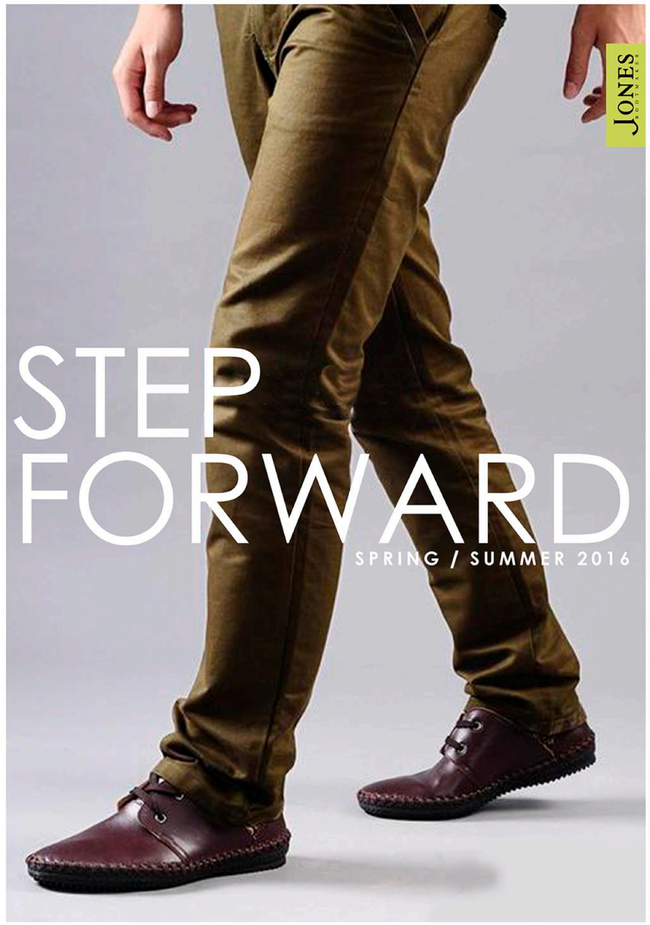
Great retail design needs to work wherever the customer encounters it from the shop window and store floor to the pages of a magazine.

My work for Jones Bootmaker covered a range of marketing campaigns, bringing campaign concepts to life across in-store POS, promotional materials, magazine spreads and advertising. Each format had its own requirements, but the challenge was to create a consistent visual story that felt recognisably Jones while still giving each campaign its own character.

The work brought together typography, photography, layout and art direction to create engaging retail communications designed to catch attention, communicate quickly and ultimately help drive customers towards the product.

It's a good example of my early creative background and the foundation it gave me for thinking about design as an entire experience rather than a single piece of artwork.

One campaign. Many touchpoints. One consistent story.



PROMOTIONAL ARTWORK

JAZZ RADIO
JAZZ & SOUL

Before product design became such a big part of my career, music and visual creativity were a big part of it too.

This promotional piece was created for Good Coldmore, a band I was part of, to promote a performance at Birmingham's annual Jazz Festival. It was an opportunity to combine two things I've always loved music and visual design creating something with enough personality to capture the spirit of the band and stand out in a busy festival environment.

The work is deliberately expressive, using typography, composition and visual treatment to create a sense of energy and character rather than simply communicating the event details.

Music, creativity and a little bit of attitude.

The design makes use of the establish vector style

ILLUSTRATION

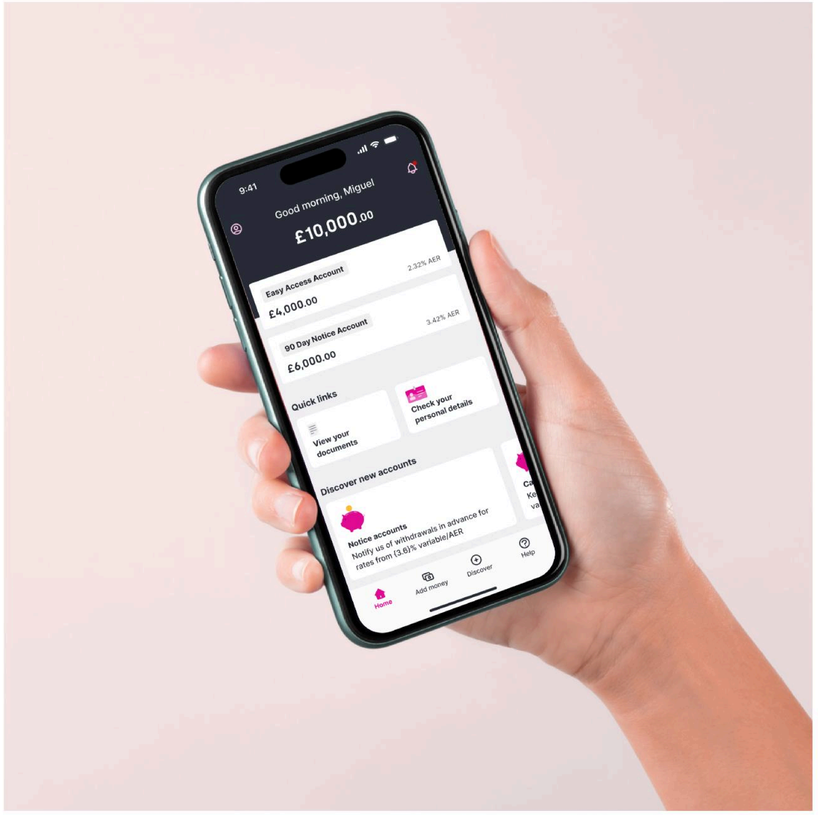
shawbrook

Illustration has always been an important part of my creative toolkit. For me, it sits somewhere between the simplicity of an icon and the realism of photography giving a product or brand another way to communicate ideas, emotion and personality.

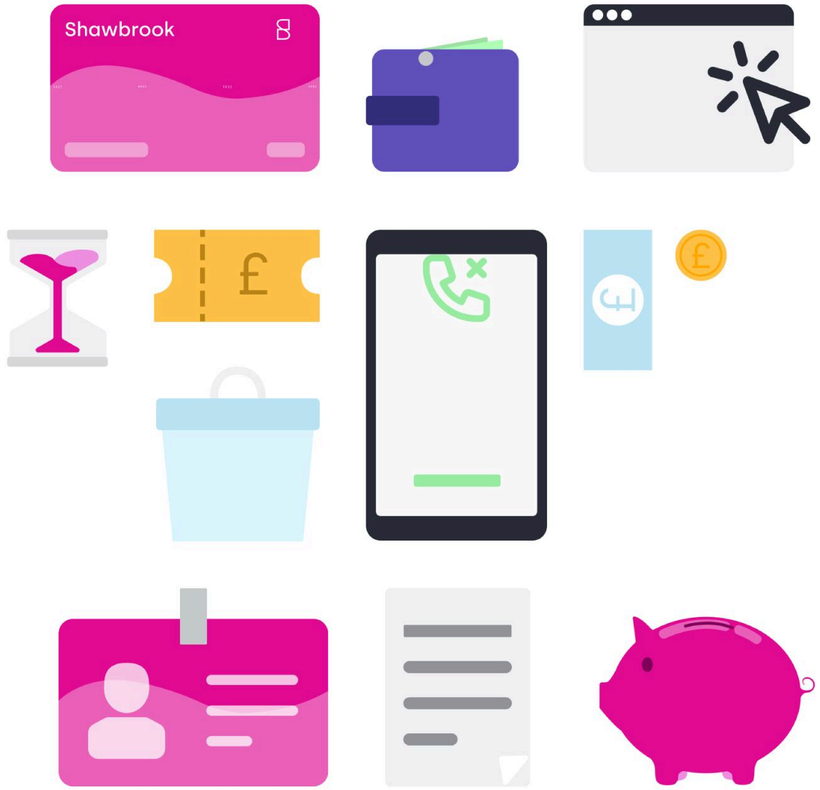
Used well, illustration can make complex subjects easier to understand, create a more distinctive visual language and bring warmth to experiences that might otherwise feel overly functional. It can also give a brand much more flexibility than relying solely on photography, particularly when the subject matter is abstract, technical or difficult to capture authentically.

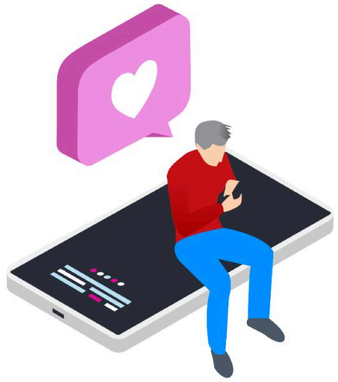
I've used illustration throughout my career as a way of bridging that gap creating visuals that are expressive enough to engage people, but focused enough to communicate a clear idea.

Not quite an icon. Not quite a photograph. Somewhere in between.



I developed illustration guidelines to help determine when and where they can be used or if needed at all





BRANDING

Good branding should give a business a personality before a customer has even experienced it. Verde Bird was a branding project for a bakery, creating a visual identity that felt distinctive, warm and full of character.

The challenge was to build something that could work across everything from packaging and signage to printed materials and digital touchpoints, while still feeling unmistakably like the bakery.

The identity brought together typography, illustration, colour and graphic elements to create a visual language that could grow with the brand.

Rather than treating the logo as the brand, the focus was on creating a flexible identity with enough personality to make the bakery memorable.

It's a good example of the kind of creative work I've always enjoyed taking an idea, finding its character and turning it into something people can recognise, connect with and remember.

A brand with personality. Made to be remembered.

early versions

ARTWORK

Sometimes a brochure needs something more than good photography and well-structured content.

A strong piece of artwork can give it personality, create a focal point and help an otherwise familiar message stand out.

Throughout my creative career, I've produced promotional artwork for a range of customers and magazines, using typography, vector illustration and graphic composition to bring campaigns and brochure work to life.

The work often started with a simple brief or message and evolved into a visual idea that could carry the communication creating something memorable while still working within the wider brand and layout.

It's a reflection of the part of design I've always enjoyed most: taking an idea and finding a creative way to make people stop, look and engage.

A good idea deserves a strong visual voice.

HILLARYS BLINDS VARIOUS CAMPAIGNS

HILLARYS

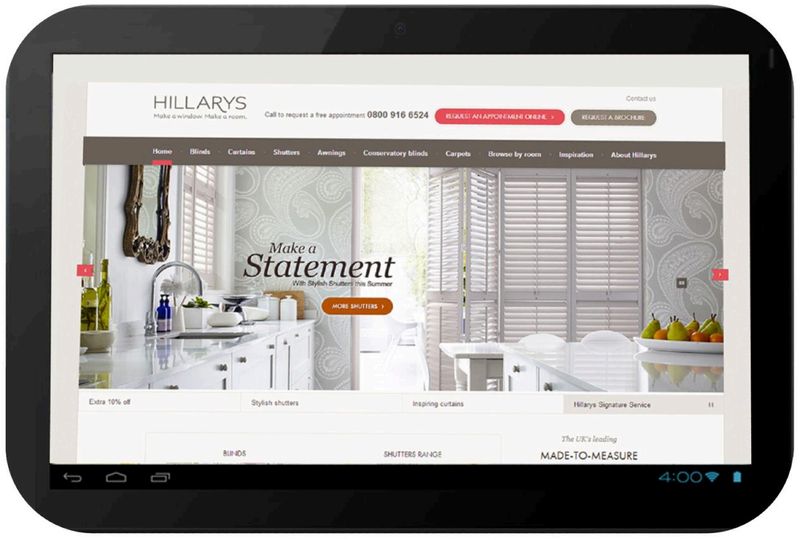
A campaign rarely lives in one place. For Hillarys, I designed creative that needed to work across print, email, website, digital advertising and a range of other customer touchpoints.

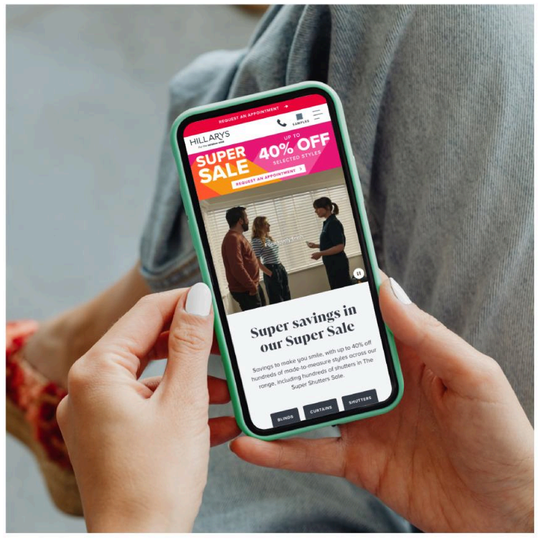
The challenge was to create a visual language that could adapt to very different formats without losing its identity. From printed marketing and promotional material through to email campaigns, website content and Google display banners, every piece needed to feel like part of the same story.

This meant thinking beyond individual designs and considering how typography, imagery, messaging and composition could flex across different sizes, channels and contexts, creating consistency without making everything feel identical.

It's a good example of how my graphic design background has always been about more than making something look good. It's about creating a connected visual experience that works wherever the customer encounters it.

One campaign. Many channels.
One connected experience.





SCREEN DESIGN

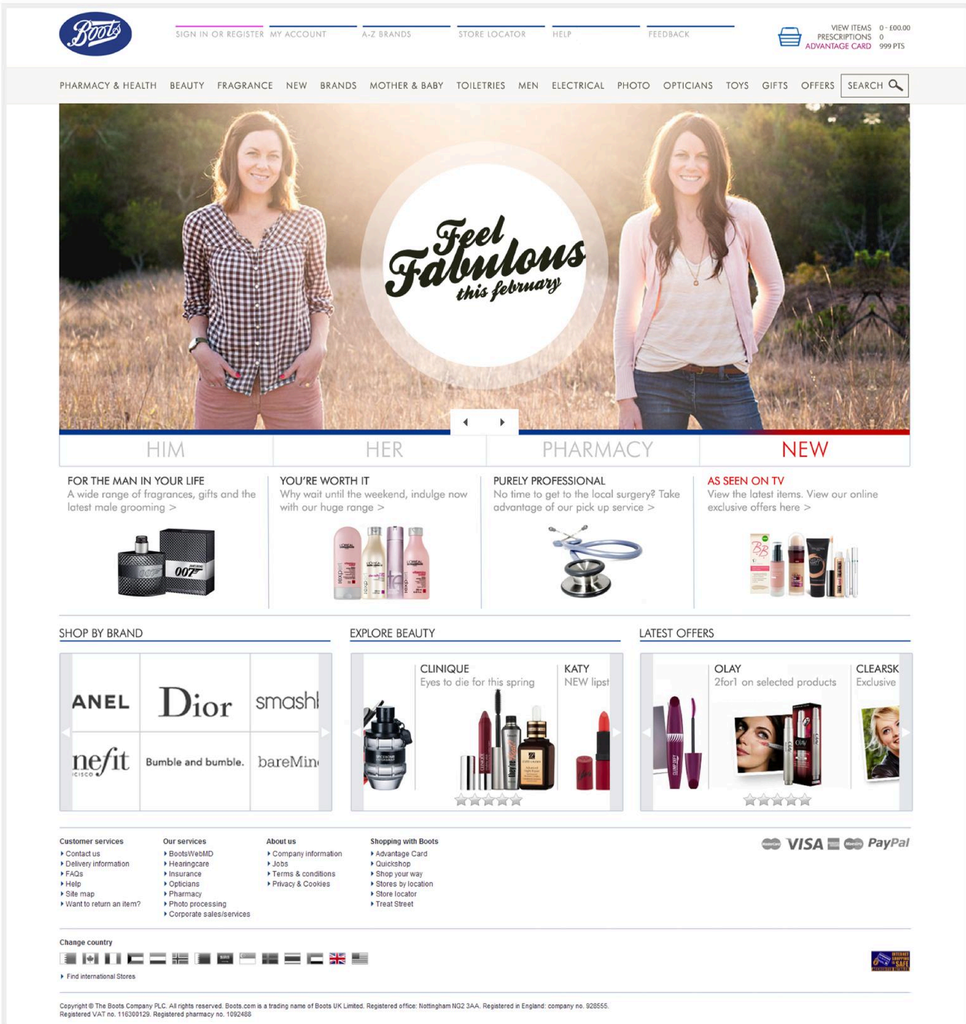
Good screen design has to balance a lot of competing needs. It needs to support the goals of the marketing team, communicate the brand clearly and create something visually engaging, but it also has to be accessible, intuitive and genuinely useful to the person using it.

Throughout my career, I've worked across both print and digital, designing experiences for brands including Boots the Chemist, Wacky Warehouse and travel and brochure-led campaigns. Moving between these mediums taught me to think carefully about how information is consumed, how hierarchy guides attention and how a design needs to adapt depending on where and how it is experienced.

For me, the best work sits in the middle of all those requirements. Strong visual design, clear communication, good UX, accessibility, responsive thinking and the smaller details that make an experience feel considered.

It's not about choosing between marketing and usability. The challenge, and the craft, is making them work together.

Beautiful enough to engage.
Clear enough to understand.
Accessible enough for everyone.



Boots commissioned multiple designers to help shape the modern face of the marketing website

BRANDING

Parrot

Sometimes a campaign needs more than a collection of individual assets. It needs a visual identity of its own.

For Parrot Media, I was responsible for developing the design style that would define the brand across its customer-facing communications. Working independently, I created a visual language that could work across in-store POS, digital experiences and printed marketing materials, giving the campaign a consistent and recognisable presence wherever customers encountered it.

The challenge was to create something distinctive enough to establish a clear identity, while flexible enough to work across very different formats and environments. Typography, imagery, composition and graphic treatments all became part of a system that could evolve across the campaign.

It was a project that gave me complete ownership from establishing the initial visual direction through to applying it across the wider customer experience.

One creative vision. Many touchpoints. A look that became the brand.