

EMILY CULPEPER

# MILKSHARE



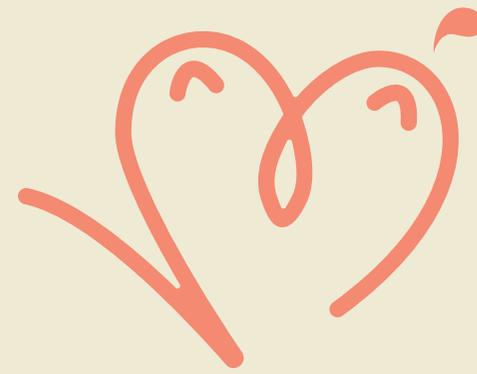
In the first semester of my final year at University, I chose to look at breast milk donation, as a topic I didn't know much about and that is generally unheard of. Many women experience problems with breast-feeding, and feel compelled to resort to formula, which can result in feelings of inadequacy and guilt. NHS milk banks across the UK accept breast milk donations for premature babies, which makes sense. However, there could be a better established system in which more mothers can have access to milk. I was inspired, through my research, by a non-NHS milk bank called Hearts, and their goal to make breast milk as common as blood donation.

## 4 INITIAL CONCEPTS

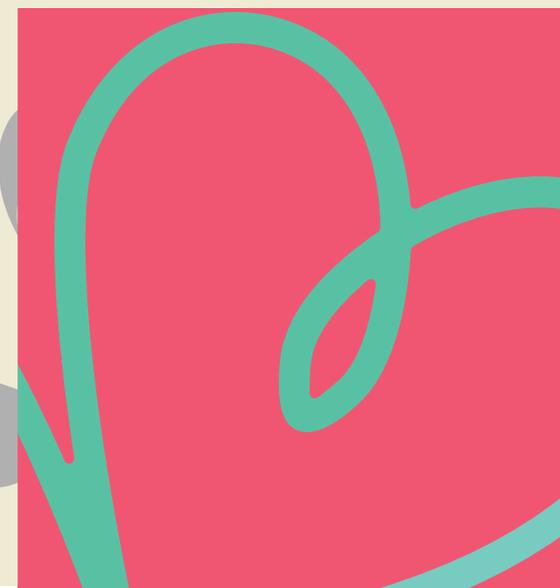


## BRAND IDENTITY

The logo was created by encapsulating the fundamentals of the topic, but in a lighter, feminine style. The tone of voice was designed so that it was non-clinical and approachable, but also suggested an organised and reliable organisation. It was also important for me to be unashamedly clear about addressing breast milk and including breasts as something that shouldn't be kept secret, but should be presented and talked about openly - addressing the stigma that sometimes surrounds breast feeding.



# MilkShare



## MILK AISLE SIGNAGE

Breast milk is  
low in stock.

We apologise for the inconvenience...

But we are also going to do  
something about it.



Go to [www.milkshare.com](http://www.milkshare.com)  
to find out more about  
breast milk donation.

The campaign was to be displayed in key touch-points for my persona, which would be females going through pregnancy between the ages of 28-32. These included tags on nursing bras, alongside price tags, and in the form of "Out of stock" signs in supermarket milk aisles, to highlight the need for donations.

## NURSING GARMENT LABEL

Give it a  
breast.

We know just how fab mums are, so we wanted to let you know about an amazing cause.

Breast milk banks all over the UK are working hard to provide donor breast milk to mothers and babies that are in desperate need.

But they need more donors so that more milk can be supplied, so that breast milk can be as readily available as blood donation.

To find out more  
about how to  
become a donor,  
go to :  
[www.milkshare.com](http://www.milkshare.com).



## HMF SOCIAL MEDIA

Through my research and dedication to breast milk donation from my first branding project "Milkshare", I have been extremely fortunate to have connected with the charity that inspired me initially. The Human Milk Foundation are a wonderfully hard-working and for the most part, un-heard of charity, and after reaching out to them with my work in 2019, I was thrilled to form a design alliance with them providing any artwork or retouching needed. In order to keep spirits up in the midsts of a national pandemic, the HMF endeavoured to bring mothers, donors and anyone who wishes to join, in zoom call events for quizzes, bake-alongs and other activities. I created some banners for their bak-along for valentines day, adhering to their brand colours but given the flexibility to design freely.



# Love is all you knead

Come and bake along with us!  
**Saturday 13th February**  
2pm on Zoom



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## HMF/EPSON GIFTING ITEMS - TOTE BAGS

In the summer of 2021, I was contacted by Epson, who are a sponsor for the Human Milk Foundation, to see if I would be interested in working with them on a project for the charity. This would involve creating gifting items for them to sell at fundraising events, namely tote bags and mugs. I had to come up with several ideas that could work as illustrations or graphics to reflect the key work the charity does, whilst using their colour palette and type. Below is the snowdrop concept. The snowdrop is symbolic, as it commemorates all babies that have passed away in the early stages of birth or pregnancy, and allows for thoughts to be with the mother and families at such awful times. I took this concept and created the three options below: a more abstract and bold design, and dainty and sketched option including the logo, and a classically coloured version of the flower growing up from the bottom of the bag. These designs are still in progress while they are being tested for print.



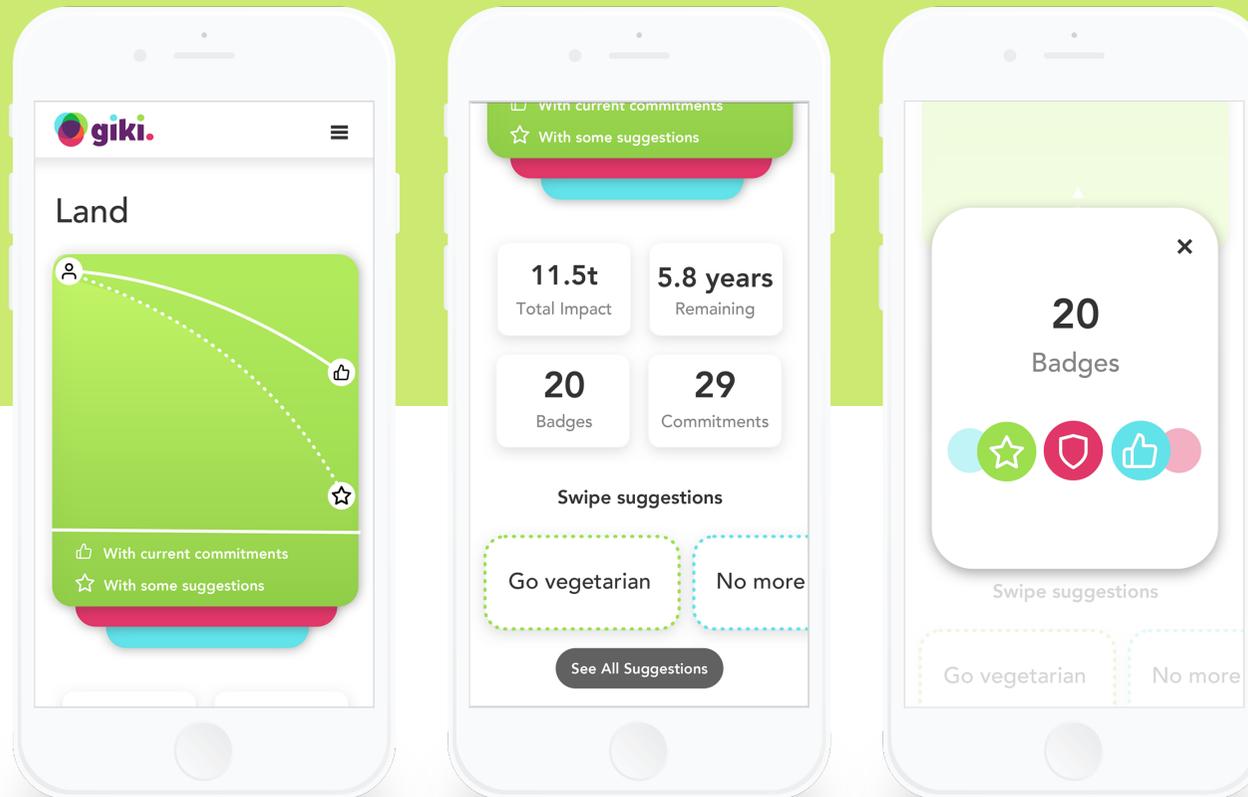
# DESIGN BRIDGE

## CADBURY'S ADVENT QUIZMAS



I spent a month as a brand experience intern at Design Bridge. I worked on several projects during my time there, a key one being the Cadbury's advent calendar. The aim was to add an extra element of activation to each door of the calendar, through a QR code, that would bring up a daily quiz in which you had the opportunity to compete against friends, I helped develop the final reveal of the winner using sketch, keeping in mind the need for immediate clarity but also an extra celebratory and festive tone for those who had made it to the end.

# GIKI ZERO CARBON CALCULATOR

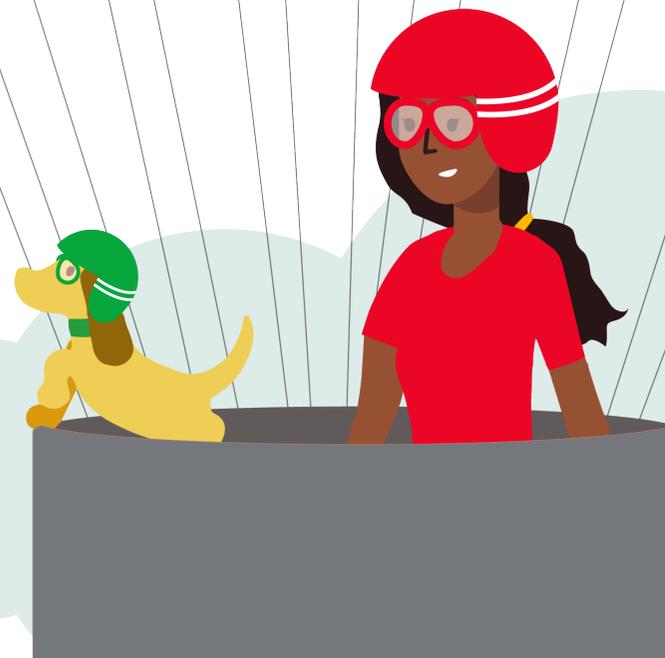


I had the opportunity to work on the beginnings of a carbon calculator project for a new client. The scope of the game was to calculate a person's land, water and CO2 consumption, and give suggestions as to how to lower it. I conducted research into the current political, societal and economical precedent regarding the climate, predominantly in the press, and built case-studies alongside the strategy team, into habit-tracking apps. Below is my first design of a journey-based app, which guides the user through CO2 reduction, with small achievements and plenty of positive reinforcements.

# LIBERATION

## GOOGLE

In my time at Liberation, I came to learn that when it came to Google, knowledge and precision of brand is essential. I spent the best part of my first months familiarising myself with the brand and how it kept uniform with very few but effective key details that needed to be kept consistent throughout all genres of collateral. But it was also interesting to see where the Google brand could flex and shape into whatever key campaign, message or purpose it was hoping to achieve. I was involved in many different campaigns, some larger such as Easter, Christmas and Disney+, some smaller such as Father's Day and Pippi Longstocking.





## GOOGLE CHARACTERS

Though being predominantly built from white, and utilising only the brand 4 main colours, occasionally in order to support the Smart Home hardware in-store, characters were used to tell the story of the products and show them in situ. This would provide guidance as to the capabilities of each product, but also show representation across all ages and races to allow the customer to associate fully with the product.

I was given some base characters from which to build from, and these spanned into a whole selection of characters to be placed in key scenario.



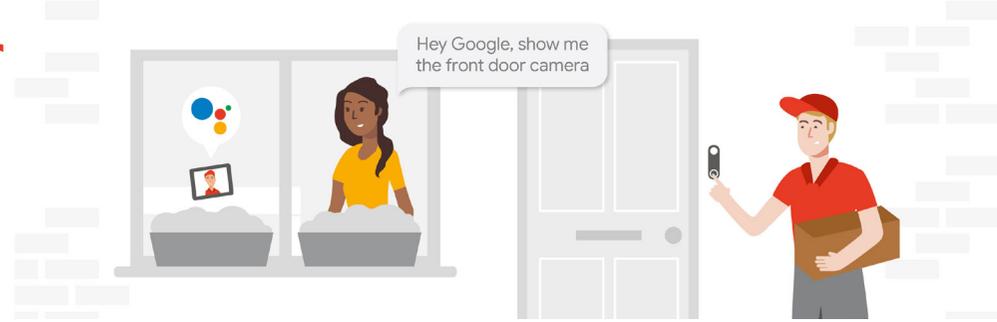
# COMMIT CARDS



Above are the inline diagrams, showing each key scenario. The brief suggested having the characters feature in different rooms of the house, these being Living room, Kitchen, Bedroom and Front Door. It was essential to include the characters in casual yet relatable actions, such as cooking, sleeping or just watching TV. These would make it simpler for the customer to understand that the use of the products would directly influence these day-to-day activities, and aim to improve quality of life.

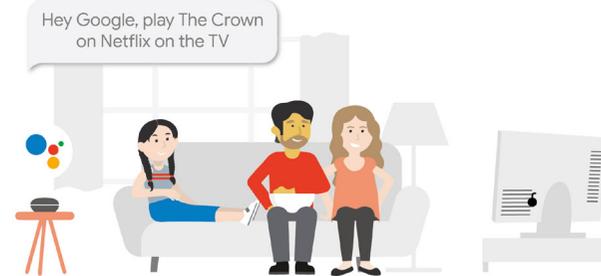
## Front Door

See who is knocking at the door.



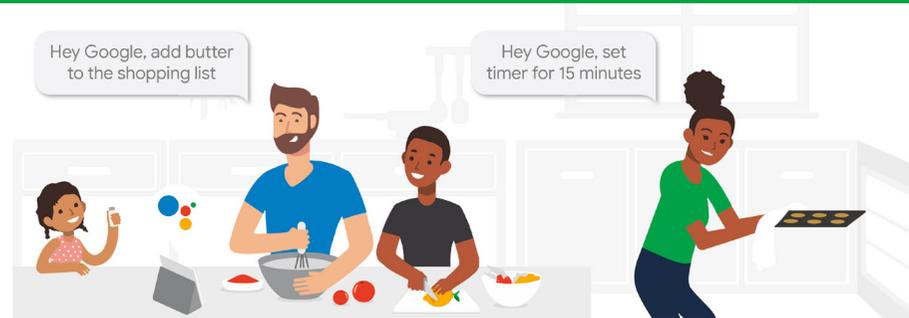
## Living Room

Stream your favourite shows or music with your voice.



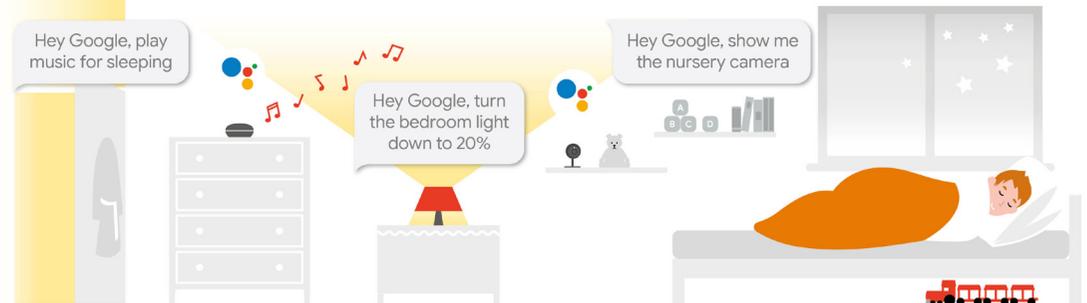
## The Kitchen

Inspiring new recipes at your command.



## The Bedroom

Control the lights just with your voice.



# CHROMEBOOK CHRISTMAS CARD

I also had the opportunity to work on a seasonal "thank you" card from the Chromebook team. This was an interesting illustrative task, as we had to strike the right balance between creating this idyllic, Scandinavian scene, whilst also providing a nod to the Google colours. Ensuring the two meshed together seamlessly was definitely the task, as seen above in each developing iteration. Perspective was also another challenge, especially with the house, and ensuring to keep it simple but recognisable. I believe the result manages to provide a healthy dose of serenity as well as brand recognition.



# INVISIBLE FUEL INJECTION

## BRAND CREATION

"Invisible fuel injection" is a new business that aims to replace carburetors in classic cars, so that they blend in seamlessly with the rest of the engineering and don't appear too modern. I worked with the business to create a brand that would suit them and would last them a long time. After discussion, we established their USP was the high quality and bespoke installation of this unique carburettor, as well as the benefits of a home-grown and experienced business that would aim to meet any need the customer had. I proceeded to create four routes, with logo, type and an example of the brand on a business card. I ensured to cover the bespoke nature and exclusivity of the business in certain routes, and perhaps their youth and approachability in others.



### Header

Program OT

### Body Copy

Corbel



### HEADER

Bebas Neue

### Body Copy

Geneva



### Header

Montserrat

### Body Copy

Baskerville

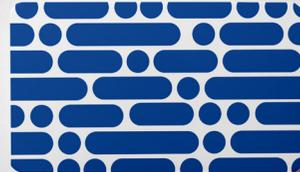
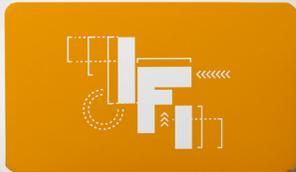


### Header

Noto Serif JP Light

### Body Copy

Proxima Nova





# Header

Brother 1816

# Body copy

Bitter



**Lawrence Woodward**  
Director - Invisible Fuel Injection

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Classic car EFI conversion specialists



In the end, we settled on the combination of the last two routes, as although approachability was important, we wanted to make sure the business was taken seriously and would slot in well with regulars from the classic cars world. The shield style IFI logo unmistakably represents quality and reliability, the curved lines being used as a key illustrative graphic throughout the brand.

# SEVEN HILLS

## CHANGE MAKERS SOCIAL

Whilst at Seven Hills, I was put in charge of all socials for the company's podcast "change makers", featuring such guests as ex-prime minister Gordon Brown and newly appointed Chanel CEO Leena Nair. I was encouraged to breathe new life into the socials and ensure the assets that advertised the collaborations were unique. Below are some designs I explored for the Royal Philharmonic Orchestra collaboration, maintaining the classic CM brand but integrating musical notes and instruments into the design. The top middle design with the harp went on to be chosen, as the team felt the use of figure ground theory allowed for the black/white split was effective and relevant to both brands.

**CHANGE  
MAKERS**

