

Poetry, observed Coleridge, is the best words in the best order. Even in the more gritty, political context of commercial copywriting, that's not a bad starting point. In addition, decent copy should be straightforward without being simple, clever without being clever-clever, lively without being breathless. Use copy intelligently and you can add another dimension to your design concepts. Neglect it and you risk the charge of style over substance. The next pages are a taster of the work I've been involved in over the past few years. They may not be the best, but you'll certainly find some good words in good order. It's not poetry after all.

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I specialise in helping corporate clients and communications companies to create strong verbal identities, which can range from tone-of-voice consultancy to product name generation and sponsored authorship. In addition, I have conceived and written books, brochures, web sites, mailers, introductory texts, annual reports and press-release materials

The various corporate clients I have worked with over the years include: Orange, Royal Mail, Paul Smith, De Beers LV, WH Smith, Canon, Arthur Andersen, Boots, BMW, EMI, Discovery Channel, Toshiba, PolyGram, Decca, V&A, Design Council, Video Arts, Vidal Sassoon, The Body Shop, Yardley and Waterstone's

The design companies I've collaborated with include: Conran Design Group, Interbrand, Johnson Banks, The Partners, Esterson Associates, Dew Gibbons, Atelier Works, Assorted Images, Navy Blue, Sedley Place, Aboud•Sodano, Elmwood, Merchant, Carter Wong Tomlin, MadeThought and Why Not Associates

Credentials

The rest of my work is journalism, specialist areas being design, advertising, media and arts. Articles have appeared in: the Financial Times, the Guardian, the Independent, the Sunday Times

magazine, the Daily Telegraph, GQ, Management Today, Campaign, Design Week, Domus, Print. I have a monthly opinion column published in Design Week. I've completed four Year Books

for Royal Mail (the 1999 Year Book was included in the D&AD annual for design writing). I'm also author of The Book of Guinness of Advertising, which came out in 1998 and have sat on

design juries for D&AD, BAFTA and Design Week. I am a founder and director of 26, a body dedicated to upping the profile of writing in business and design



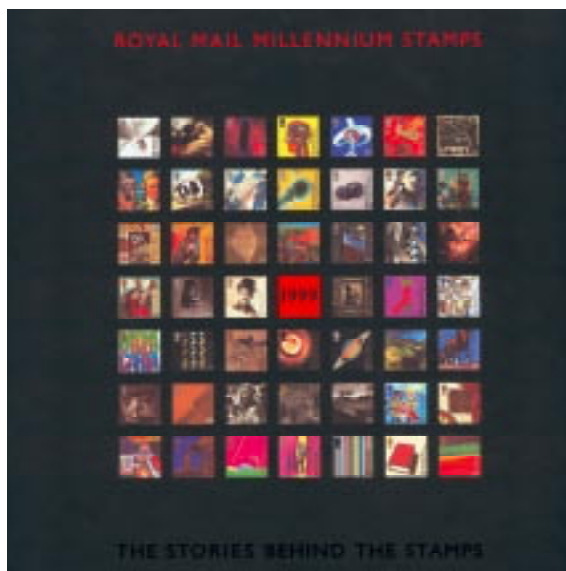
Royal Mail Year Books

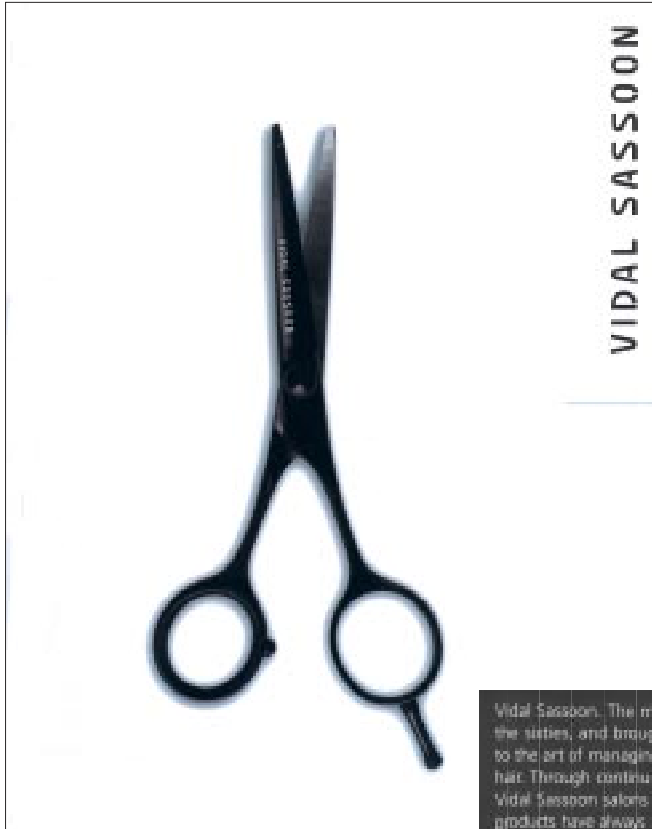
text bite: “Big is beautiful. That would seem to form much of the thinking behind the bridges, towers, wheels, domes and assorted statuary being erected to celebrate the third millennium. By contrast the 96 Millennium Stamps issued in 1999 and 2000 to do the same measured just 37mm by 35mm. Admittedly, around two billion of them were printed, and laid side by side would provide enough gummed paper to circle the Earth twice.”

client Royal Mail
design Sedley Place
format 84pp hardback



Each November for the past 20 years, Royal Mail has published a square-format book detailing the design stories behind all the pictorial stamps issued that year. The Millennium Stamp programme – with four stamps by four prominent artists issued each month – was complex and required rigorous explanation. Jim Davies provided text for the 1999, 2000, 2001 and 2002 Year Books



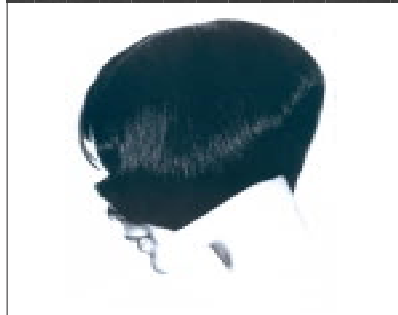


VIDAL SASSOON

A one-off branding guidance document designed to give Vidal Sassoon staff and agencies an insight into the evolving brand. It includes sections on history and key cultural influences as well as parameters for typography, photography and colour palette

client Vidal Sassoon
design Dew Gibbons
format 12pp brochure

Vidal Sassoon. The man who defined the look of the sixties, and brought a coolness and discipline to the art of managing, shaping and fashioning hair. Through continuous development from the Vidal Sassoon salons and schools, the haircare products have always had a technical edge, grading the Sassoon salons and the bathroom suites of those who place the highest priority on easily managed impeccable grooming. Now the brand re-presents itself.



VS Sassoon brand book

text bite: "This booklet has been created to give interim guidance to those whose task it is to carry the Vidal Sassoon brand forward. As you turn these pages, you will be reintroduced to the heritage of Vidal Sassoon and reminded of his mark on the sixties and ensuing decades. You will also be presented with the realigned packaging. Welcome to the classic contemporary hairdressing brand. Vidal Sassoon. A matchless heritage. A dynamic future"



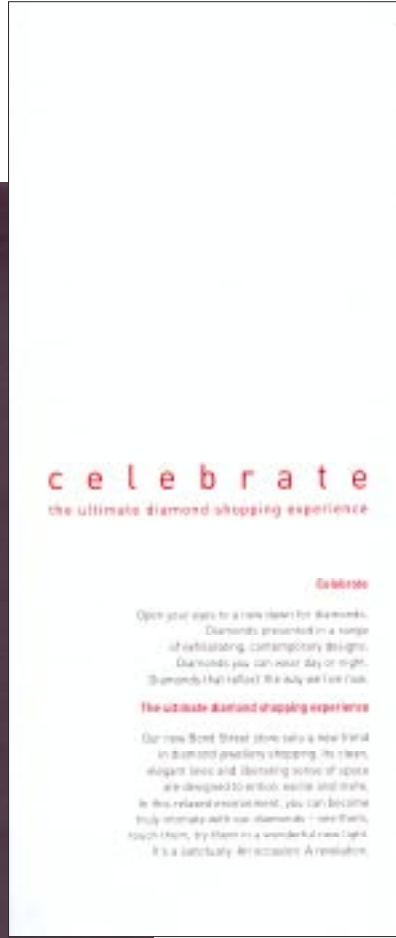


client Waterstone's
design BDS Beechwood
format table-top posters

Books for Christmas

Twenty-four jokey, Christmas-themed posters to promote books in different product categories





client De Beers LV
design Pompadour, Paris
format 16pp direct mail

One of several pieces of lavish promotional material announcing the opening De Beers' exclusive flagship London store. This direct mail brochure was designed to attract customers to the store and reflect De Beers' radical, modern take on the retailing of diamonds



De Beers brochure

text bite: "De Beers has over a century's experience of selecting the world's most exceptional diamonds. Diamonds of unparalleled quality and beauty. Diamonds that dance with light and life. At De Beers we accept only the exceptional"





client Paul Smith
design About•Sodano
format 200-page exhibition
catalogue. English/
Japanese text

A joint Design
Museum/
British Council
exhibition
featuring the
work of fashion
designer
Paul Smith
toured Japan
in 1999. I was
commissioned
to write text
for the
accompanying
exhibition
brochure,
outlining
Smith's design
methods and
philosophy
and placing
his work in
the context
of British and
International
fashion

Paul Smith True Brit

text bite: "It's evident from the volume of paraphernalia on display that Paul Smith is an inveterate hoarder. But, interestingly, he collects thoughts as well as objects. Smith is constantly scribbling into one of his yellow Rhodia notebooks, recording observations or passing fancies, inconsequential musings, colour combinations, lists of words which mean nothing to anyone but himself. For a fashion designer, it's perhaps curious that he doesn't draw – he puts that down to lack of formal training. On the rare occasions he does attempt to sketch, the results are a child-like muddle of dots and ticks, which bear little resemblance to a finished design"



A gentle nudge to customer service reps at Orange call centres around the UK, this internal communication consisted of a series of outsize banner posters and a set of playing cards. Using humour and comic illustration, it got the essential message across without being patronising

client Orange
design Conran Design Group
format on-site posters/
playing cards

text bite: (from other side of one of the playing cards) Just like us, our customers are only human... If you need more time to sort out a customer's problem, explain why, and be realistic about how long it will take. People will usually be satisfied if they feel you're trying to deal with their problem quickly and effectively.



orange customer service



client Flying with Geese
design Jim Davies
format wirebound brochure

Flying with Geese

text bite: "The business landscape is rapidly changing – more work is project based and people prefer to operate on their own terms rather than feeling they are a cog in a huge machine. Increasingly, employees view their jobs in a detached way, many behave as if they are in business for themselves, regarding their association with a company as a temporary means to an end."

A credentials document for Flying with Geese, a management consultancy that's part of Saatchi & Saatchi. As well as writing all the copy, I designed and produced the brochure, CD covers and stickers





More than just highlighting the previous year's achievements, the LTA's 2003 annual report was looking to set a new tone. The copy style was intended to be as readable and accessible as possible

client Lawn Tennis Association
 design Interbrand
 format 64pp annual report

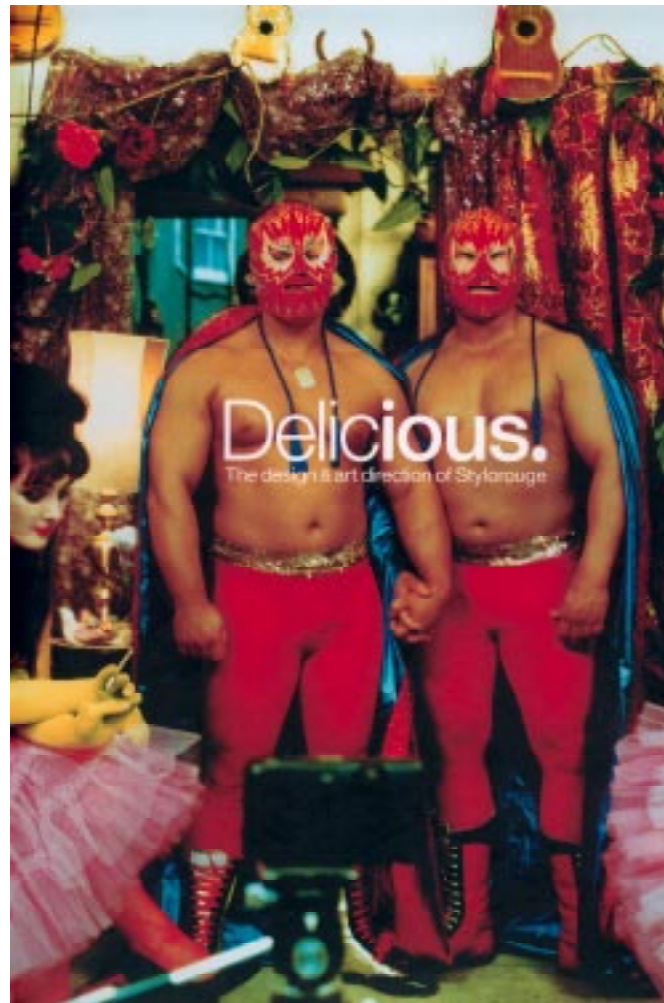


LTA annual report

text bite: "Keeping momentum. Getting them in is one thing. Keeping them in is quite another. As children mature into adults, The opposite sex, pop music, the high-profile glamour of football, all tempt up-and-coming talent away from tennis. This is such a critical phase in their development that the LTA will only consider funding tennis clubs that have a junior strategy in place. We've been working at ways to keep tennis appealing and relevant to this age group. The results are encouraging."



A lavish book celebrating 20 years' work for the music industry by Stylorouge, one of the UK's most prolific and eclectic design companies. Over a two-year period, I edited, advised and contributed key essays to this critically acclaimed publication



client Die Gestalten
design Stylorouge
format 224pp hardback

according to Stylorouge

text bite: "With a close-up portrait, even the smallest facial gesture becomes exaggerated. A glint of the eye, a twitch of the mouth can become potent signifiers. But this is like reading meaning into a cashew nut. Unless you are a band like Krafwerk, deliberately trading on a robotic aesthetic, paring a photograph down to its basics, placing a flawless face on a bland, bleached out background adds nothing to the overall story. Rather than being enigmatic, it implies that the artist has nothing to say."





text bite: “Judah is a unique design studio which specialises in the spectacular. You could, at a pinch, describe its output as multi-disciplinary, but that would be far too mundane and restricting a label for the extraordinary flights of fancy that are somehow made real through a combination of imagination, ingenuity and engineering. Many are iconic, monumental pieces – the dramatic focal point for an event or space. Others are smaller-scale structures and objects which create an emotional resonance through their imaginative vision and refined craftsmanship.”

Gerry Judah, showman



client Gerry Judah
design Esterson Associates
format 64pp paperback book

A self-promotional book celebrating the remarkable work of the sculptor-cum-installation artist Gerry Judah. The text had to convey the scope and drama of his creations, which range from breathtaking structures for public events, to exhibition design, and fantastical creations for stage and television





The call for entries for a £10,000 short film competition launched by FilmFour and Orange, aimed at novice filmmakers.

The copy needed to put across the excitement of the venture and simplify the rather tortuous entry process and criteria

client Orange/FilmFour
design Bostock and Pollitt
format 18pp brochure

FilmFour competition

text bite: "Here's your big chance. Five minutes to show us exactly what you can do. Orange and FilmFour are looking for six original short films to compete for a unique £10,000 prize. It's your opportunity to develop, direct and showcase a short film. So why not grab this fantastic opportunity to unleash your imagination, see your name in lights, and above all, have some fun while you're at it?"



client Royal Mail
design Howard Brown
format 24pp Special Stamp
booklet with stamp
pane inserts

Aimed primarily
at collectors,
Royal Mail
publishes
several Special
Stamp booklets
each year to
coincide with
celebratory
stamp issues.
To mark
the 75th

anniversary of
another British
institution, I
was asked to
devise a short
history of the
BBC, pin-pointing
significant
moments and
devising a
timeline to chart
its evolution

75 years of the BBC

text bite: "An odd combination of self-deprecation, wordplay and downright silliness has blessed the British with a unique sense of humour. Wireless comedy is as old as radio itself: Will Hay was broadcasting back in 1922, but Tommy Handley became the king of the microphone during the War when 30 million tuned into his quickfire ITMA. Radio was redefined by the surreal comedy of the Goon Show, while the first to jump from Radio to TV stardom was the inimitable Tony Hancock. TV satire was invented by That Was The Week That Was, while Have I Got News For You is the modern torch bearer. A happy few become immortalised as national institutions: Morcambe and Wise's Christmas shows were almost as traditional as turkey stuffing."





client Waterstone's
design in-house
format posters

Waterstone's in-store

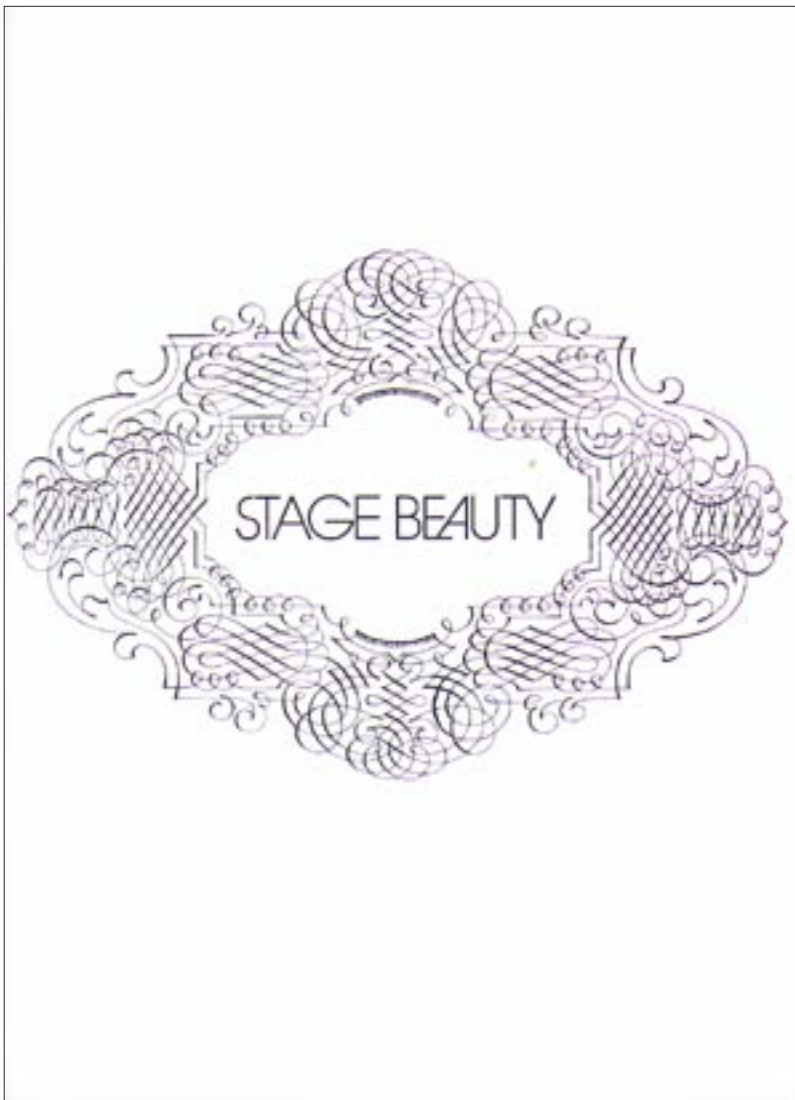
A series of seasonal in-store and window posters for Waterstone's stores across the UK. The brief was to compose fun, witty lines to promote DIY and gardening books over the Spring period, when people tend to get out their paint brushes

text bite: "Starstruck. Stagestruck. Lovestruck..."

It's the 1660s and actor Ned Kynaston (Billy Crudup) is sitting pretty; the brightest star in Restoration theatre. Women are forbidden to appear on stage, so the beautiful, brazen, bisexual Ned shines in all the great female roles. Maria (Clare Danes), his loyal dresser, looks on with admiration – and just a touch of envy.

But suddenly, Ned's world is turned upside down. Charles II is keen to spice up the theatre and see his persuasive young mistress Nell Gwyn take some applause. So he changes the law, banning cross-dressing male actors, and sending Ned's once-glittering career into freefall."

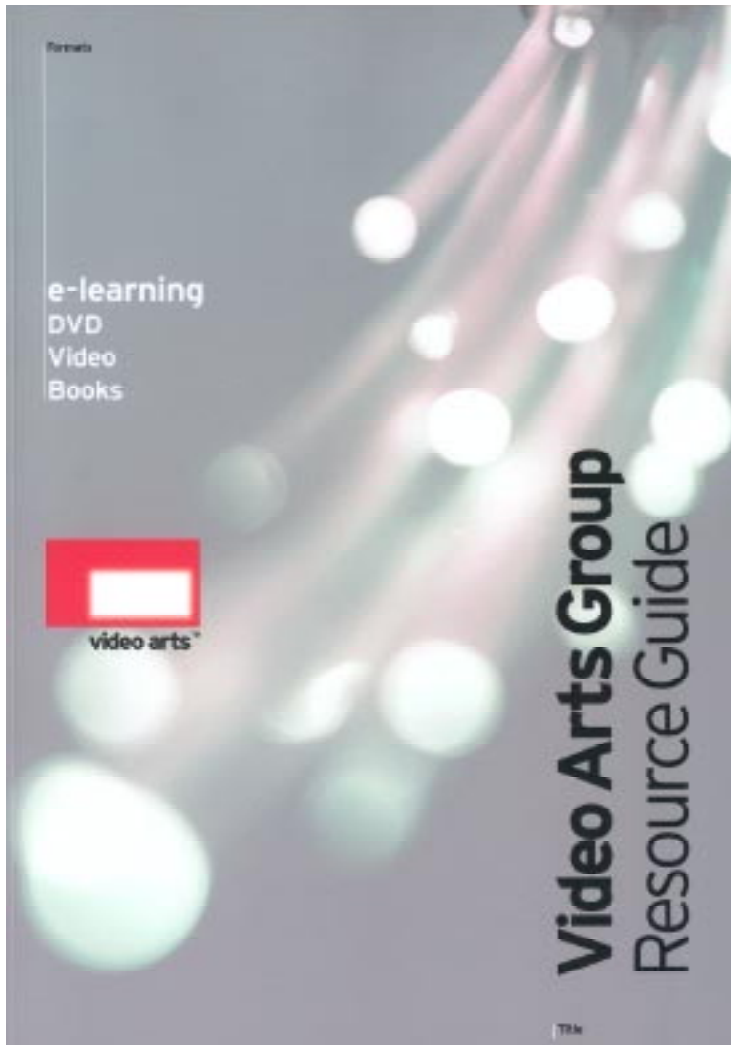
Premiere programme



A lavish, one-off, pull-out programme for VIP guests attending the premiere of the Richard Eyre directed film *Stage Beauty*. The copy covered short and long synopses of the plot, as well as a behind-the-scenes peek at the production and actor biographies

client Momentum Pictures
design NB: Studio
format 8pp brochure





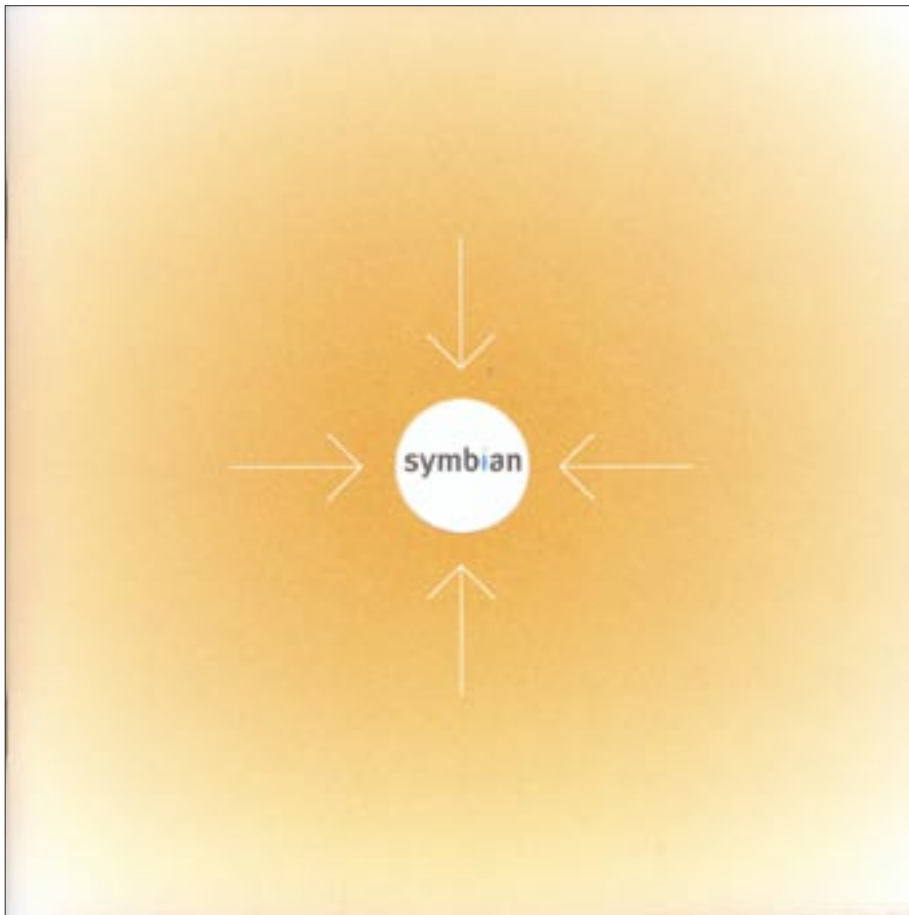
A guide to the broad range of products available from corporate training specialists Video Arts. As well as showcasing their well-established comedy-based titles, the brochure introduced the concept of e-learning, training delivered by PC

client Video Arts
design Struktur Design
format 134pp perfect-bound catalogue

Video Arts catalogue

text bite: "Video Arts has always brought you the most compelling learning tools on the market, and we will continue to do so. Nearly 30 years ago, we introduced the concept of learning with laughter to the business training arena, a powerful partnership. It makes sense. You only have to think back to your school days to remember that you were most receptive to the lessons you enjoyed, that the teacher who could keep you amused could also keep your attention"





Symbian develops operating systems for 3G smartphones. You'll find Symbian OS in the most advanced phones produced by Nokia, Sony Ericsson and Samsung, among others. The company's annual report outlined its unique position in the mobile telecoms industry, and how it is posed to become a highly influential player

Symbian 2004 review

text bite: "Symbian OS allows handset manufacturers to create very different types of phones. This extends not only to physical features, like the phone's shape and screen size, but also its functions. Its openness means that the phone user or the network operator can add new features and services, even after the phone has been sold. Users can also personalize their phones, adding new applications to suit their individual tastes and lifestyles."

client Symbian
design Merchant/NB: Studio
format 24pp annual review





A building series of postcards, aimed primarily at lawyers, letting them know about the talkwriteback service, which delivers super accurate transcriptions overnight via the Internet

client talkwriteback
design Alexander Boxill
format 3 x mailer cards

talkrightback cards

text bite: "You're off on a hard-earned holiday at the crack of dawn tomorrow and desperately trying to tie up those loose ends before you leave the office. It's already late and most people have left the building. There's some urgent transcribing you need to get done for your handover, but wouldn't you just know it, there's no secretarial support to be had. With your two-fingered keyboard skills, you're liable to be stuck at a computer all night. The thought doesn't exactly fill you with holiday spirit.

There is a simple answer. With talkwriteback, you can send voice recordings over the internet and have them delivered to you – as text – the following morning"





Clockwise from top left: Profile of product designer Ross Lovegrove for the Sunday Times magazine; article on virtual advertising for Daily Telegraph; article on music industry design for the Financial Times; Guardian book review

Editorial features

Since 1992, my work has appeared in most of the British national broadsheets. I've written on subjects as diverse as popular music, computer games and new media, but have tended to concentrate on design and the visual arts, bringing now-familiar names like David Carson, Designers Republic and Ross Lovegrove to a broader audience. I also contributed a regular column on advertising to the Guardian



Design press articles



Clockwise from top left: analytical piece for Eye magazine considering the crossover of advertising and graphic design; 12-page article for Japan's IDEA magazine on north London designer-illustrators Me Company; Design Week review of Christmas card graphics; profile of Sheffield design group Designers Republic for the US popular culture magazine Ray Gun

Jim Davies has contributed to a raft of international design magazines and journals. From Japan's IDEA and Print and Ray Gun magazines in the US, to titles in Holland, France and Iceland. In the UK, he has written articles for, among others, Eye, Graphics International, Design Week, Baseline, Design, Creative Technology and Circular. He's interviewed and profiled many leading creative practitioners, including Gert Dumbar, Richard Seymour, David Carson and Annie Leibovitz