

Soho, stayed for a year or so then went to Marsteller. They had some great accounts: Grundig, Vox Amplification, Tarmac, Armstrong Flooring and Mercedes Benz.

The Tarmac posters were shot on location; the llamas in Peru, camels in Egypt and sheep in the Highlands by John Claridge. The headlines were set by Techni-Process in New York. Order over the phone in the afternoon, catch their morning shift, on your desk, in London at 9.30 am.

Just before the Falklands crisis they handled the Argentinian Airlines account, again shot on location – no internet to fleece for stock shots.

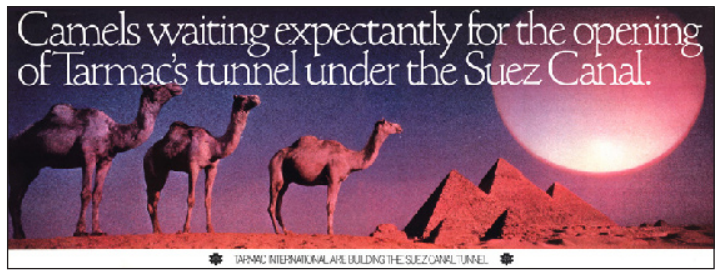
The “One, Two, Three, Floor” and “English Spoke” ads both made it into the *New York Type Directors’ Club* annuals.

During this time I was actively involved in the newly established *Type Directors’ Club*, now the *Typographic Circle*, and held the office of Chairman for 10 years.

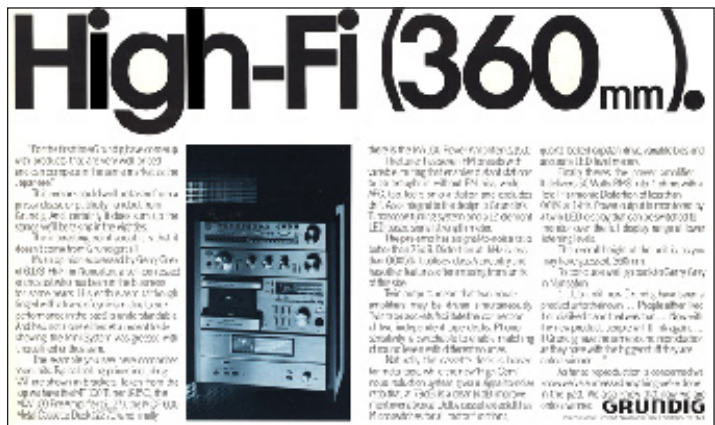
I joined DMB&B as Type Director in 1980. The brief was to lift the agency’s grey profile.

Having not had a typography department for several years it was a move pushed for by the creative department. During my time there I worked on hundreds of accounts from Budweiser to WH Smith, from McDonalds to Vidal Sassoon.

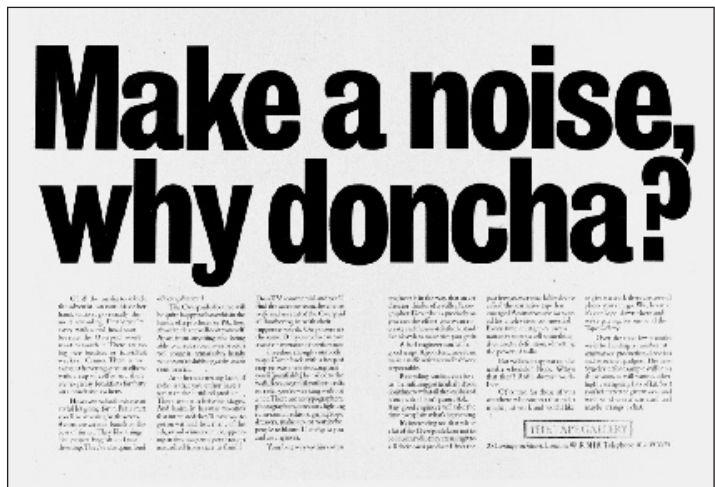
I was part of the team who gained their first entry into D&AD winning Silver for the press work on Vidal Sassoon. I built up a type department, studio and in-house typesetting and also visited several of the international offices to give talks on typography.



1979: Marsteller, Tarmac.



1979: Marsteller, Grundig.



1980: The Tape Gallery.



1980: TEAC.

DMB&B won Campaign Magazine's agency of the Year and had several good years at stacking on new business, which meant getting pretty slick at organising big pitches. No Apple Macs, no Canon colour copiers.

1990 was a great time for change and having seen the Mac demonstrated by Glen Jones, a proper typesetter who really did understand typography and understood its shortcomings, I could see the future and I wanted one.

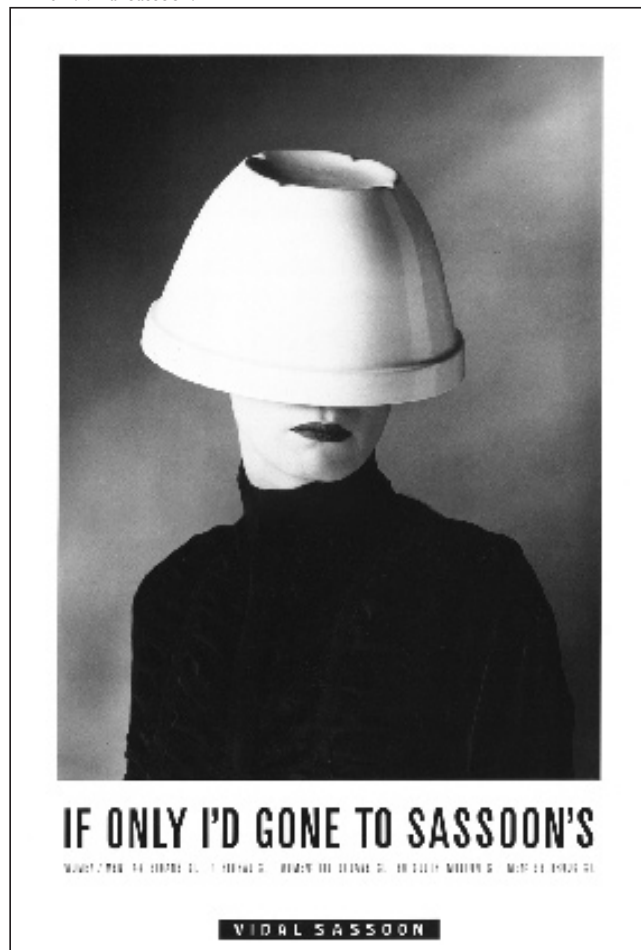
My agency had other ideas and really thought it would be a passing phase. So, I bought one. It cost an absolute fortune, but it did have 2 megs of ram and a 40 meg hard disk and for 6 months I sat and learned how to use it.

Very few companies had embraced the onslaught of this brave new world apart from those like Chiat/Day – the agency that produced the sensational "1984" commercial for Apple. And, they had a London office.

I joined at the beginning of the Mac revolution. For a small agency they handled some very large, very busy accounts including Midland Bank (later HSBC) and First Direct. There were also 'niche' accounts like Neutrogena, EA Sports (electronic games) and part of American Express. Being a small company I was not only the head of typography, but also of the studio handling all of the artwork as well as the design. It was all very new and all untried territory.



DMB&B: Vidal Sassoon.



In 1995, following Jay Chiat's decision to sell his network to Omnicom, we opted to buy Chiat/Day London as a co-operative. We took our existing clients Midland Bank and Boots No7 and 17 with us and over the years added accounts including Eurostar, Clarks Shoes, HSBC, BT, IKEA, as well as several COI divisions. I built a studio steadily over the years carefully selecting like-minded people with strong design and artwork skills.

Whilst *St. Luke's* had a very enviable reputation as a creative as well as groundbreaking agency, it didn't enter awards as policy (although it didn't prevent it being awarded Campaign agency of the year – as well as being runner-up for several years).

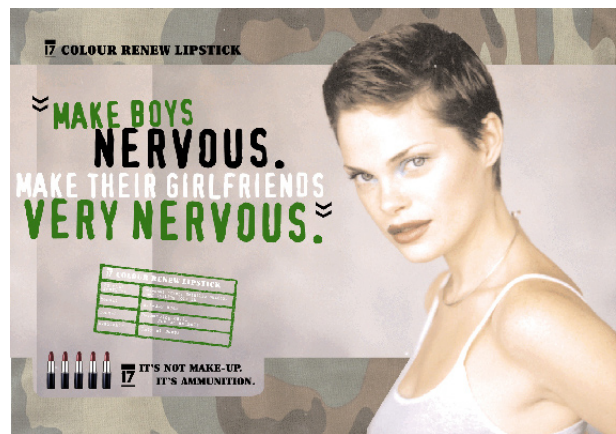
The history of the company is well recorded in several TV documentaries, magazine features and the book '*Open Minds*' by Andy Law.

In 2003 I decided that it was time for a change. I needed something that even *St. Luke's* wasn't able to give me. I wanted to be a typographer again.

I was further encouraged by seeing the possibilities of *Adobe InDesign* in the same way that I saw the possibilities of the Mac some 14 years ago. So much so that I have attained the Adobe Certificate and now offer bespoke training.

My aim is to take over 30 years' typographic experience, and harness it to the latest technology.

This selection is just a snapshot of my work, so, if you'd like to see the portfolio or discuss migrating to *InDesign* call 01689 858447, mobile 07958 763 647 email sparking.inc@ntlworld.com or visit www.sparkinginc.ltd.uk



Chiat/Day: Boots the Chemist.



St. Luke's: Ikea.



St. Luke's: Boots the Chemist.



St. Luke's: Boots the Chemist.



St. Luke's: COI.



St. Luke's: Boots the Chemist.



St. Luke's: COI.



St. Luke's: Boots the Chemist.

St. Luke's: Ikea.



St. Luke's: Sky.