duke illustration
graphic designer & illustrator

PORTFOLIO

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About

Hello!

I'm Jessie Duke, a British graphic designer and illustrator with a focus on creating work that blends strong visual storytelling with practical design solutions. My projects range from book and editorial design to illustration, branding, and digital media, with each piece rooted in research, thoughtful concept development and attention to detail.

I enjoy exploring how design can communicate ideas clearly while also carrying a sense of individuality and style. Whether it's translating themes into symbolic visuals for covers and posters, developing cohesive branding, or experimenting with illustration techniques, I aim to produce work that is both visually striking and functional for its context.

My practice spans both digital and traditional methods, from hand-drawn illustrations to fully digital painting and layout design using the Adobe Creative Suite. This adaptability allows me to take on a wide range of creative briefs, while maintaining a consistent focus on quality and storytelling.

At the core of my work is a curiosity about people, culture, and communication. I see design as a bridge between ideas and audiences, a way to inform, inspire, and connect.

ADOBE SOFTWARE

An Fr Ai Id Lr Ps Pr

Skills

ANIMATION

BRANDING IDENTITY

CREATIVE DIRECTION

DATA VISUALISATION

EDITORIAL DESIGN

GRAPHIC DESIGN

ILLUSTRATION

LOGO DESIGN

PACKAGING

PRINT PRODUCTION

VIDEO EDITING

WEB DESIGN

ADDITIONAL SOFTWARE

Canva



ME PHOTOGRAPHED ALONGSIDE MY BOOK
'Pick it Where It Grows: A London Spring Forgaing Guide'

naught.

Branding Identity

Overview

naught. is a bathing brand built on removing what isn't needed. I'm its first employee, working alongside the director as the part-time brand designer and creative generalist, taking on much of the creative direction. I started with a logo and two colours that another designer had already created. From there I built the brand identity and its visual world

Identity + brand kit

I set the type rules, decided how the symbol is positioned and framed, and wrote the naming rule that naught. is always lowercase with the full stop. I put these into a brand kit covering the logo, symbol, colour, typography, lettercase, logo ratios, folding rules and media style, so anyone making something for naught. follows the same rules.

World view

I created the world view, the visual direction for the project. The product questions conventional bathing and uses science to rethink an everyday ritual, so each visual choice needed a reason. Data visualisation sets the direction: the formula and its science determine the scale, density and composition of the graphics. The setting combines ancient and futuristic, with caves that represent both the beginning and the future. Dark water and rock are shown in near black and white, with low saturation and high contrast. The mood is mysterious and ritualistic.

Data Visualisation + Packaging

Overview

The director did not want marketing claims like "vegan" or "fragrance free" on the packaging. I created the axiom, a sigil that works as both a data visual and an icon under the brand's vision, to show what naught. believes and what it sells without using claims. It works as an icon on the packaging and as a data visual when explained in full, and it is used across the packaging and the website. In addition the use of the sigil added to the theme of esoteric ritual of bathing.

The Axiom (our sigil)

The axiom reads "no / naught". The naught device is the starting point of every statement, and each thing the product leaves out is a data point drawn as a sphere. Data points represent no animals, essential oils, palm oil and scent,etc. When constructing the layout, I designed the axiom alphabetically in a clockwise direction, to follow traditional sigil construction methods.

Packaging and Dielines

I designed the lid and tray dielines for the bathing block. I worked back and forth with the manufacturer, following their guidelines for screen printing and embossing, and created the PDF files for production.

Web Design +Development

Overview

I designed and built the naught. website in Framer, learning the platform as I built it. The brief I wrote was for visitors to experience the brand before the product is shown: the site invites them into the world, submerges them in the philosophy, and reveals the product last.

Research + Direction

Before building, I researched immersion, narrative, interaction, motion, typography, product presentation, data and navigation, then proposed three directions: the journey, the core and the world. I also planned the build in stages, with the foundation first and the interactive work after.

Interactive experience

The site opens through a tower viewer, the coin-operated binoculars found at lookouts. The view follows the cursor, and clicking opens it up, inviting the visitor into the world of naught. Scrolling then submerges them in the philosophy before the product is revealed. The axiom and the product reveal are both interactive, and the product can be viewed from underneath and replayed. I used Claude to bring both to life in 3D, directing the look and behaviour, and to add the water theme. I asked for the axiom to behave like a star, so each sphere glows and bursts like a sun when clicked then turns solar eclipse after interaction.

LINK TO VIEW WEBSITE
www.naught.au

naught.

branding guidelines

Date: October, 2026
Version: 02
Author: Jessie Duke

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03 contents
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14 media styles

logo lettermark

Primary identity
Typography: Instrument Sans **[Semibold]**

naught.

Construction:
VA Tracking -26
T Horizontal Scale 102%

slogan

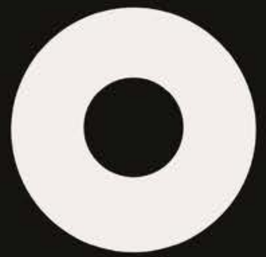
Caption: enough
Typography: Instrument Sans **[Semibold]**

enough.

Construction:
VA Tracking -26
T Horizontal Scale 102%

symbolmark [the naught device]

Primary Identity
Ratio: Circle [100%] - Hole [40.77%]



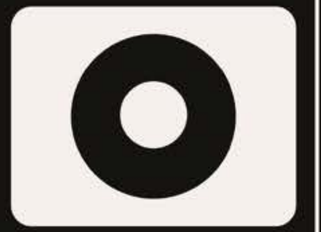
colour palette

Primary Identity
Dark mode: Ivory on Midnight



Ivory #EFE9E4

Secondary Identity
Light mode: Midnight on Ivory



Midnight #050505

typography

Primary typeface: Instrument Sans

ABCDEFGHIJKLMN OPQRSTUVWXYZ	ABCDEFGHIJKLMN OPQRSTUVWXYZ	ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmn opqrstuvwxyz	abcdefghijklmn opqrstuvwxyz	abcdefghijklmn opqrstuvwxyz
[Bold]: Headers	**[Semibold]:** Subheaders	**[Regular]:** Body
Lettercasing: Lowercase	**Lettercasing:** Capitalise	**Lettercasing:** Capitalise

identity lettercase

Formating

Logo + Header: Lowercase

✓ **the ritual of naught.'s bathing block.**

✗ **The ritual of Naught's bathing block.**

Sub Heading + Body: Capitalised

✓ The ritual of naught.'s bathing block.

✗ the ritual of Naught's bathing block.

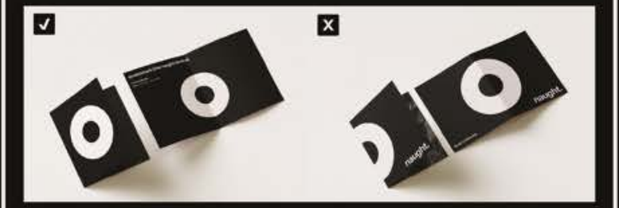
naught.'s
naught. bathing block
the naught. device
made by naught.

Rules: 'naught.' is always written in lowercase, including the full stop.
This applies across all brand communications, regardless of its position within a sentence, heading, title or body copy. When referring to something belonging to naught., the lowercase styling and full stop must remain intact.

logo guide

Formating

Folded the naught device: The symbolmark must never be split across an outward facing fold, but may cross an inward fold where it can be fully viewed when opened.



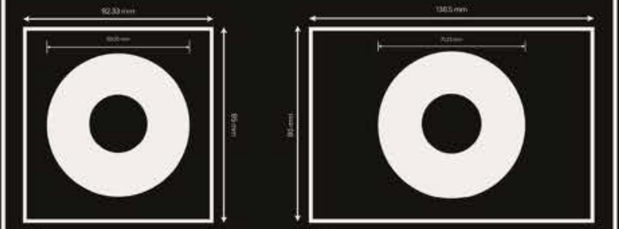
Rules: Only inward folding is permitted.
The symbolmark should remain visually complete and uninterrupted wherever possible. It must not be positioned across folds where the two halves are separated or unlikely to be viewed together.

An inward fold may be used intentionally, such as on an internal page of a folded flyer, where the symbolmark is revealed in full when the piece is opened.

logo ratio

Formating

Option 01: Center aligned + 75% of subjects smallest length.



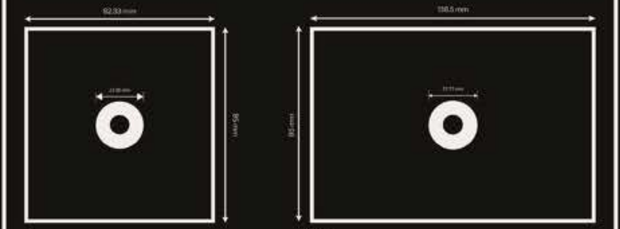
75%
Height 95mm [71.25mm]
Width 92.33mm [69.25mm]

75%
Height 95mm [71.25mm]
Width 138.5mm [103.87mm]

logo ratio

Formating

Option 02: Center aligned + 25% of subjects smallest length.



25
Height 95mm [23.75mm]
Width 92.33mm [23.083mm]

75%
Height 95mm [23.75mm]
Width 138.5mm [34.625mm]

media styles

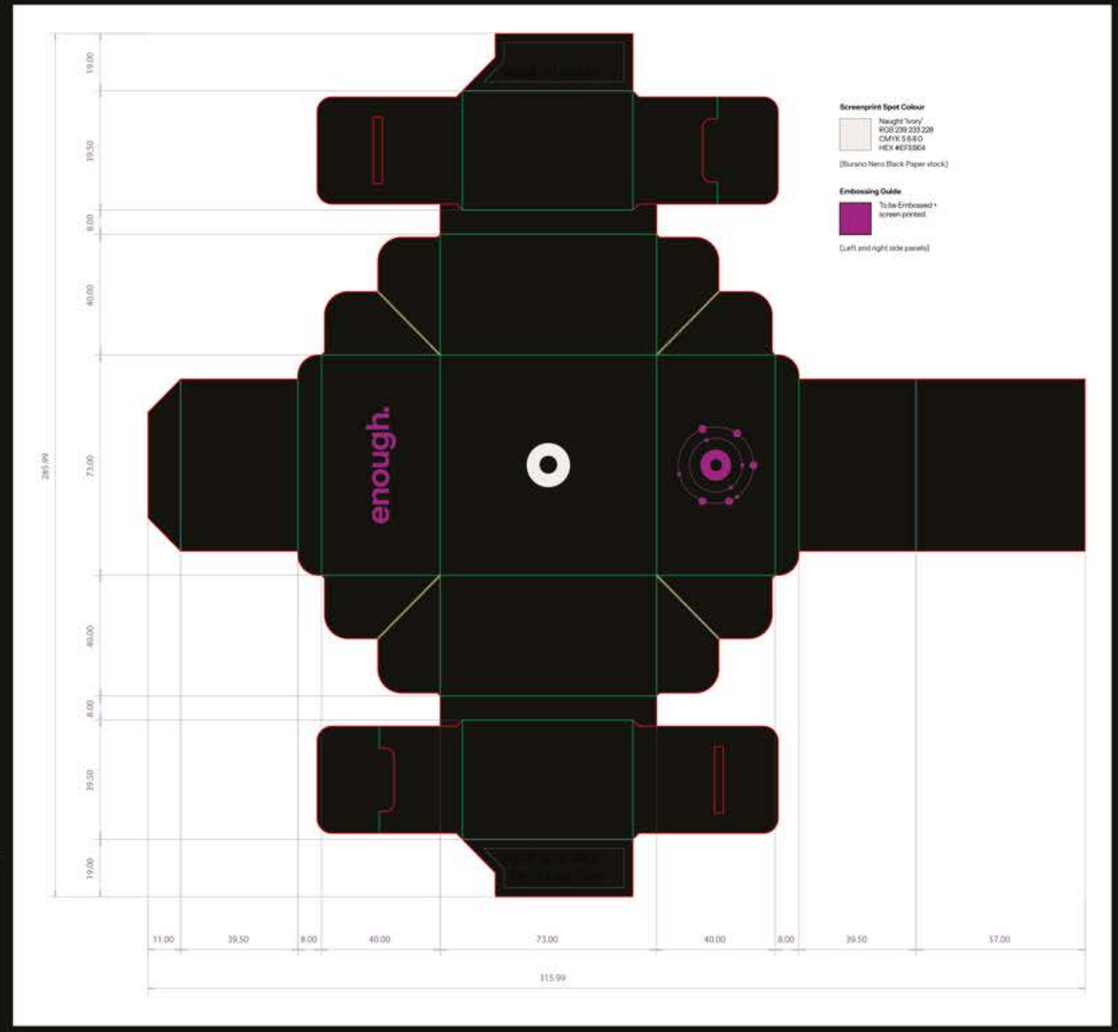
Natural subjects + location

Themes: Ethereal, surreal, isolated, mysterious, ritualistic and intimate.



Editing: Black + white adjacent, low saturation, high contrast.
Subject: Water, ocean, sand, rocks and surreal natural or minimalistic settings.


Screenprint Spot Colour
Naught 'Ivory'
RGB 239 233 228
CMYK 5 6 8 0
HEX #EFE9E4
[Burano Nero Black Paper stock]
Debossing Guide
To be debossed + screen printed.
INSIDE GLUE AREA
naught.
bathing block
110 g
made in new zealand
recyclable
naught.au
ingredients: Disodium Cocoyl Glutamate, Sodium Cocoyl Isethionate, Stearic Acid, Caprylic/Capric Triglyceride, Shea Butter, Kaolin, Cetearyl Alcohol, Cetyl Alcohol, Euphorbia Cerifera Cera, Betaine, Glyceryl Stearate SE, Hydrogenated Castor Oil, Caprylyl/Capryl Glucoside, Aqua.
2 PASS GLUE
136.50
30.50
75.50
30.50
18.00
75.50
43.00
75.50
42.50
254.50


Screenprint Spot Colour
Naught 'Ivory'
RGB 239 233 228
CMYK 5 6 8 0
HEX #EFE9E4
[Burano Nero Black Paper stock]
Embossing Guide
To be Embossed + screen printed.
[Left and right side panels]
enough.
285.99
19.00
39.50
8.00
40.00
73.00
40.00
8.00
39.50
19.00
11.00
39.50
8.00
40.00
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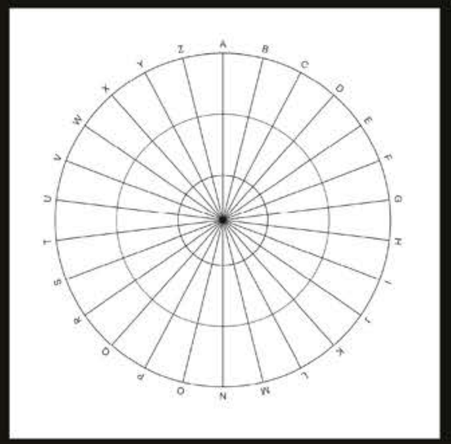
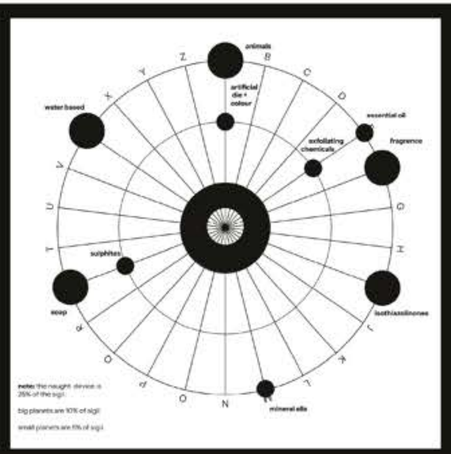
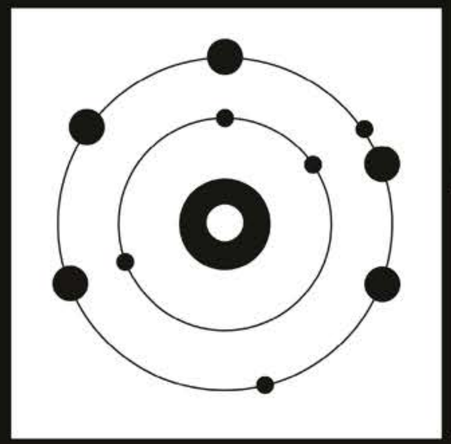
40.00
8.00
39.50
57.00
315.99




animals
artificial die + colour
water based
essential oil
exfoliating chemicals
fragrence
sulphites
soap
isothiazolinones
mineral oils
note: the naught device is 25% of the sig.i
big planets are 10% of sig.i
small planets are 5% of sig.i



naught.



naught.
bathing block



naught.
bathing block



Closed | Lid off | Block out | See underside | Replay

- zero soap
- zero fragrance
- amino acid lead cleansing system
- made in new zealand

Learn more about this product.

arriving 2027

let me know

your@email.com

Submit

naught.

contact. about. branding.

© 2026 naught. all rights reserved.

naught.
download our branding guidelines

logos, colours and type. everything you need to use naught.

download.



Closed | Lid off | Block out | See underside | Replay



Closed | Lid off | Block out | Flip back | Replay



Closed | Lid off | Block out | See underside | Replay

welcome to our axiom

click on each sphere to find our more.



no essential oils - Concentrated plant extracts such as lavender, tea tree and citrus. They scent a product, and they are a common cause of skin irritation and allergy.



no fragrance - A single word on an ingredient list that can stand in for dozens of scent compounds, none of them named.

every ingredient explained

cleanse. feel. structure. blend.

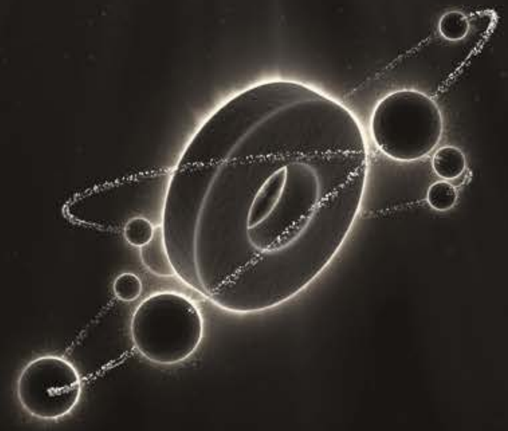
arriving 2027

let me know

your@email.com

Submit

Back



naught.

melbourne designed.
new zealand made.

contact.
someone@naught.au
melbourne, vic

about.
learn more

branding.
brandkit

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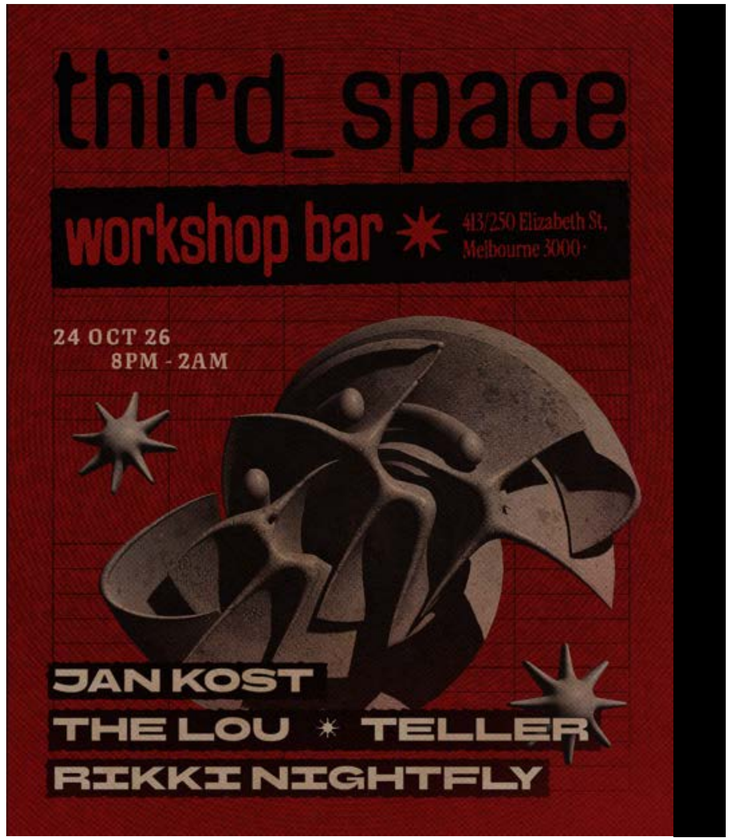
third_space

Brand Identity + Editorial Print

Developed the brand identity and visual kit for third_space, a Melbourne-based house music events organiser. Designed the promotional flyer for the company's inaugural event, establishing the visual direction for future event promotion.



3D SCULPTURE OF THE LOGO
'third_space'



FLYER OF FIRST EVENT
'third_space'



third_space

branding guidelines

Date: October, 2026
Author: Jessie Duke

logo symbolmark



logo lettermark

Primary identity
Typography: Agdasima [Bold]

third_space

Construction:
Threshold 136
Gaussian blur 18.00

logo lettermark

Secondary identity
Typography: Agdasima [Bold]

third_
spacē

Construction:
Threshold: 136
Gaussian blur: 18.00

typography

Primary identity
Agdasima

ABCDEFGHIJKLMN OPQRSTUVWXYZ	ABCDEFGHIJKLMN OPQRSTUVWXYZ	ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmn opqrstuvwxyz	abcdefghijklmn opqrstuvwxyz	abcdefghijklmn opqrstuvwxyz
[Bold]: Headers **Lettercasing:** Lowercase	**[Bold]:** Subheaders **Lettercasing:** Capitalise	**[Regular]:** Body **Lettercasing:** Capitalise

colour palette

The Trio



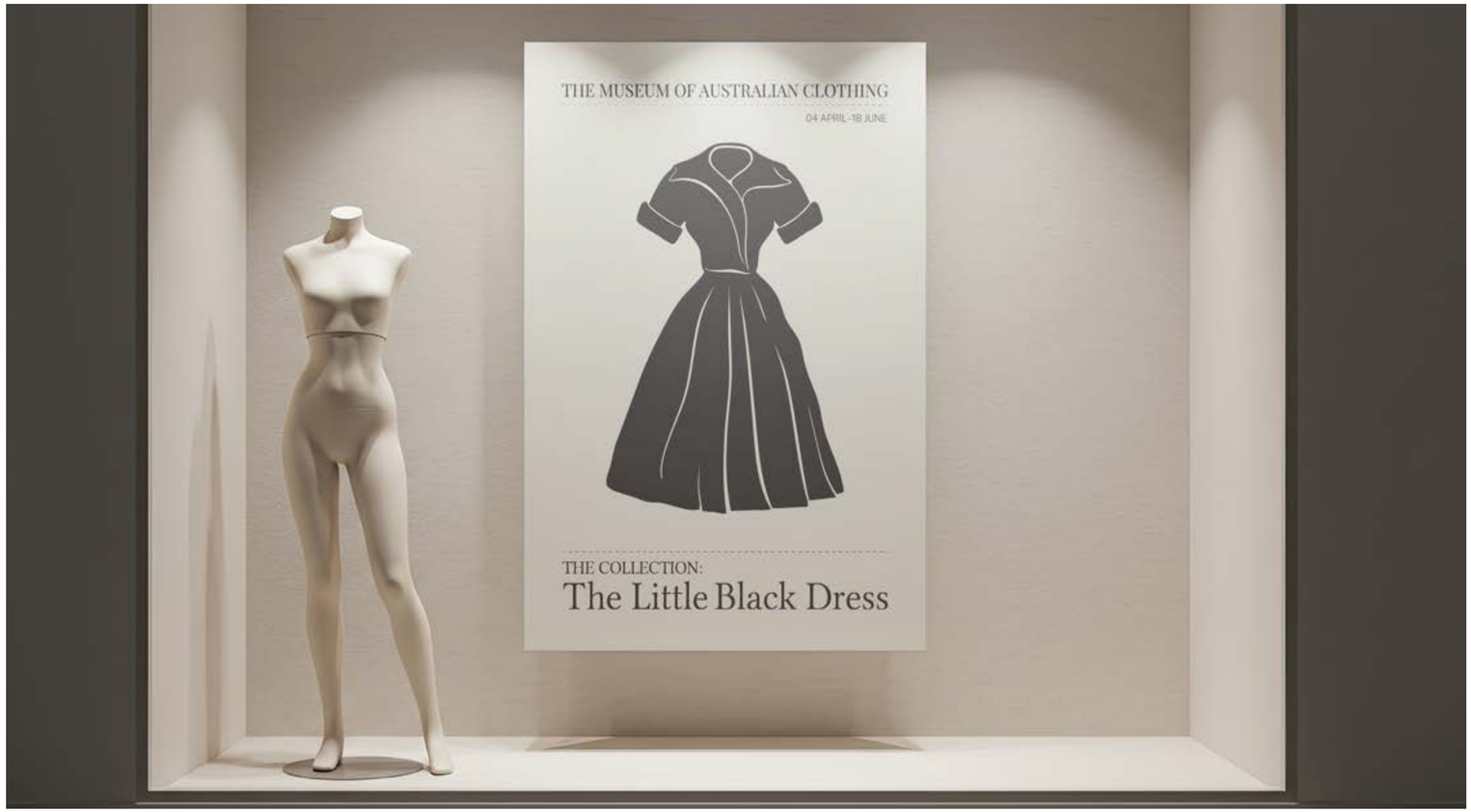
Blood #800000 | Night #000000 | Moon #EEEEEE

The Museum of Australian Clothing

Brand identity + Logo design

The Museum of Australian Clothing is a branding project developed for a forthcoming institution dedicated to preserving Australia's fashion history. With a collection of over 4,000 garments, the museum focuses on the clothing of working and middle-class women from early colonial settlement through to the present day.

The project included the creation of a complete visual identity, featuring a wordmark, lettermark, custom dress symbol, colour palette, typography system, and branding guidelines. The final branding kit also included a series of mockups demonstrating how the identity could be applied across signage, publications, merchandise, and promotional materials.



MOCKUP OF LOGO AND BANNER
'The Mueseum of Australian Clothing'

Branding Guidelines

Date: October, 2026
Author: Jessie Duke

Logo Lettermark

Primary identity

THE
MAC

Typography: Playfair Display [Regular]

Logo Wordmark

Secondary identity

THE MUSEUM OF
AUSTRALIAN
CLOTHING

Typography: Playfair Display [Regular]

Logo Symbolmark



Typography

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

abcdefghijklmn
opqrstuvwxyz

Libertinus Serif Display Regular
[Regular]: Headers
Lettercasing: Capitalise

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

abcdefghijklmn
opqrstuvwxyz

Public Sans
[ExtraLight]: Body
Lettercasing: Capitalise

Colour Palette

Primary identity

Dark Taupe
#393333

Parchment
#F2F0EC

Pick It Where It Grows

Editorial Print + Book Production

Pick It Where It Grows is a fully independent book project that I developed from start to finish; written, illustrated, photographed, and edited entirely by myself. The guide focuses on twenty spring plants found in London, featuring digital illustrations created in Procreate and Photoshop, alongside my cartographic mapped locations where they can be foraged. I also designed symbolic directories to help readers navigate the content.

The design process began with research into historic field guides, which I used as a foundation for the book's visual language. I combined these references with modern design sensibilities to ensure the guide felt authentic while remaining accessible for contemporary readers. A key consideration throughout was balancing aesthetics with function: establishing a clear typographic hierarchy, creating consistent grids, and carefully managing margins with binding and after-print implications kept in mind.

The result is a 200-page publication that demonstrates my ability to manage every stage of a project: from research and concept development through to illustration, photography, layout and print-ready production.





PHOTOGRAPHED PRINTED BOOK
'Pick it Where It Grows: A London Spring Forgaing Guide'

Rosemary *(Salvia rosmarinus)*

Family:

Lamiaceae

Season:

All Year

Rosemary is a fragrant evergreen shrub with needle-like leaves and a strong, pine-like aroma. Deeply rooted in Mediterranean tradition, it has long been associated with memory, protection, and domestic power, and is cherished in both medicine and cuisine (1).



Habitat & Conditions:

Native to the rocky limestone slopes of the Mediterranean, rosemary thrives in warm, dry climates and well-drained soils. In Britain, it is often grown in gardens and can become naturalised along old stone walls, especially in the southern parts of the country. It needs winter protection in colder regions but is widely planted in parks, herb beds, and urban planters (1).

Taste Profile:

The flavour of rosemary is sharp and aromatic, reminiscent of pine with camphor-like and slightly bitter undertones. It can also have a lemony or pungent note depending on the growing conditions.



Rosemary photographed at Geraldine Mary Harmsworth Park







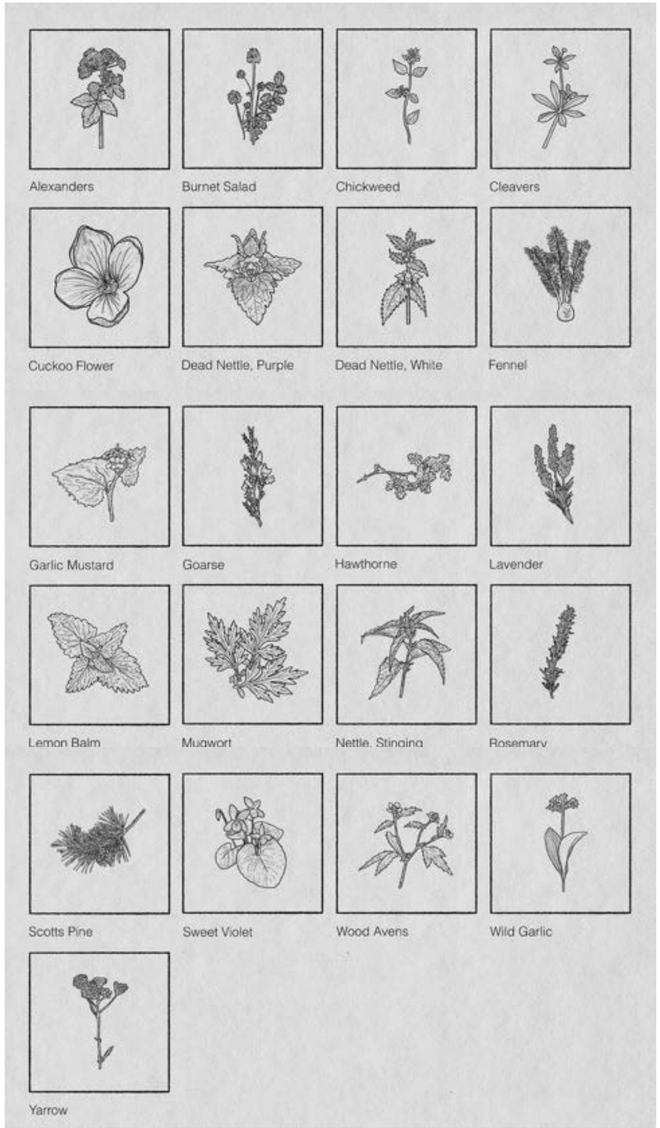


ILLUSTRATION SAMPLE
'Pick it Where It Grows: A London Spring Forgaing Guide'

very well maintained, and these spring plants prefer shaded, woodland edges — of which there are few in Greenwich. There is a patch near the deer sanctuary, but I mostly found the usual suspects: stinging nettle and cleavers. That said, I did find a healthy cluster of lemon balm growing wild behind the Royal Observatory. A rare sight in London. I took a handful home and now have it growing happily in a vase.

It's also worth mentioning **Tower Hamlets Cemetery Park.** Technically, foraging is not allowed there unless you have written permission. You can contact the team at contact@fothcp.org to request access. I was granted permission to forage wild garlic specifically, which the site has in generous supply thanks to its shaded woodland habitat.



Plant Symbols Directory

This page is a visual reference guide to the illustrated plant symbols used throughout the maps section. Each symbol corresponds to a species found in the parks I visited, accompanied by its name and a list of the locations where it was identified. The intention is to make map reading easier, especially if you're new to plant spotting.

	**Alexanders**	Geraldine Mary Harmsworth Park, Hampstead Heath.
	**Burnet, Salad**	Bartlett Park.
	**Chickweed**	Geraldine Mary Harmsworth Park, Hampstead Heath, and Victoria Park.
	**Cleavers**	All.
	**Cuckoo Flower**	Ackroyd Drive Park.
	**Dead Nettle, Purple**	Ackrord Drive Park, Bartlett Park, Hampstead Heath, Mile End Park, and Victoria Park.
	**Dead Nettle, White**	Ackrord Drive Park and Victoria Park.
	**Fennel**	Ackrord Drive Park.
	**Garlic Mustard**	Hampstead Heath, Mile End Park, and Victoria Park.







DOUBLE SPREAD: PLANT SYMBOL DIRECTORY + LONDON MAPS
'Pick it Where It Grows: A London Spring Forgaing Guide'

London Chronicle: East

Editorial + Screen Printing

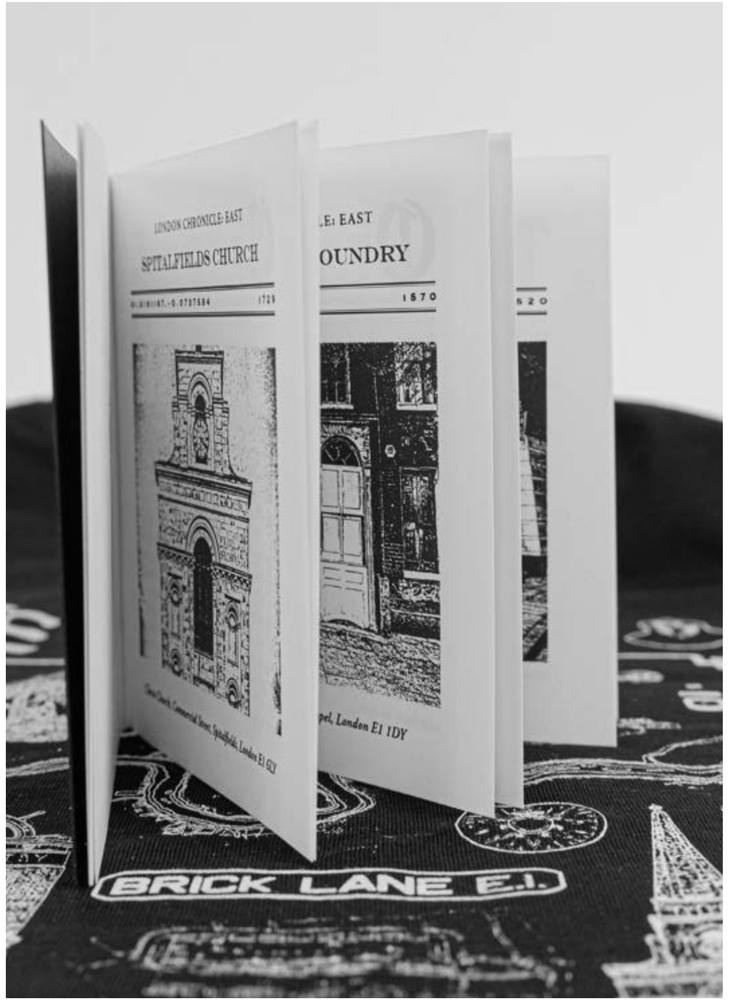
London Chronicle: East is a self-directed project that reinterprets East London's history through digital illustration, symbolism, and graphic design, focusing on six key cultural and historical sites. Informed by archival research and site visits, I distilled findings into a contemporary visual language that captured both the layered history and modern identity of the area, while aiming to make storytelling accessible to a younger audience.

The process combined research with experimentation in illustration, print, and apparel design. Symbolic motifs were developed into cohesive visuals applied across editorial and garment-based outcomes, testing how narratives can shift across mediums from zine culture to fashion.

The outcome was a printed zine and a series of hand-pulled screen-printed garments, produced under KUTNPASTE : a professional creative brand initiative I founded alongside my main practice. The project demonstrates skills in research led design, print production, and brand creation, with future editions and collections in development.



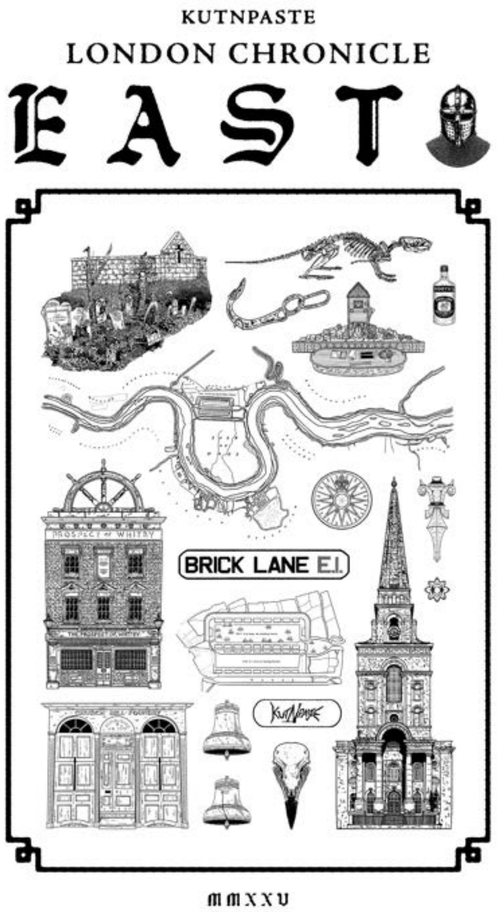
PHOTOGRAPHED ZINE AND GARMENTS
'London Chronicle: East'







PHOTOGRAPHED ZINE
'London Chronicle: East'



POSITIVE DESIGN FOR SCREEN PRINTING
'London Chronicle: East'





SCREEN PRINTED GARMENTS
'London Chronicle: East'

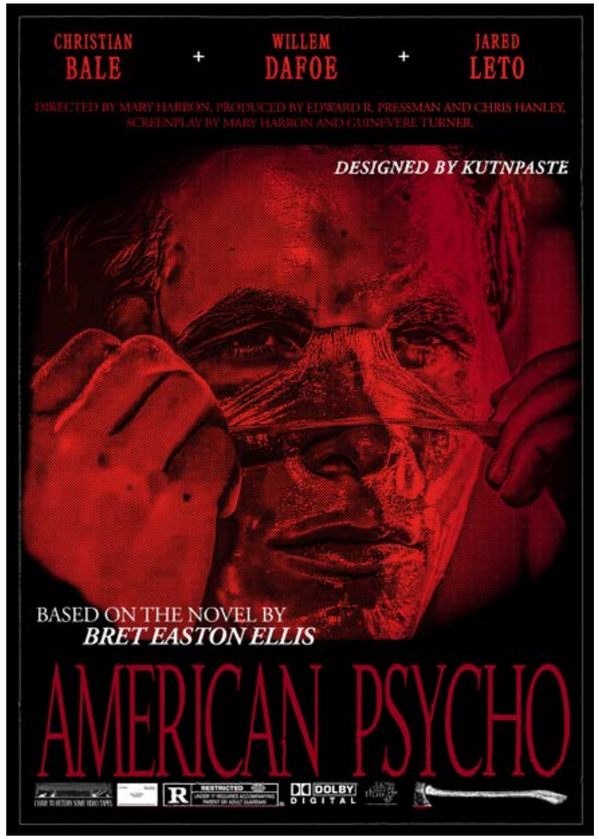
Film Video Posters

Editorial + Video Editing

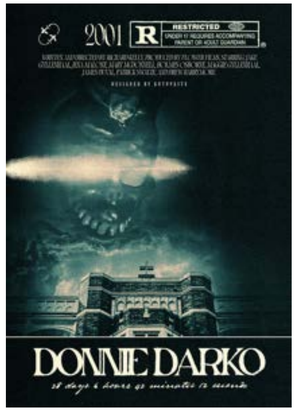
For this self-directed project, I created a series of video posters inspired by some of my favourite slasher films and TV series. My aim was to merge a vintage fan-poster aesthetic with moving image elements, producing a format that feels fresh, shareable, and suited to social media reels.

A key focus was distilling motifs into strong symbolic visuals: for example, in my Dexter Season 1 poster, I used eight donuts to represent the show's eight seasons and circled the first donut to highlight the season in focus. Colour was also used as a narrative device: yellow in The Shining to signal unease and danger, and red throughout other works to reflect themes of violence and blood.

The outcome of the project was twofold: fully animated video posters exported as MP4 files, created using Photoshop's timeline feature and edited in Premiere Pro, and high-resolution frames from the animations adapted into A1 printed posters. This demonstrates both my digital animation skills and my ability to translate moving imagery into static, large-format print design.









LINK TO WATCH
www.dukeillustration.com/film-video-posters

'AMERICAN PSYCHO', 'DEXTER SEASON ONE', 'DONNIE DARKO', AND 'THE SHINING'
'Film Video Posters'

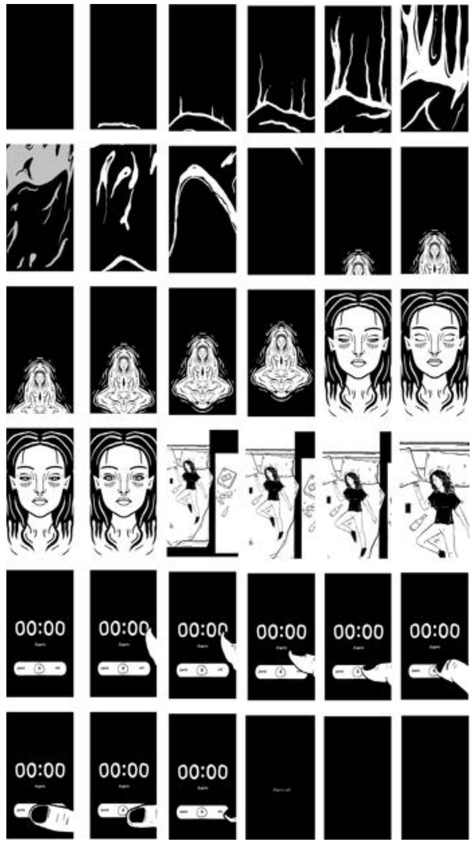
Transition

Animation

Transition is a self-directed animation exploring the shift from internal, dreamlike states to physical reality. The sequence follows a character meditating in an ethereal astral space, depicted in purples to convey a higher vibrational, introspective state. The animation then cuts to a physical, everyday environment with a contrasting orange palette, reflecting the earthy energy of reality and the disordered nature of the surrounding space.

The creative process involved illustrating the character and environments using Photoshop's keyframes, then animating the sequence in Adobe Animate. I experimented with timing, composition, and visual metaphor, using colour and motion to clearly convey the transition between ethereal and physical states.

The outcome is a short animated sequence that demonstrates my ability to translate abstract concepts into visually engaging motion. This project highlights skills in illustration, digital animation, sequential storytelling, colour theory, and conceptual design, showing how movement and visual design can combine to communicate both narrative and emotion.







LINK TO WATCH
www.dukeillustration.com/transition

STORY BOARD
'Transition'

COMPLETED FRAMES
'Transition'