



JESSIE DUKE

GRAPHIC DESIGN & ILLUSTRATION

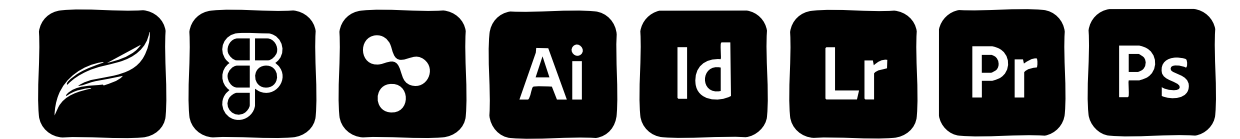
DUKEILLUSTRATION.COM

0481681818

PORTFOLIO



ABOUT



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

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.

ANIMATION

ILLUSTRATION

DATA VISUALISATION

EDITORIAL DESIGN

GRAPHIC DESIGN

LOGO DESIGN

PRINT PRODUCTION

VIDEO EDITING

WEB DESIGN

LOGO DESIGN

Ai Id Fr

Kind Swan Candles

Kind Swan Candles is a freelance branding project developed for an independent candle business looking to establish a calm, nature-inspired visual identity. The project involved creating a complete Business Visual Identity, including a primary logo, secondary logo variations, colour palette, typography selection, and a comprehensive branding guidelines document to ensure consistency across future applications.

Throughout the process I explored emblem-based logo structures, experimented with serif and sans-serif type pairings, and developed a curated colour palette that reflects the brand's natural and handcrafted ethos. The final outcome was a complete branding kit document, presenting the logo system, typography hierarchy, colour palettes, and mockups demonstrating how the identity could be applied across packaging and promotional materials.

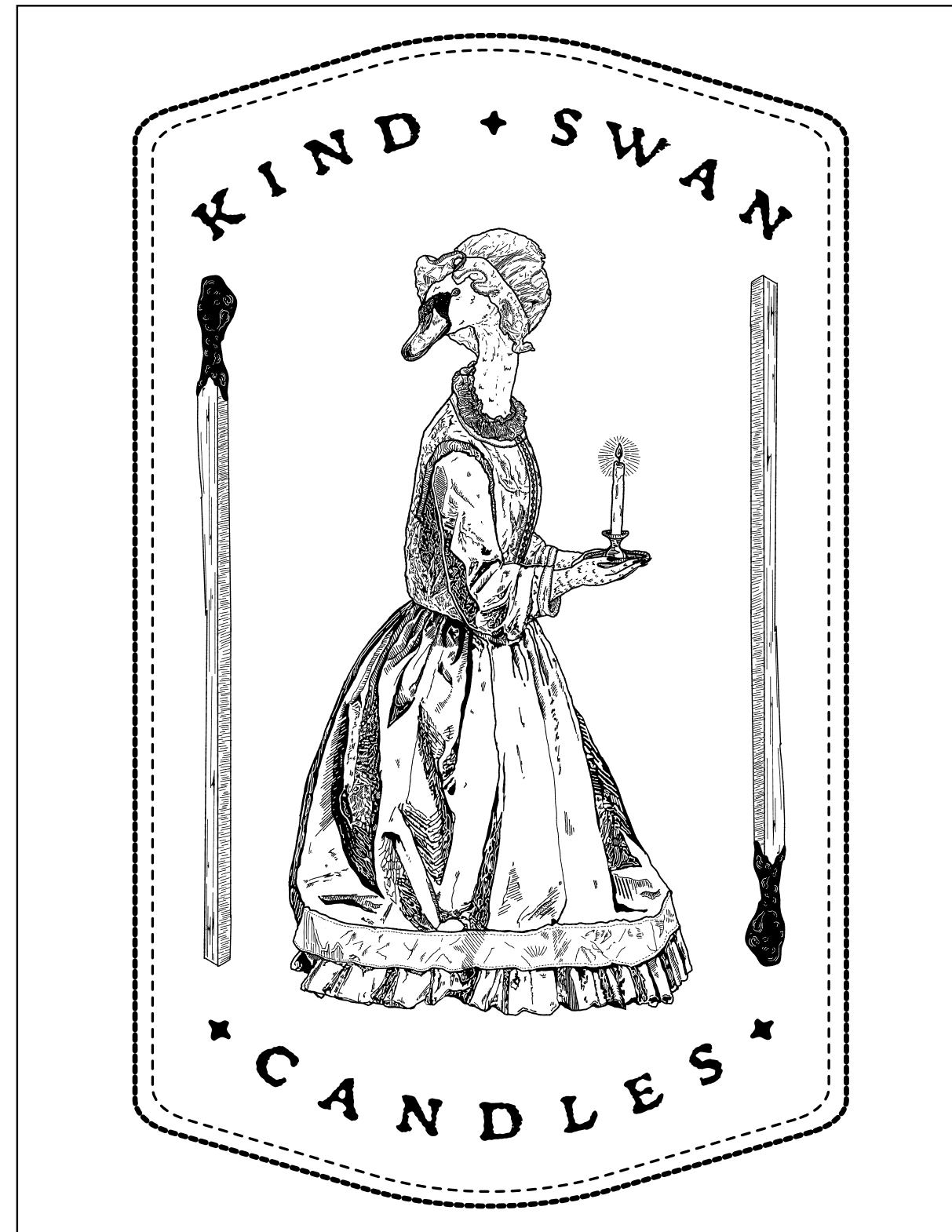
This project highlights my ability to work collaboratively with freelance clients, translating their ideas and values into a cohesive and scalable visual identity.



MOCKUP OF LOGO AND PACKAGING SAMPLE
'Kind Swan Candle'

Primary Logo

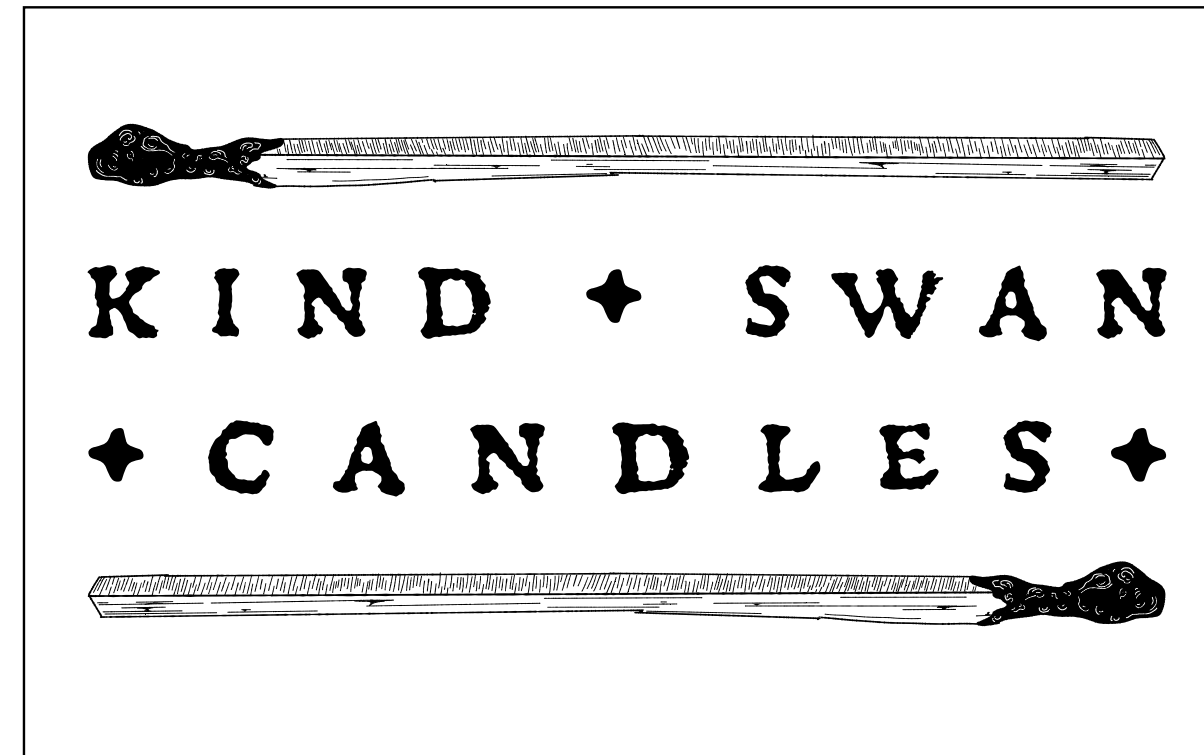
Fully detailed and actualised logo for primary usage: primary branding, product packaging, social media.



2

Secondary Logo

Simplified monographic logo for secondary usage: stamps, stickers, small print



3



DOUBLE SPREAD: PRIMARY + SECONDARY LOGOS
'Kind Swan Candle: Branding Kit'

Final Font Selection

Text used in the logo, packaging and for any other design and marketing guidelines

Signature / Logo Typeface

The main font that defines the brand's personality. Used for the logo, headings, and key brand moments.

Gryphius MVB SC

Kind Swan Candles / KIND SWAN CANDLES

Lowercase
abcdefghijklmnopqrstuvwxyz

Uppercase
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Numerals and Symbols
0 1 2 3 4 5 6 7 8 9 . , : ; ! ? & @ # % () [] { } + - = / *

Primary / Header Typeface

The supporting font used for body text and product descriptions. Chosen for readability and accessibility.

Chainprinter

KIND SWAN CANDLES / KIND SWAN CANDLES

Lowercase
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Uppercase
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Numerals and Symbols
0 1 2 3 4 5 6 7 8 9 . , : ; ! ? & @ # % () [] { } + - = / *



Secondary / Body Typeface

A highlight font used sparingly for labels, call-outs, or emphasis. Adds personality without overpowering the brand.

BD Jupiter

Kind Swan Candles / KIND SWAN CANDLES

Lowercase
abcdefghijklmnopqrstuvwxyz

Uppercase
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Numerals and Symbols
0 1 2 3 4 5 6 7 8 9 . , : ; ! ? & @ # % () [] { } + - = / *

Accent / Decorative Typeface Suggestions

A highlight font used sparingly for labels, call-outs, or emphasis. Adds personality without overpowering the brand.

Old Man Eloquent

Kind Swan Candles / KIND SWAN CANDLES

Lowercase
abcdefghijklmnopqrstuvwxyz

Uppercase
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Numerals and Symbols
0 1 2 3 4 5 6 7 8 9 . , : ; ! ? & @ # % () [] { } + - = / *

Colour Palette

Text used in the logo, packaging and for any other design and marketing guidelines

Logo Selected

The supporting colours used in the finalised logo

Classic Black
#000000

Off White
#F2EFEB

Recommended For Future Colour Palettes

Suggested colour usage for future products and packaging

Chocolate Plum
#59403D

Dim Grey
#6E7367

Rosy Granite
#7D7982

Khaki Beige
#C7B3A4

Sandstorm
#C7B3A4

Grey Olive
#998F79

Charcoal Blue
#384C5B

Camel
#B88659

DOUBLE SPREAD: FONT SELECTION

'Kind Swan Candle: Branding Kit'

BOOK DESIGN



Pick It Where It Grows

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 intuitively.

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 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 Foraging Guide'



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

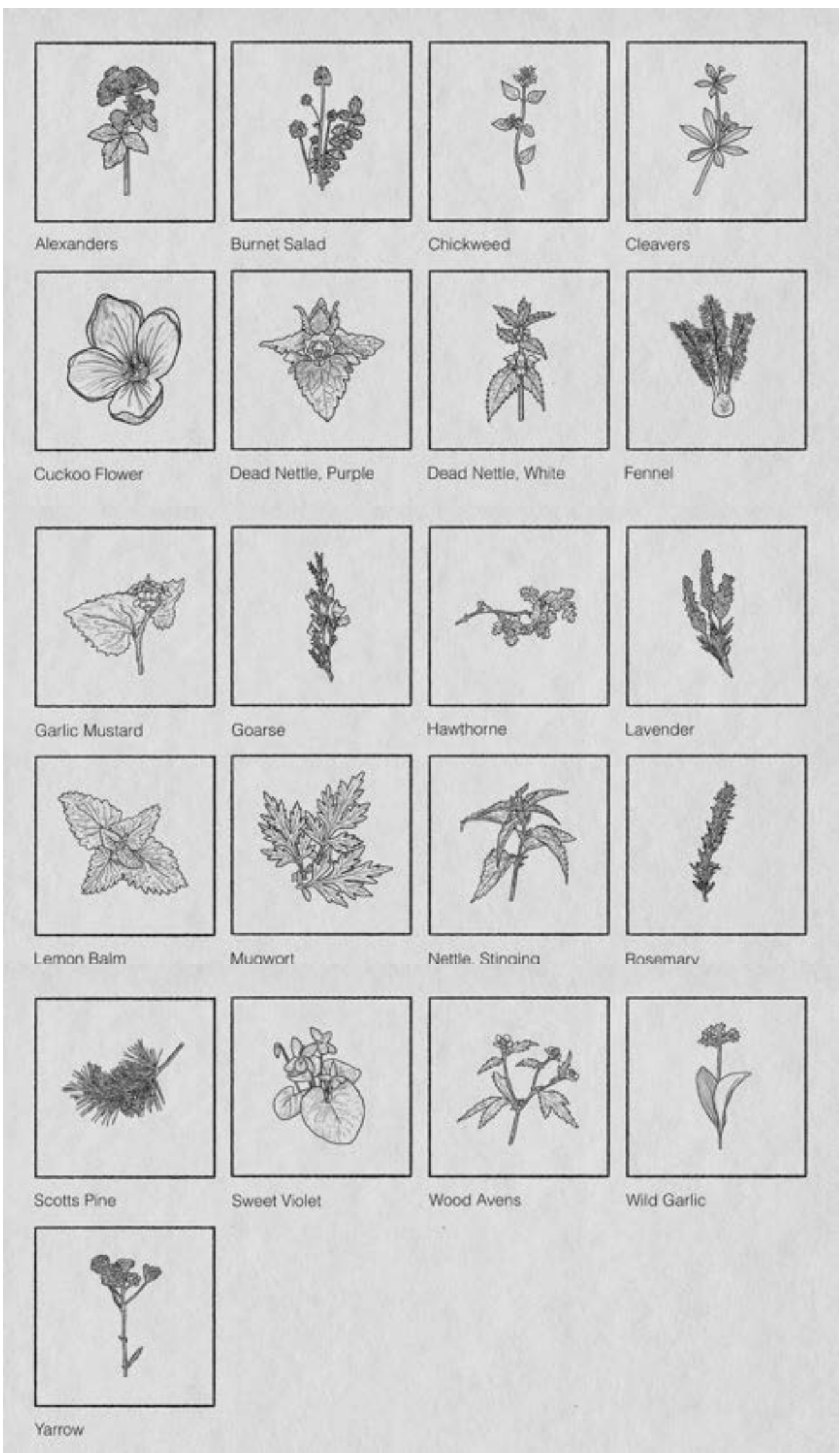


ILLUSTRATION SAMPLE
'Pick it Where It Grows: A London Spring Foraging Guide'

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.

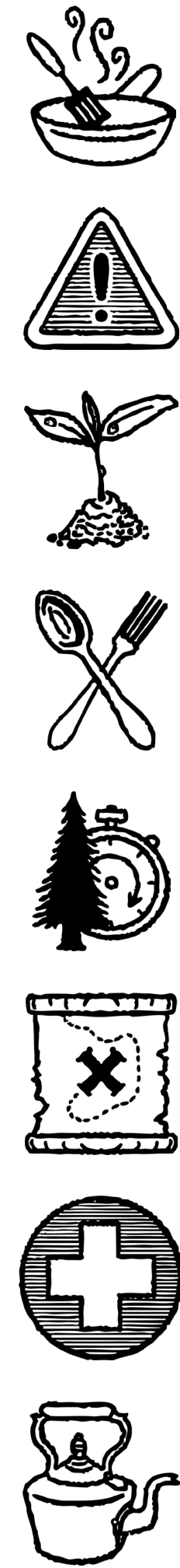
It's also worth mentioning **Tower Hamlets Cemetery Park**. Technically, foraging is not allowed there unless you have written permission. You can contact the team at contact@fothep.org to request access. I was granted permission to forage wild garlic specifically, which the site has in generous supply 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	Ackroyd Drive Park, Bartlett Park, Hampstead Heath, Mile End Park, and Victoria Park.
	Dead Nettle, White	Ackroyd Drive Park and Victoria Park.
	Fennel	Ackroyd Drive Park.
	Garlic Mustard	Hampstead Heath, Mile End Park, and Victoria Park.



DOUBLE SPREAD: PLANT SYMBOL DIRECTORY
 'Pick it Where It Grows: A London Spring Foraging Guide'

DOUBLE SPREAD: PARK MAPS
 'Pick it Where It Grows: A London Spring Foraging Guide'

EDITORIAL DESIGN

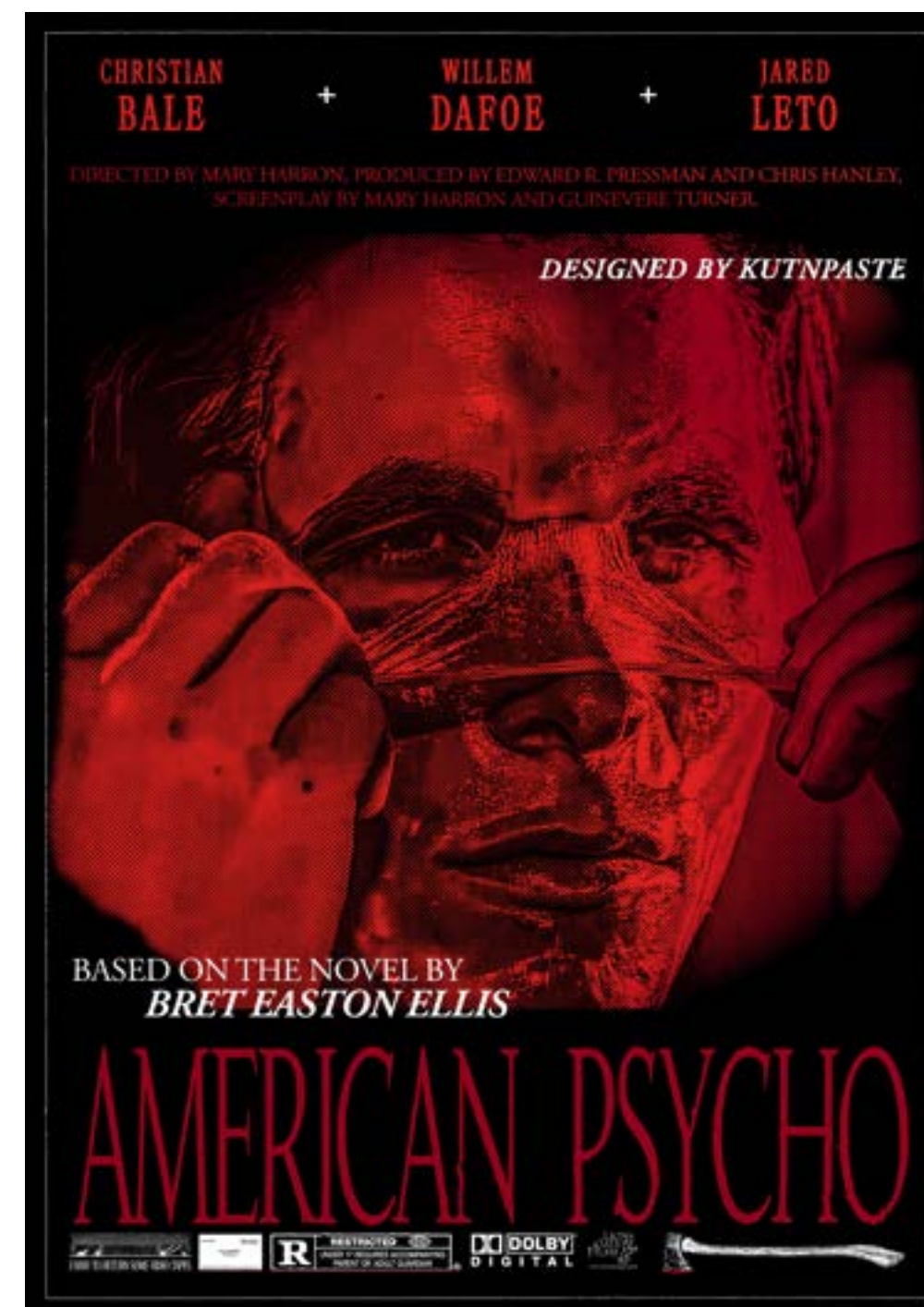


FILM VIDEO POSTERS

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', AND 'THE SHINING'
'Film Video Posters'

ZINES

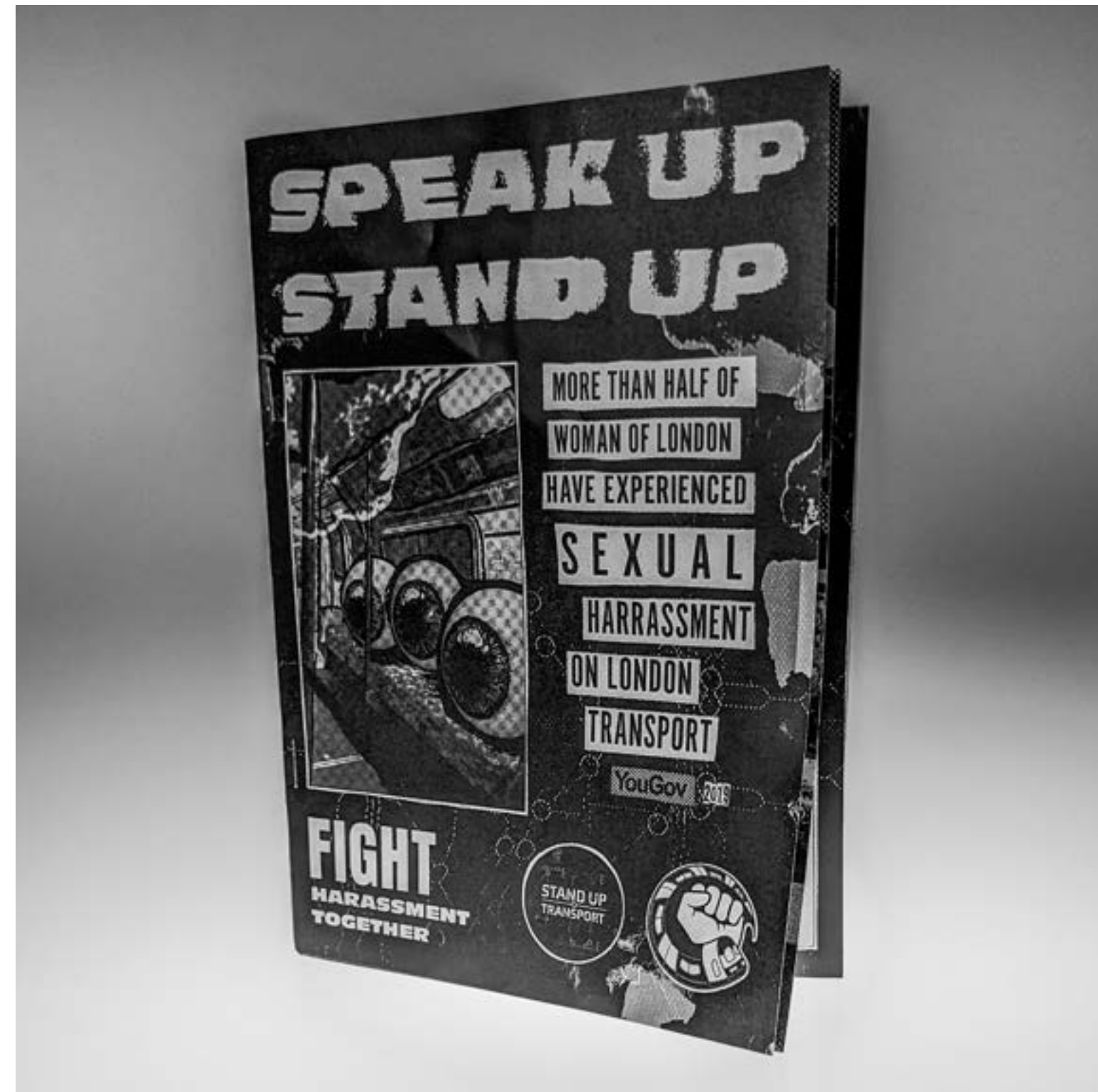


SPEAK UP STAND UP

This was a self-directed social advocacy campaign aimed at addressing sexual harassment and homophobia on public transport, particularly the Tube in London. The project focused on creating a visual identity that could clearly communicate the cause while engaging a broad audience.

The creative process drew inspiration from the DIY ethos of the 1980s punk and Riot Grrrl movements. I developed the campaign's branding from the ground up, designing logos, typography, and visual motifs that could translate across multiple formats. Using InDesign for the layout and Photoshop to texturize and digitally render the aesthetic required in addition to digital illustrations painted in the software. This approach allowed me to experiment with how design can convey activism, energy, and accessibility simultaneously.

The outcomes included a logo, poster, badge, and an 8-page zine, all designed to be informative and visually engaging. The project demonstrates my ability to translate a social cause into a cohesive visual language, balancing clarity, creativity, and impact across multiple media.



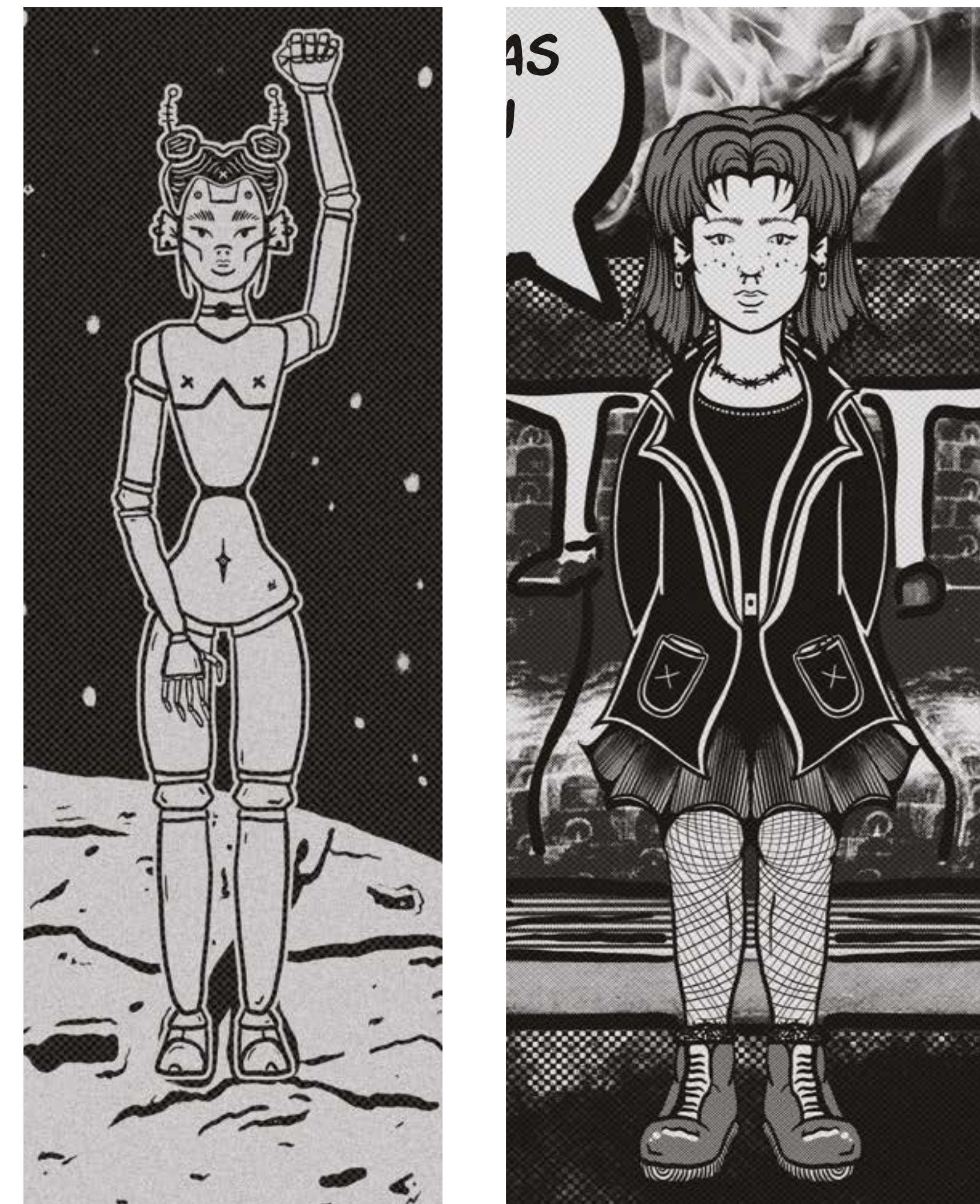
ZINE
'Speak Up Stand Up'



POSTER
'Speak Up Stand Up'

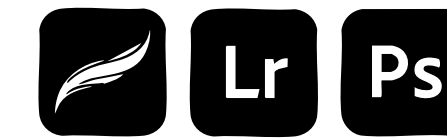


8 PAGE SPREAD
'Speak Up Stand Up'



CHARACTER DESIGN
'Speak Up Stand Up'

ILLUSTRATIVE RESEARCH



Southern Chronicle

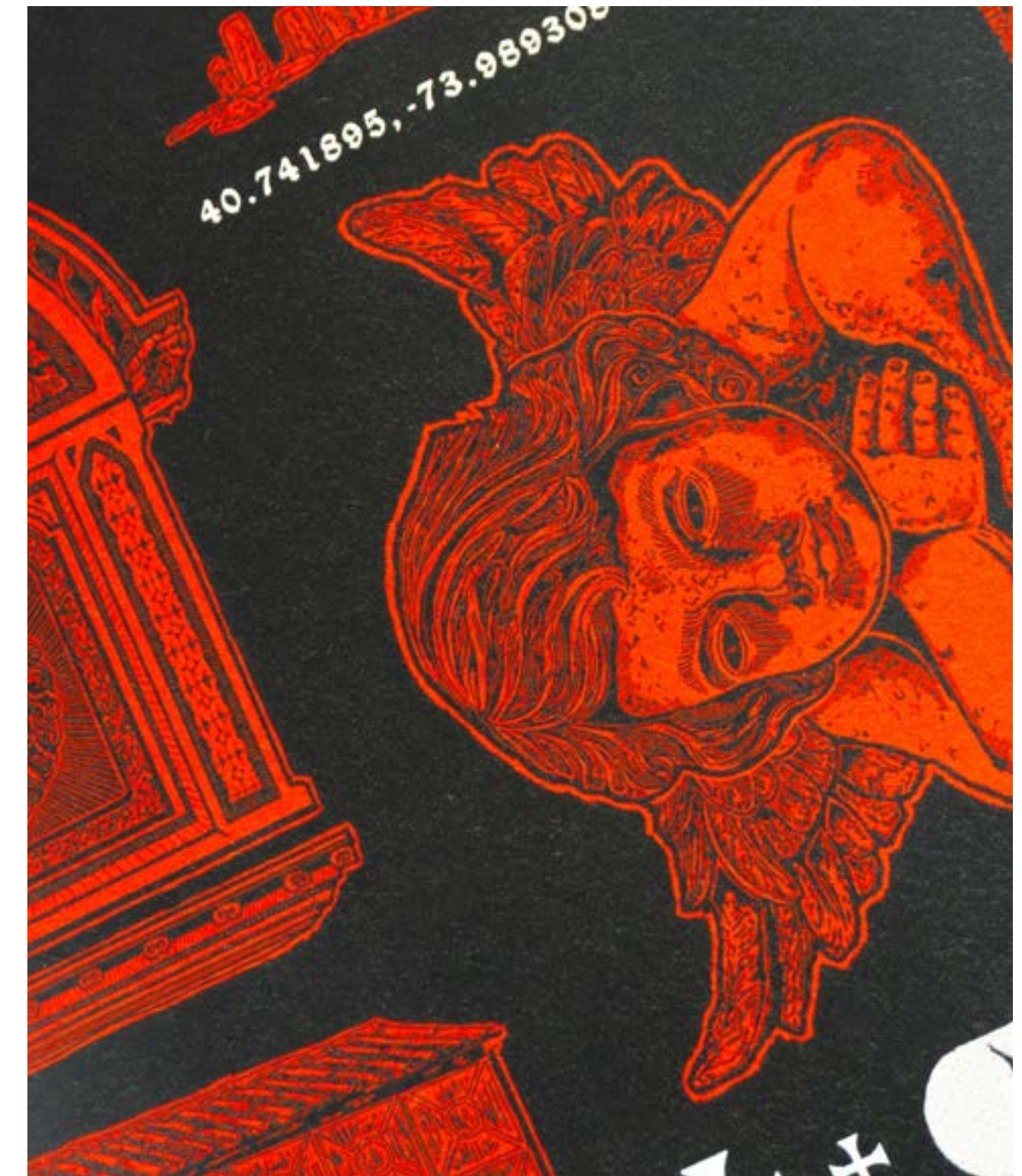
Southern Chronicle was my first self-directed project where I began experimenting with place-based illustration and storytelling. I focused on Romsey, Bristol, and Salisbury, documenting architectural and cultural details through photography and then translating them into digital illustrations. The work came together as a flash sheet-style composition, presenting the cities' landmarks as a set of symbolic visuals.

The process was simple but formative: I taught myself how to combine observational research with illustration to create accessible, graphic representations of place. By reducing complex scenes into stylised motifs, I explored how identity and history could be communicated through concise visuals.

The final outcome was a poster series that functioned as both documentation and interpretation, setting the foundation for later projects like London Chronicle: East. Where Southern Chronicle focused on visual research and posters, London Chronicle expanded into zine writing, apparel design, and a broader exploration of how narratives can live across multiple mediums.



PHOTOGRAPHED PRINT
'Southern Chronicle: Romsey'

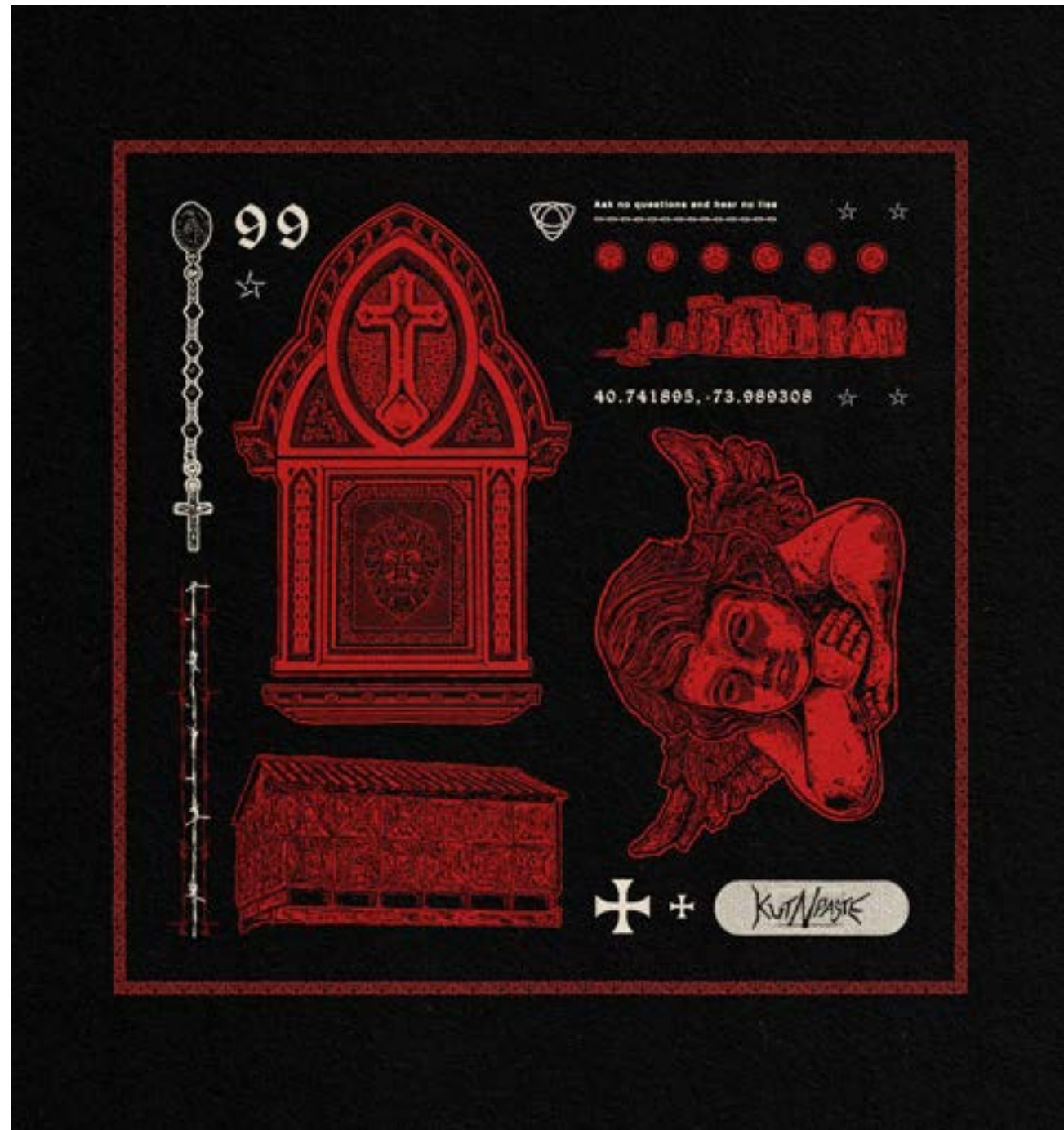


PHOTOGRAPHED PRINT
'Southern Chronicle: Salisbury'

 **LINK TO STORE**
www.kutnpaste.co.uk



ILLUSTRATION SAMPLE
'London Chronicle: East'



SALISBURY
'Southern Chronicle'



BRISTOL
'Southern Chronicle'



ROMSEY
'Southern Chronicle'

London Chronicle: East

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.

LINK TO STORE
www.kutnpaste.co.uk



PHOTOGRAPHED ZINE AND GARMENTS
'London Chronicle: East'

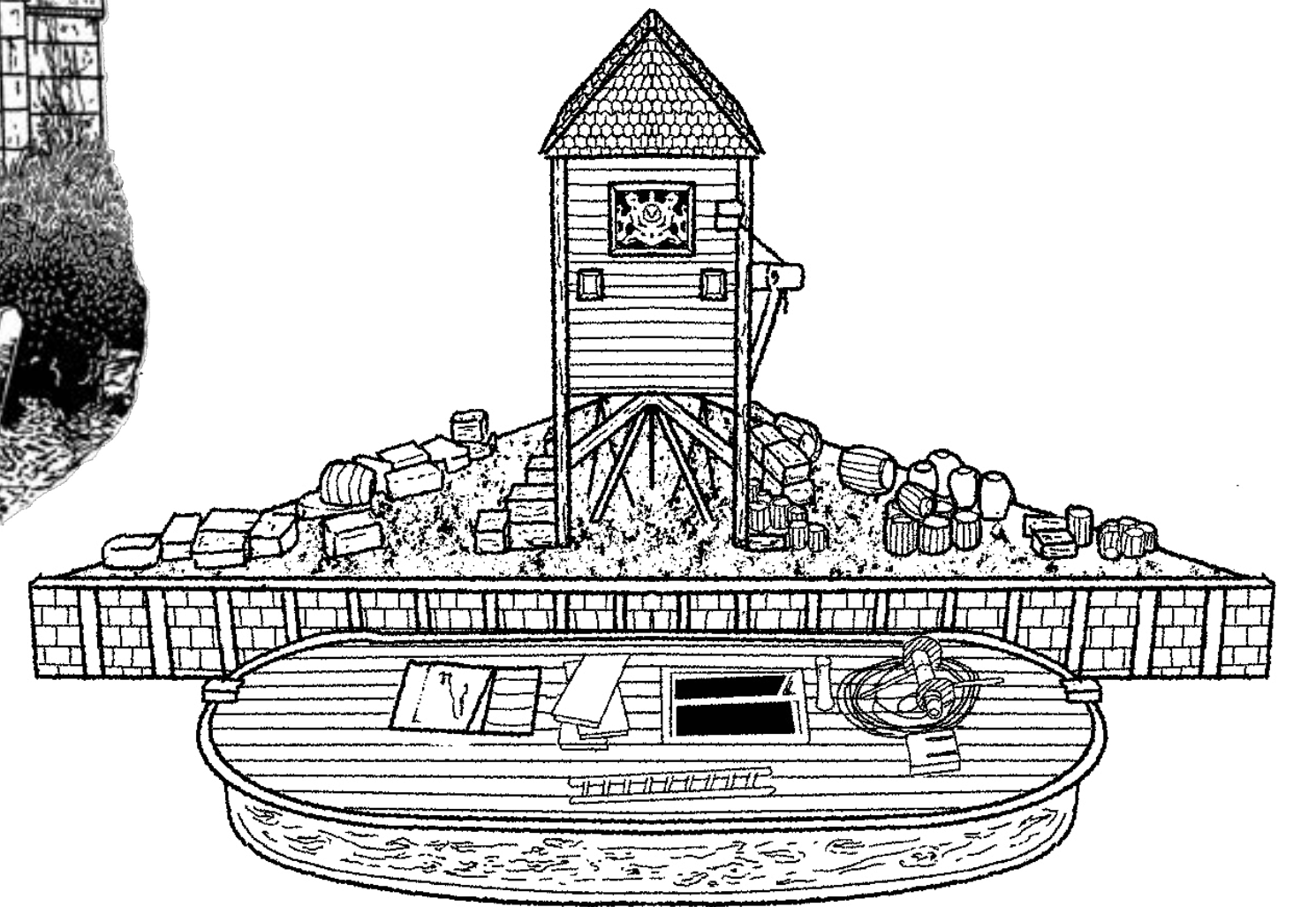
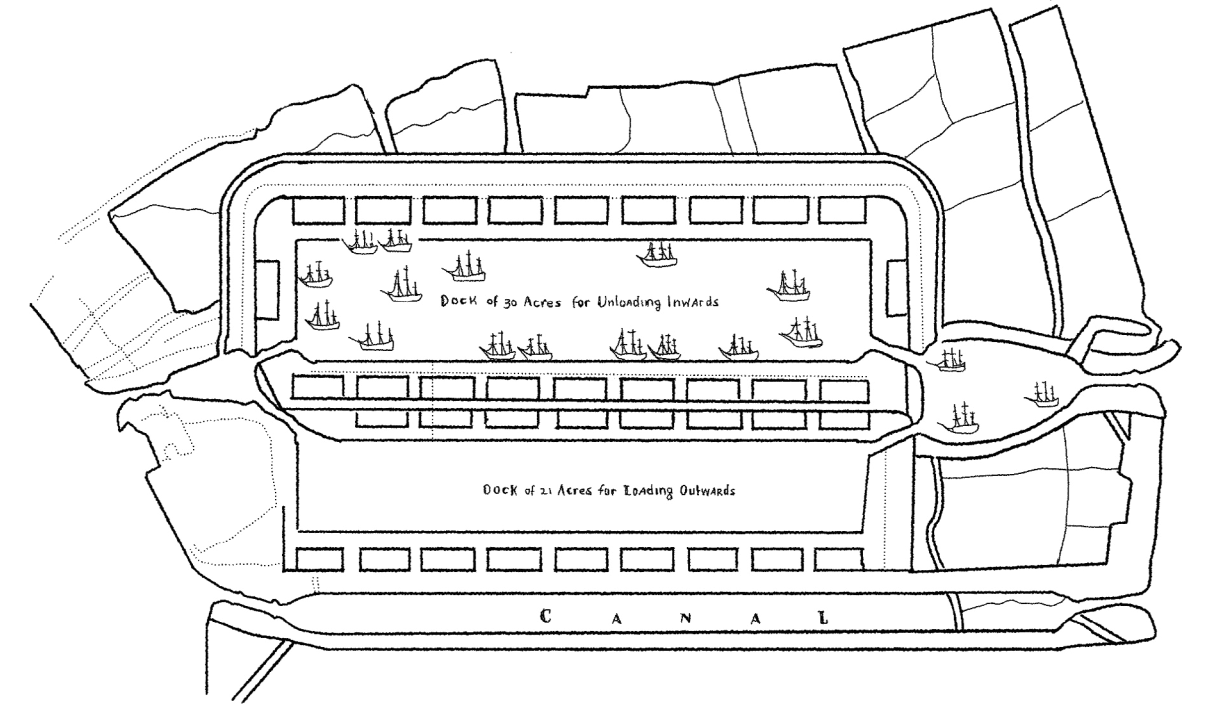
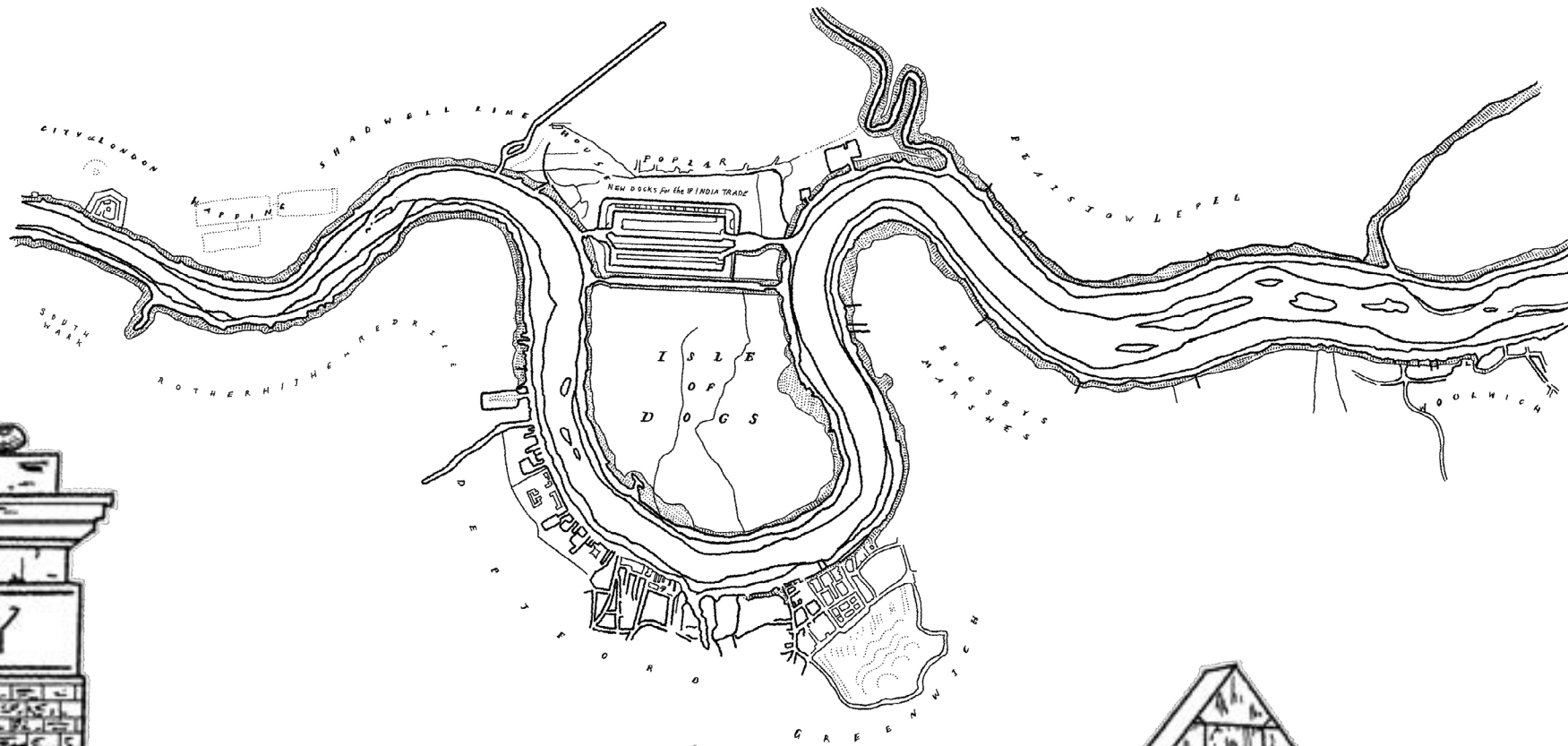
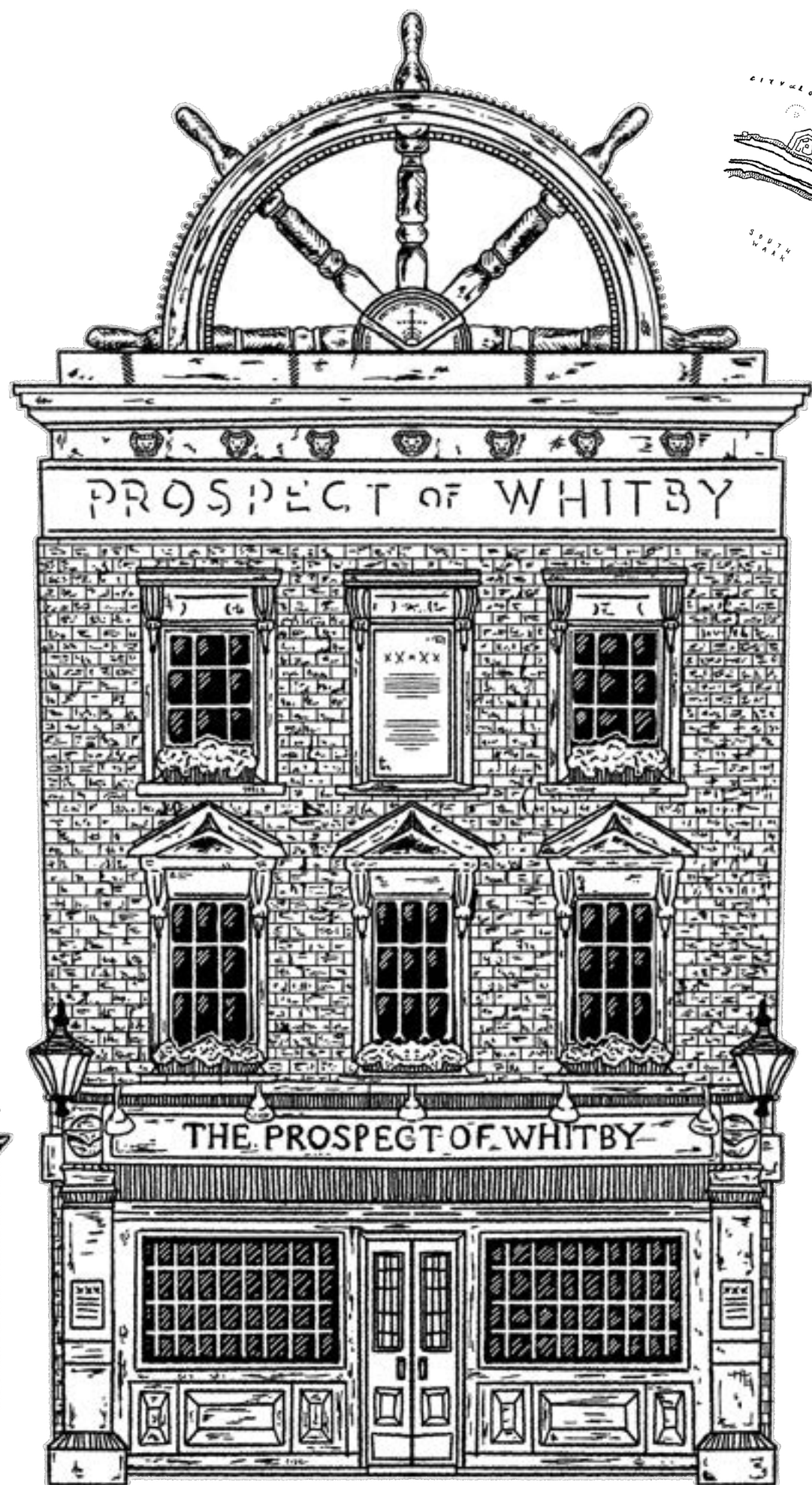
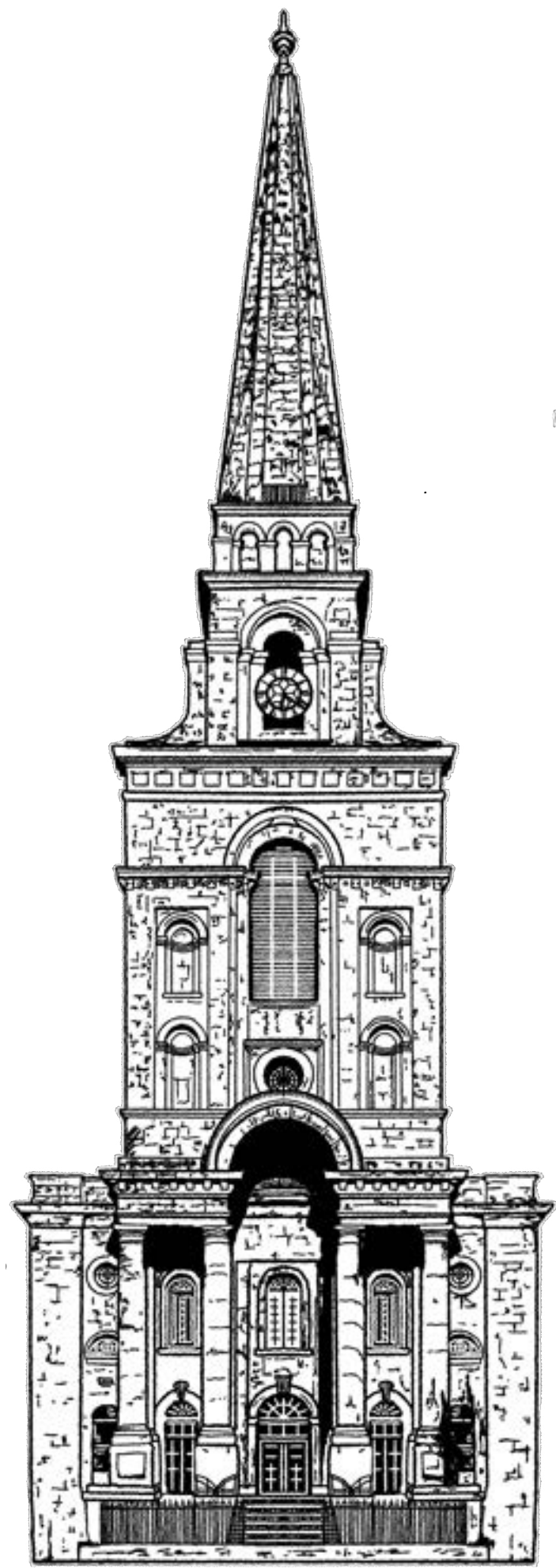
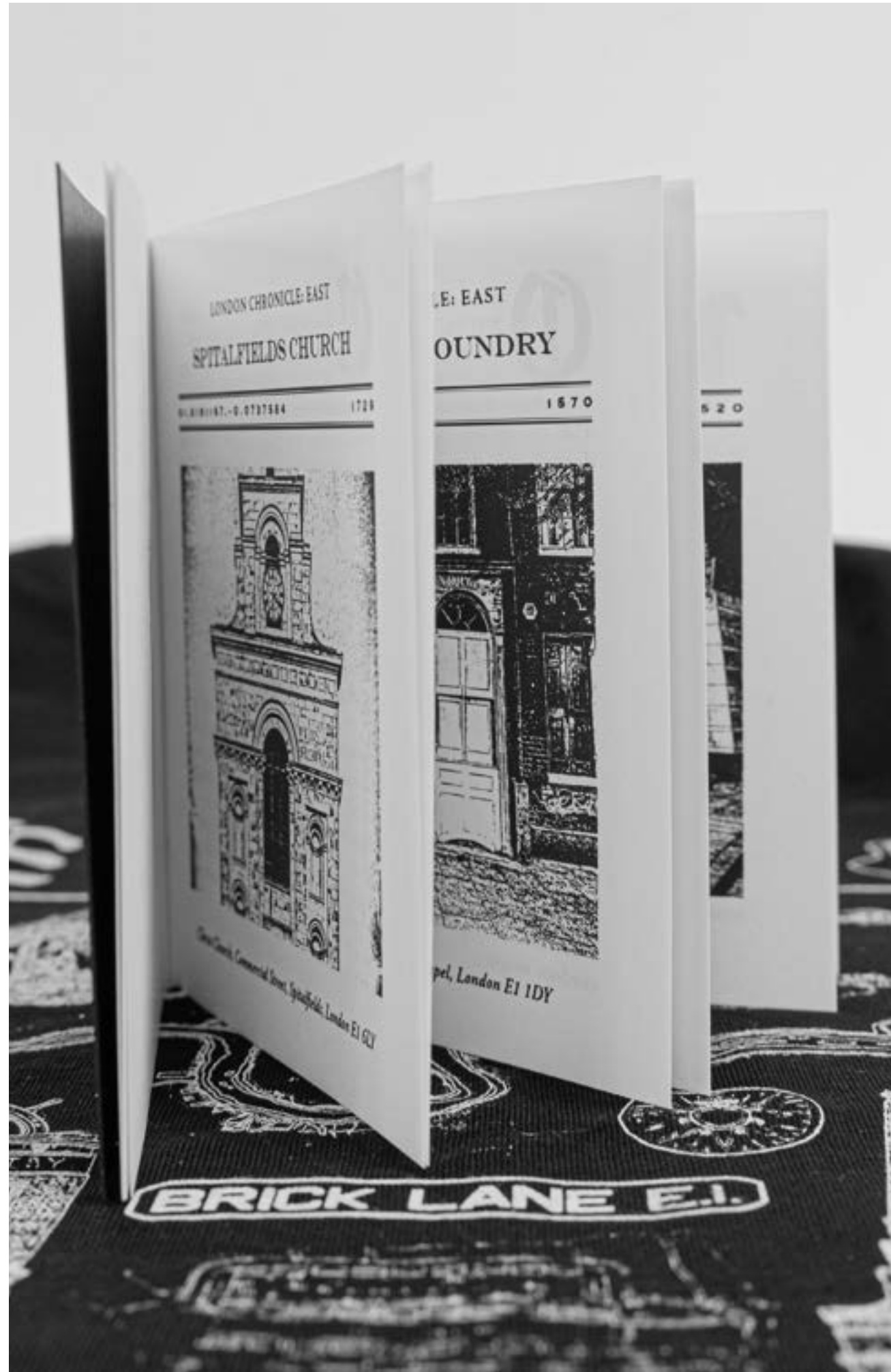
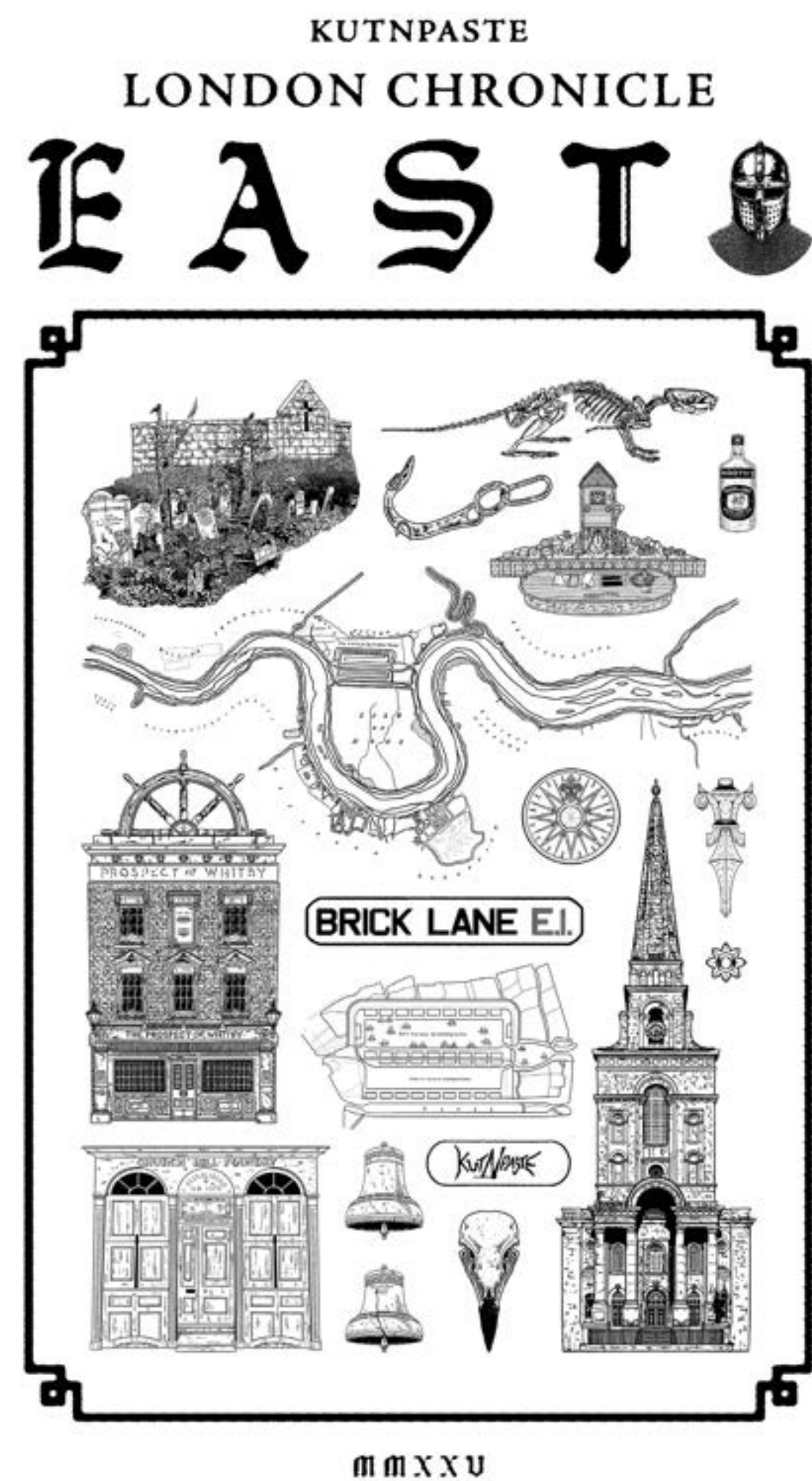


ILLUSTRATION SAMPLE
'London Chronicle: East'



PHOTOGRAPHED ZINE
'London Chronicle: East'



POSITIVE DESIGN FOR SCREEN PRINTING
'London Chronicle: East'



SCREEN PRINTED GARMENTS
'London Chronicle: East'



ANIMATION



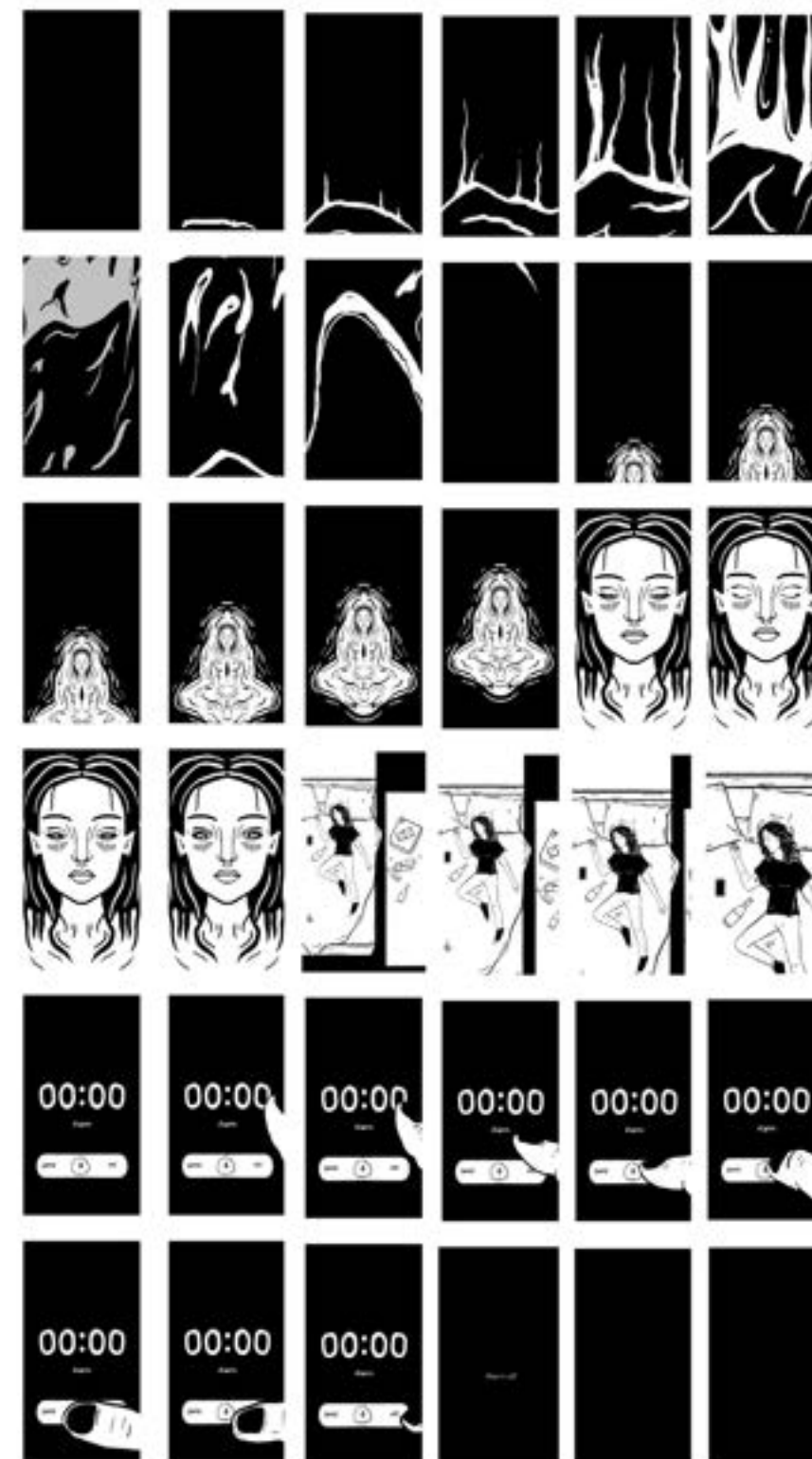
TRANSITION

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.

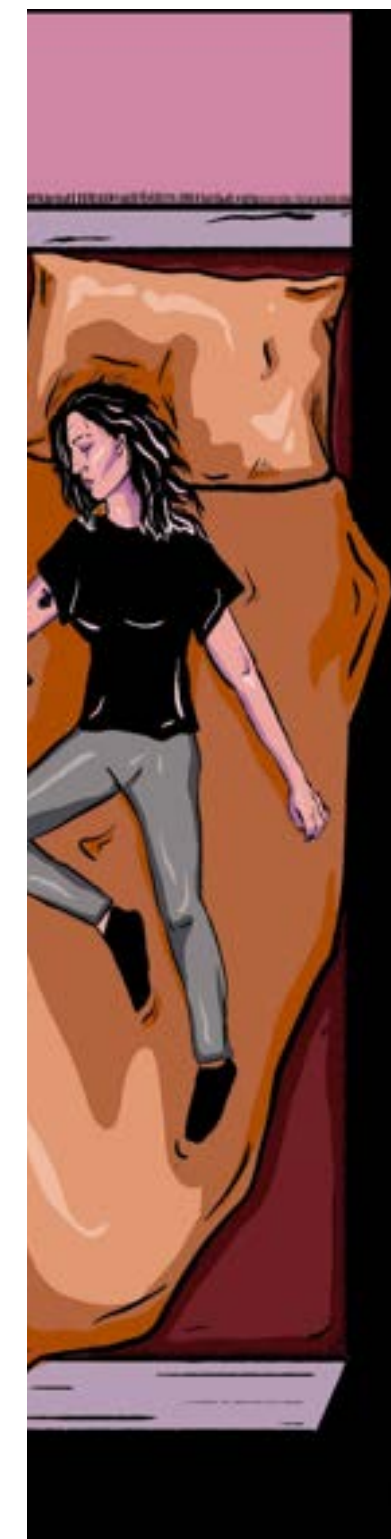
The creative process involved illustrating the character and environments using Photoshop's keyframes, then animating the sequence in Adobe Animate. I experimented with timing, composition, and visual metaphor, using colour and motion to clearly convey the transition between ethereal and physical states.

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

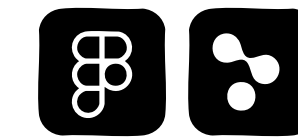


STORY BOARD
'Transition'



COMPLETED FRAMES
'Transition'

WEB DESIGN & DATA VISUALS

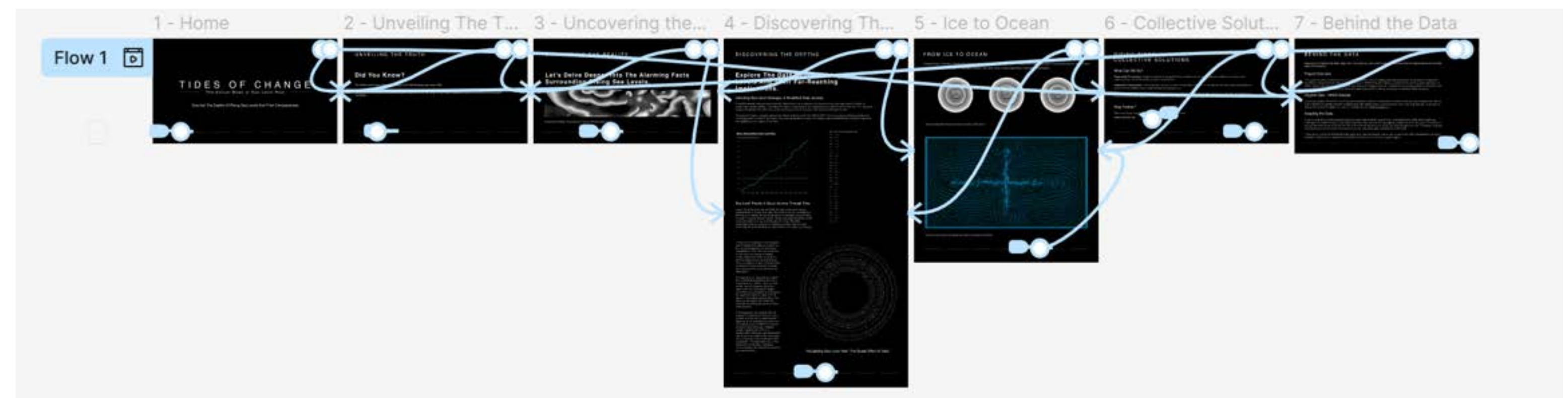
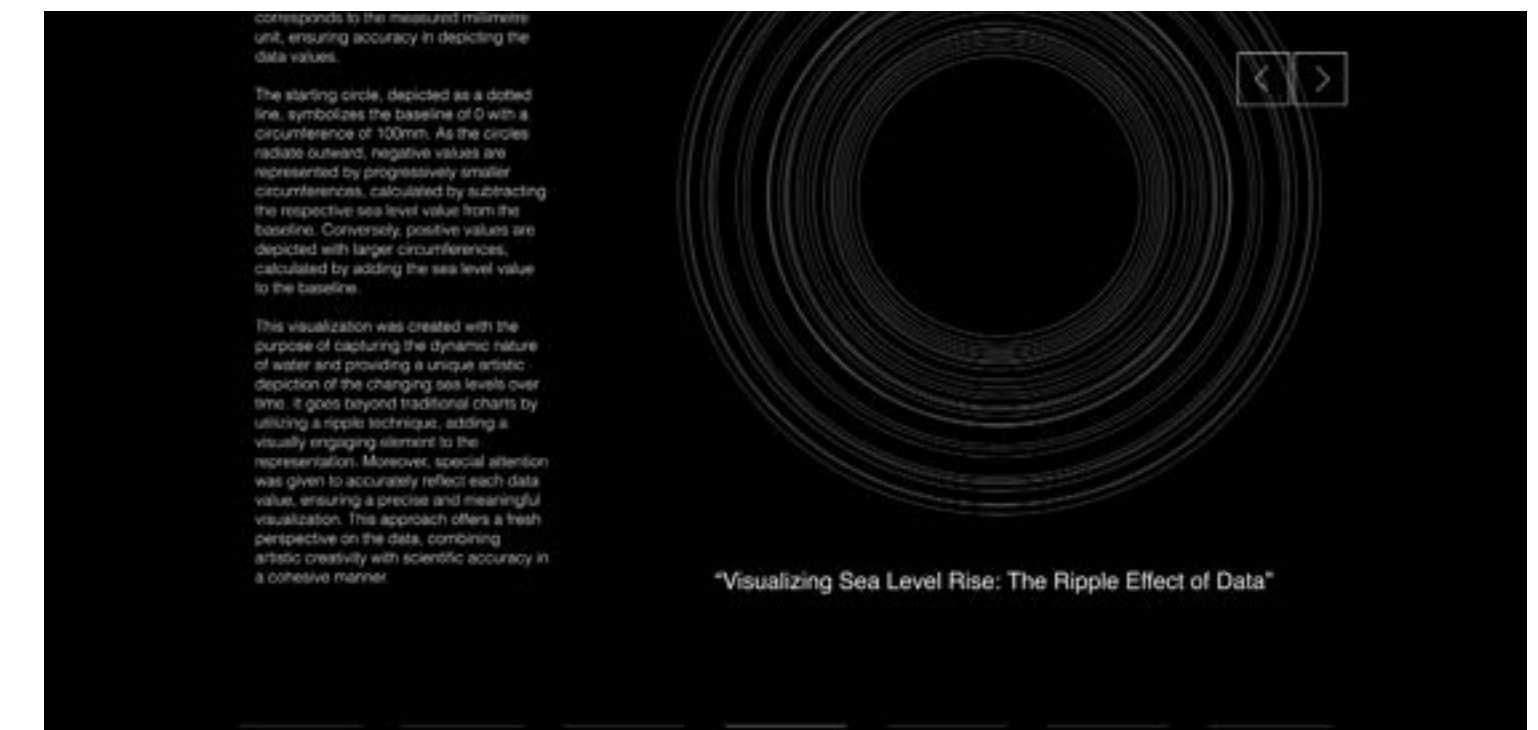


TIDES OF CHANGE

This project reimagines environmental data on rising sea levels, transforming raw datasets into a series of interactive and animated visual experiences. My aim was to explore how data can be communicated beyond static charts, making urgent environmental issues more accessible and engaging for a broad audience.

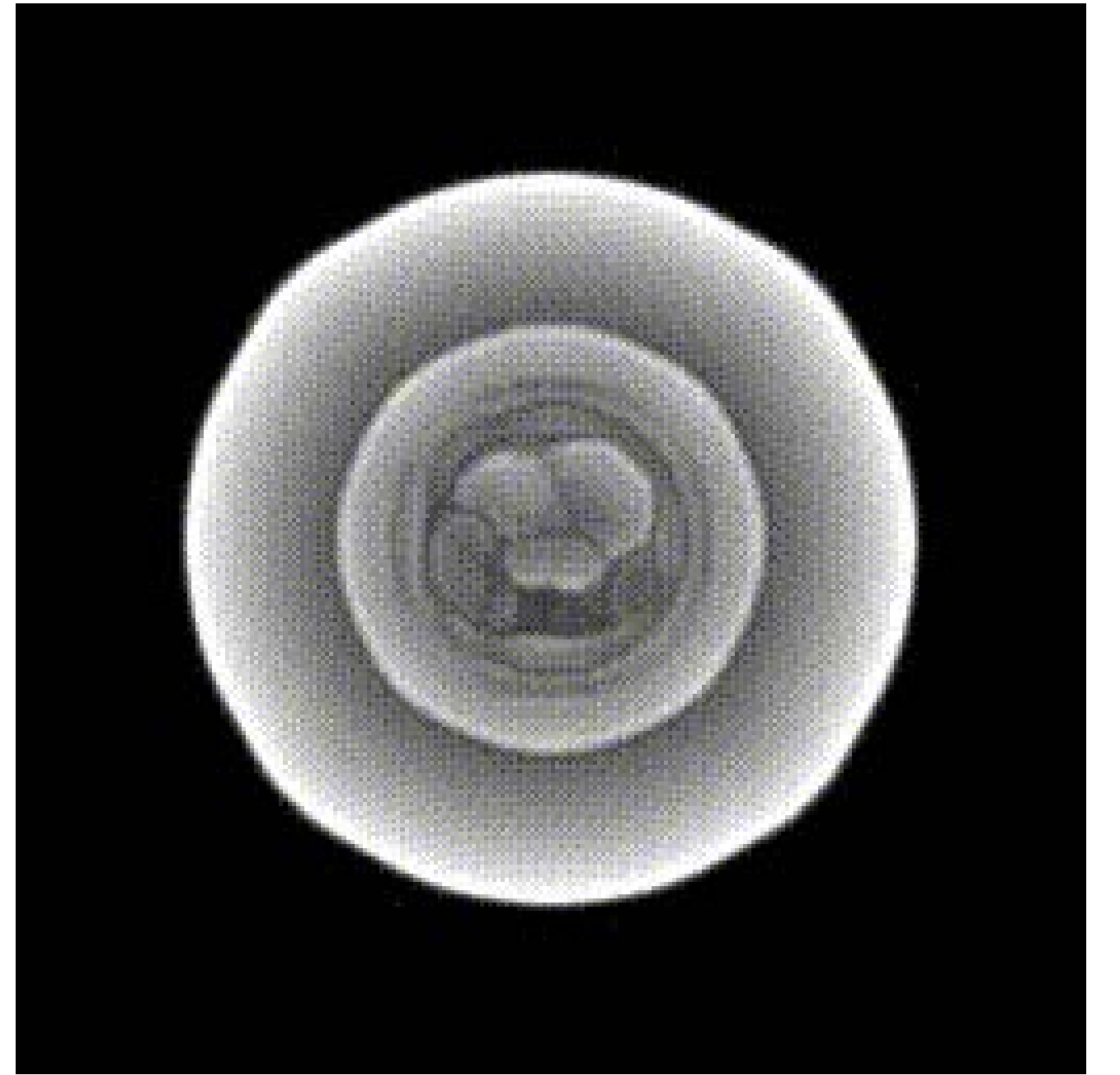
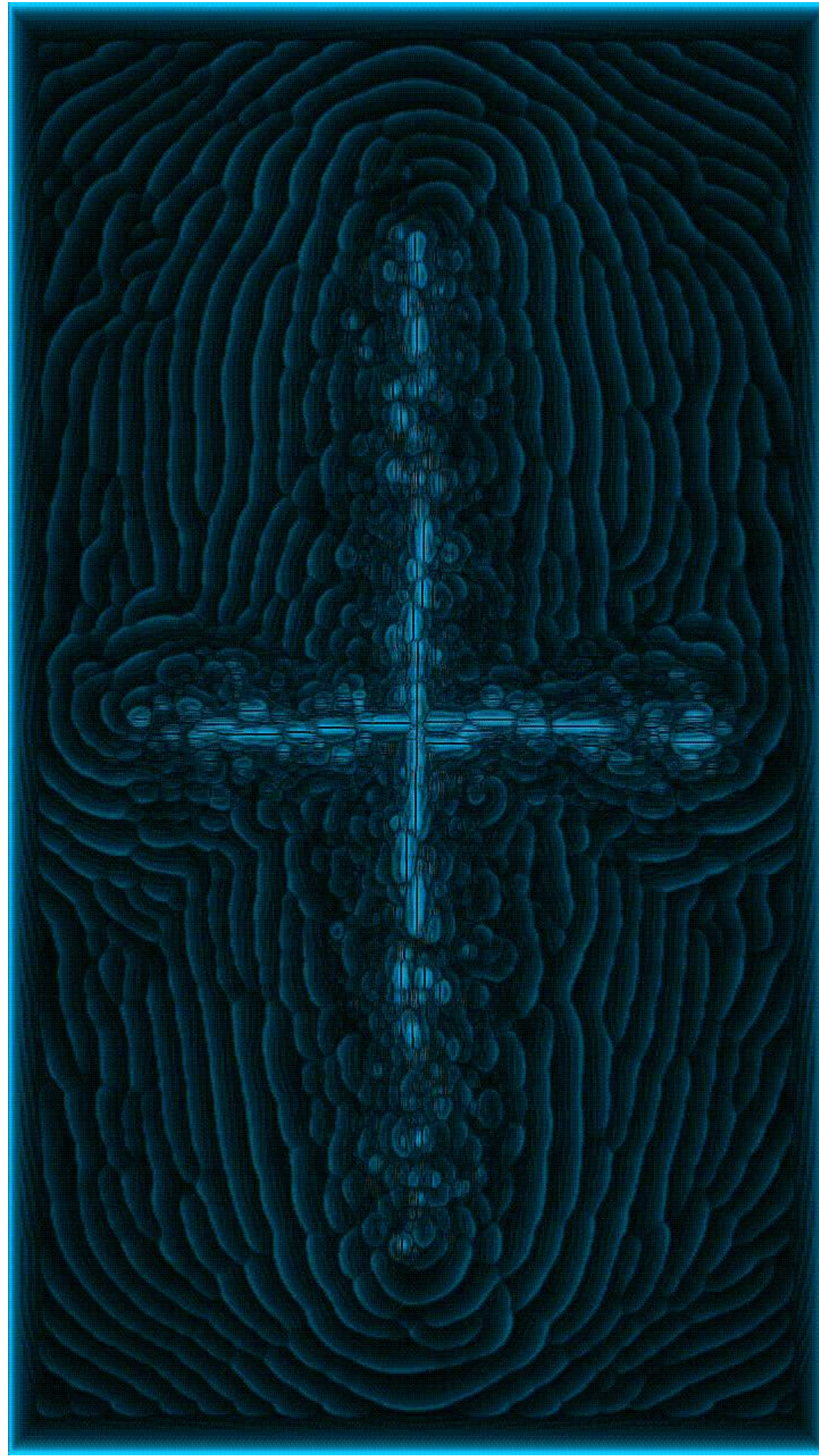
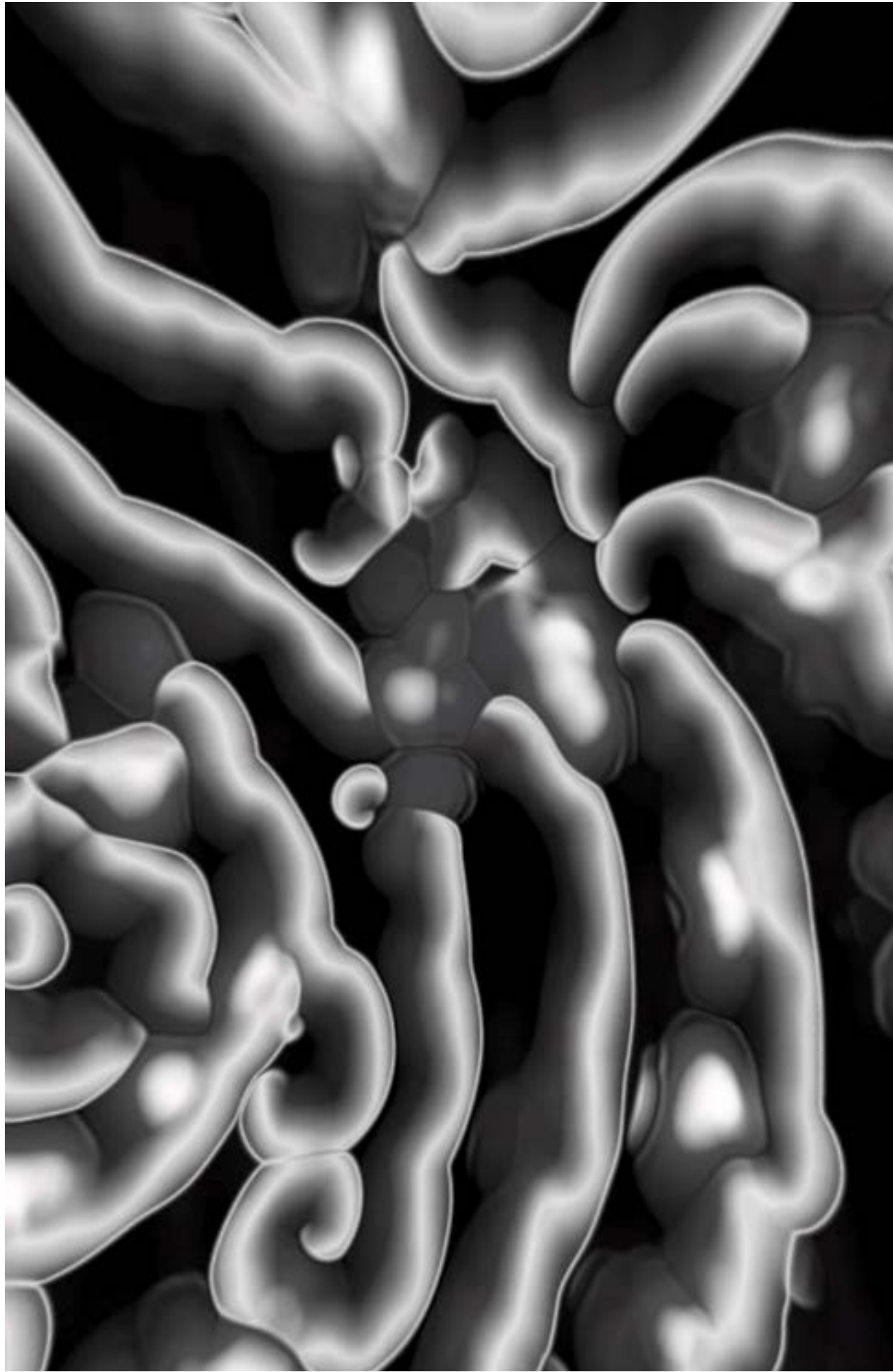
The process began by analysing spreadsheets on sea level changes and translating them into a variety of diagrams and visual systems. Using Figma, I designed an interactive website that served as the framework for the user experience. I then developed complementary animated visuals in TouchDesigner, using motion and form to highlight patterns and changes in the data over time.

The final outcome was an interactive prototype supported by motion graphics, documented and edited in Premiere Pro. The project demonstrates my ability to work across information design, interaction, and motion, bringing together research, technical tools, and creativity to transform complex datasets into compelling visual narratives.



➔ **LINK TO WATCH**
www.dukeillustration.com/new-form

FIGMA WEB PAGES
‘Tides of Change’



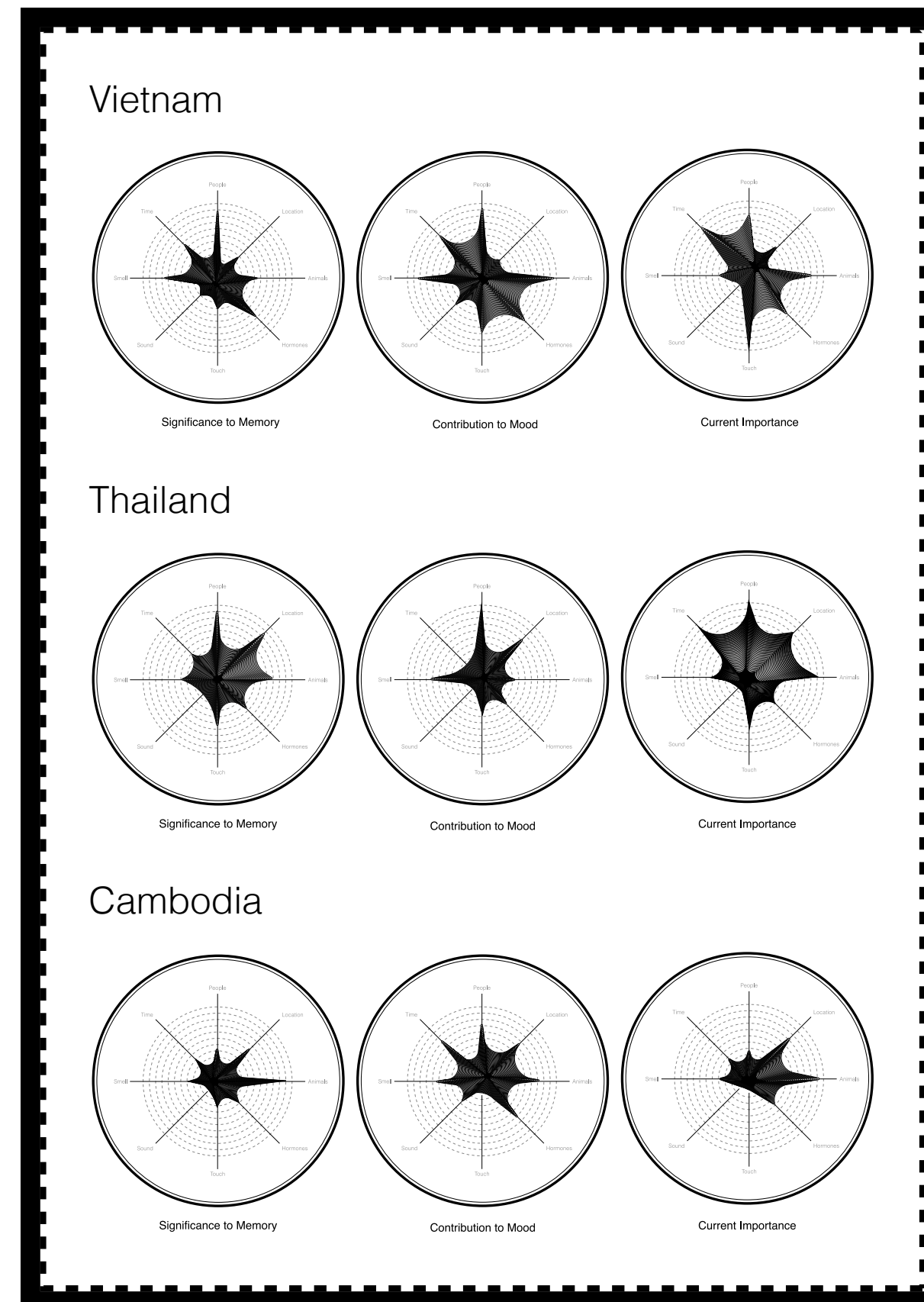
TOUCHDESIGNER ANIMATED GIFS
'Tides of Change'

MEMORY PALACE

This project explored how personal memories could be represented through data. I created my own datasets by breaking down memories into categories and ranking them on a scale of one to ten, allowing me to translate subjective experiences into a visual system.

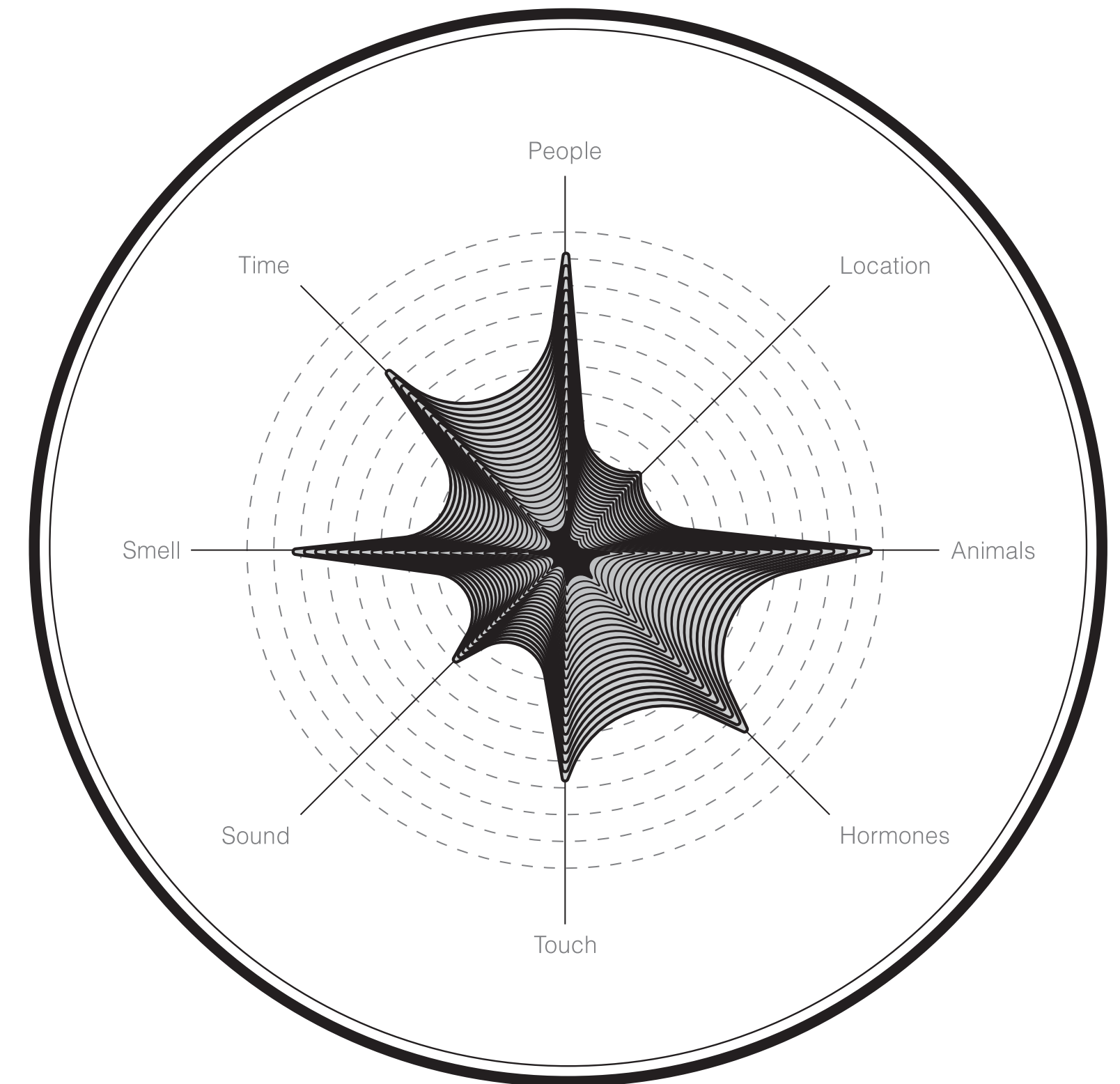
Using these datasets, I first built radar charts, which I then abstracted into more experimental forms. The resulting diagrams resembled organic, shell-like structures that offered a different way of looking at data. The layouts were designed in InDesign, with the diagrams created in Illustrator.

The final outcome was a set of editorial spreads combining structured data visualisation with a more experimental design approach, testing how personal experiences can be communicated in a clear but visually engaging format.



FIGMA WEB PAGES
'Tides of Change'

Ai



Contribution to Mood