



DAVINA  
CHUNG  
PORTFOLIO

[davina@davinachung.com](mailto:davina@davinachung.com)

# ABOUT ME

I'm a london-based, graphic designer, doing what I love and loving the journey too!

With over 20 years experience, I've covered a wide range of skills from branding, marketing campaigns to editorial and website design.

My fondness for puzzles and problem solving allows me to undertake any task in a calm and positive manner.

I enjoy working in print as it's rewarding seeing a project through from concept to a physical completed object, but I also enjoy the digital world.

## CAREER

**Freelance** 2016 - Present

Clients include BrightSmiles Dental Centre, Chichester Festival Theatre, Fruit Social, Stylus (Volkswagen research books), Upside.

**SWD** 2003 - 2016

Roles included Art direction, photography assistant, achieving and maintaining brand consistency, liaising with clients, briefing designers and printers, working under tight deadlines, advertising for digital and print.

## WORK EXPERIENCE

**Digitas** August 1999

**Heathrow Express** February - 1998

**Shaun Webb Design** July - 1995

## SKILL SETS

### Software - Strong

Indesign  
Photoshop  
Illustrator  
Microsoft Word

### Software - Working knowledge

Dreamweaver  
Microsoft Excell  
Microsoft Powerpoint

### Other Skills

Branding  
Typography  
Photography assistant  
Client liaison  
Pitch work  
HTML coding

### Developing

Web design  
Air brushing  
Photography

## The 39 Steps - Tour

**Role** Lead Designer / Artworking

**Brief** *The 39 Steps* embarked on its final tour in 2016 after finishing in the West End after 9 years. The aim was to carry the identity through the tour whilst creating an exciting and fresh new look.

The artwork needed to express the humour within the play, but still pay homage to the old artwork so as not to alienate its many followers gained over the decades.

ALFRED HITCHCOCK'S  
**'THE 39 STEPS'**

Adapted by PATRICK BARLOW

**'HILARIOUS'**  
SUNDAY EXPRESS

**DIRECT FROM THE WEST END**

**TRP** THEATRE ROYAL PLYMOUTH THE LYRIC

**MON 25 - SUN 30 APR 2016**  
Mon-Sat 7.30pm, Thu & Sat 2.30pm  
**BOX OFFICE 01752 267222**  
[THEATREROYAL.COM/39STEPS](http://THEATREROYAL.COM/39STEPS)

From an original concept by SIMON CORBLE and ROBBY DIMON

## Peter Pan

**Role** Lead Designer / Artworking / Design

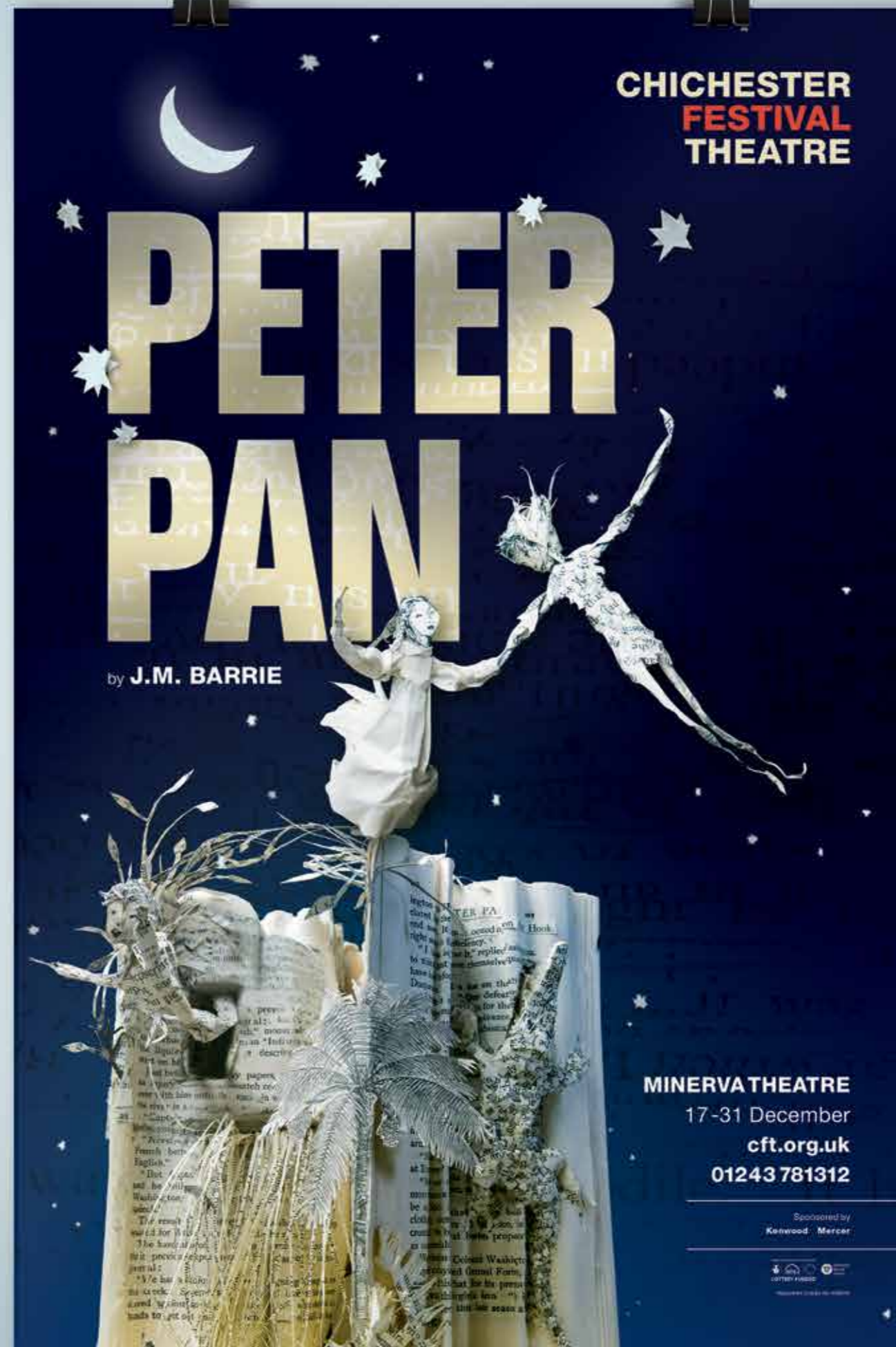
**Brief** The budget was small and time was short! The client had fallen in love with a paper sculpture commissioned for Book Week Scotland, by the Scottish Book Trust. They wanted to use this sculpture as the main focus of the artwork.

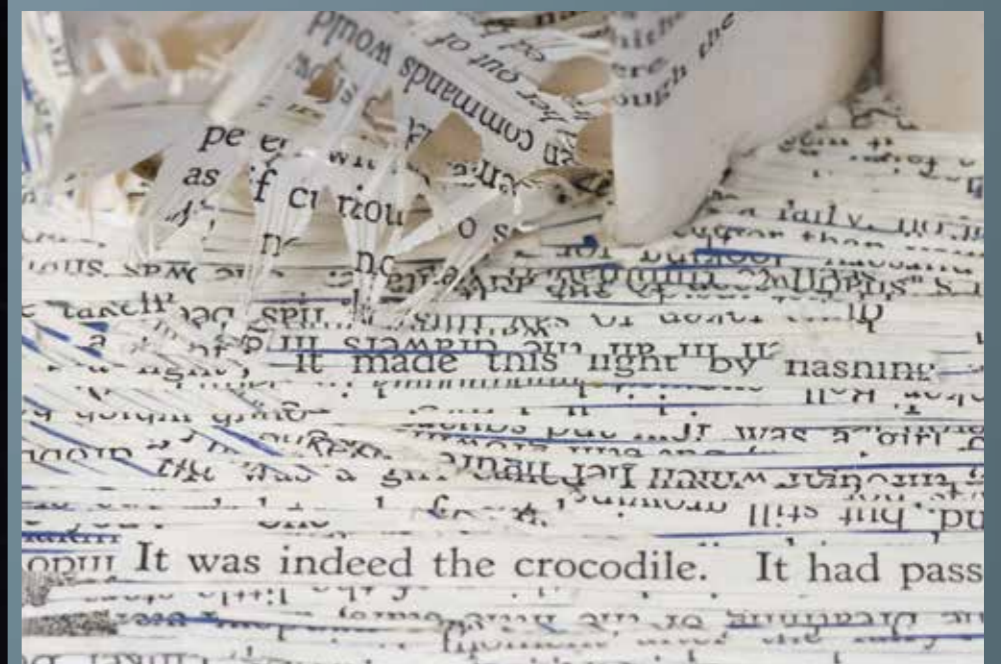
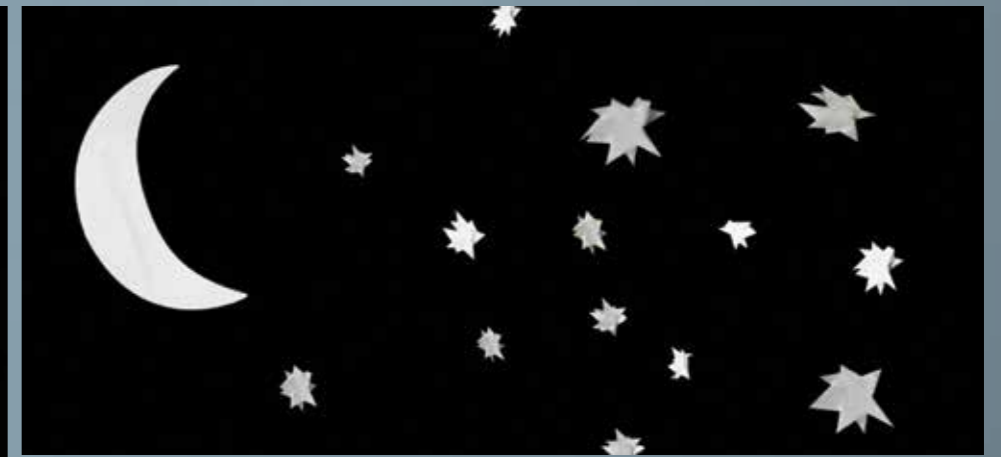
The challenge was to make a static 3D object come to life on 2D matter that worked for both portrait and landscape formats. The solution was to deconstruct the main elements and connect them back together in way that portrayed movement.

**'Finally, the youth theatre, have artwork they can be proud of!'**

Chichester Festival Theatre Director of Marketing and Communications

Work completed at SWD





Images show the original commissioned sculpture and how multiple stars were generated using varying sizes and angles using the original 2 stars. The boy in the book was amplified by turning him outwards and increasing the size and the base was used for the texture for the background and title.

## Neville's Island

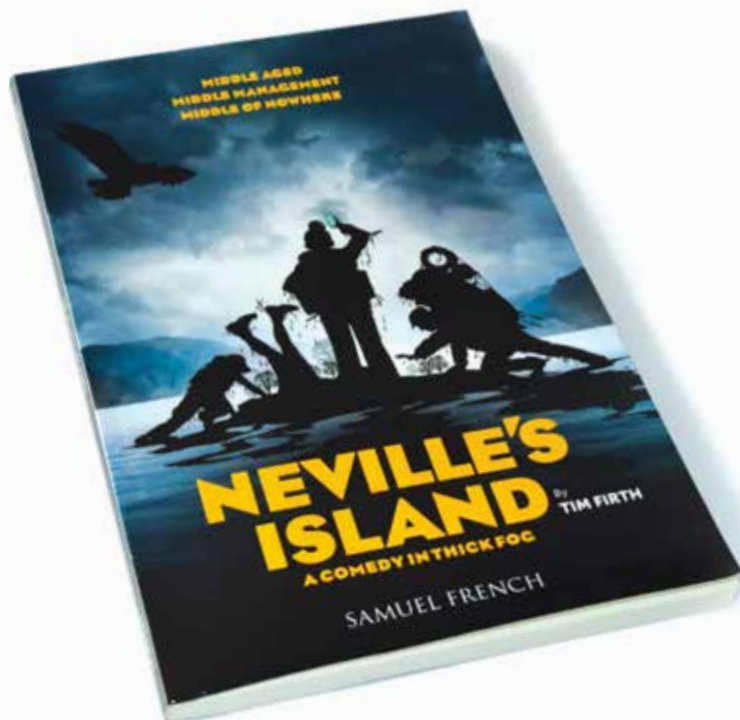
**Role** Lead Designer / Illustrator / Assistant photographer

**Brief** A 2-part project where the 1st leg was to illustrate the comedy of 4 middle-aged business men out of their depths on a 'simple' team building exercise.

The 2nd leg, aimed to bring the 4 characters to life, was as fun as creating the illustration. With an hour to turn around a 2-stage photo shoot. We captured the 4 actors dressed in suits, their natural habitat and then completely dishevelled in camping gear.

Below and the next page show some of the print used for the campaign.

Work completed at SWD



MIDDLE AGED  
MIDDLE MANAGEMENT  
MIDDLE OF NOWHERE

CHICHESTER  
FESTIVAL  
THEATRE

Director  
Angus Jackson  
Designer  
Robert Innes Hopkins  
Lighting Designer  
Howard Harrison  
Music  
Isobel Waller-Bridge  
Sound Designer  
Paul Grootbuis  
Casting Director  
Gabrielle Dawes



ADRIAN EDMONDSON RUFUS HOUND  
JOHN MARQUEZ TIM McMULLAN

# NEVILLE'S ISLAND

By  
TIM FIRTH

A COMEDY IN THICK FOG

THEATRE IN THE PARK  
11 - 28 SEPTEMBER  
01243 781312 cft.org.uk



Sponsored by  
Harwoods Jackson-Stops & Staff  
HARWOODS group  
Supported by the  
Neville's Island Commissioning Circle

ADRIAN EDMONDSON RUFUS HOUND  
JOHN MARQUEZ TIM McMULLAN

# NEVILLE'S ISLAND

By  
TIM FIRTH

A COMEDY IN THICK FOG



MIDDLE AGED . MIDDLE MANAGEMENT . MIDDLE OF NOWHERE

THEATRE IN THE PARK  
11 - 28 SEPTEMBER  
01243 781312 cft.org.uk



CHICHESTER  
FESTIVAL  
THEATRE





THE YOUNG CHEKHOV SEASON

CHICHESTER FESTIVAL THEATRE

# THE SEAGULL

by ANTON CHEKHOV  
in a new version by DAVID HARE



Director JONATHAN KENT  
Set Designer TOM PYE Costume Designer EMMA RYOTT  
Lighting Designer MARK HENDERSON Sound Designer PAUL GROOTHUIS  
Music JONATHAN DOVE Casting Director MAGGIE LUNN

Cast NEBLI BASANI LUCY BRIERS PIP CARTER ANNA CHANCELLOR  
MARK DONALD PETER EGAN JOSHUA JAMES ADRIAN LUKIS DES McALEER  
SARAH TWOMEY OLIVIA VINALL SAMUEL WEST JADE WILLIAMS

28 September - 14 November [cft.org.uk](http://cft.org.uk) 01243 781312

Young Chekhov sponsored by Wiley The Seagull sponsored by De'Longhi Supported by Young Chekhov Commissioning Circle







THE YOUNG CHEKHOV SEASON

CHICHESTER FESTIVAL THEATRE

# IVANOV

by ANTON CHEKHOV  
in a new version by DAVID HARE



Director JONATHAN KENT  
Set Designer TOM PYE Costume Designer EMMA RYOTT  
Lighting Designer MARK HENDERSON Sound Designer PAUL GROOTHUIS  
Music JONATHAN DOVE Casting Director MAGGIE LUNN

Cast EMMA AMOS NEBLI BASANI LUCY BRIERS JONATHAN COY  
MARK DONALD PETER EGAN COL FARRELL BEVERLEY KLEIN  
DES McALEER JAMES McARDLE MARK PENFOLD BRIAN PETTIFER  
NINA SOSANYA DAVID VERREY OLIVIA VINALL SAMUEL WEST

1 October - 14 November [cft.org.uk](http://cft.org.uk) 01243 781312

Young Chekhov sponsored by Wiley Supported by Young Chekhov Commissioning Circle







THE YOUNG CHEKHOV SEASON

CHICHESTER FESTIVAL THEATRE

# PLATONOV

by ANTON CHEKHOV  
in a new version by DAVID HARE



Director JONATHAN KENT  
Set Designer TOM PYE Costume Designer EMMA RYOTT  
Lighting Designer MARK HENDERSON Sound Designer PAUL GROOTHUIS  
Music JONATHAN DOVE Casting Director MAGGIE LUNN

Cast NEBLI BASANI PIP CARTER JONATHAN COY  
NICHOLAS DAY MARK DONALD COL FARRELL JOSHUA JAMES  
BEVERLEY KLEIN DES McALEER JAMES McARDLE  
MARK PENFOLD BRIAN PETTIFER NINA SOSANYA SARAH TWOMEY  
DAVID VERREY OLIVIA VINALL JADE WILLIAMS

5 October - 14 November [cft.org.uk](http://cft.org.uk) 01243 781312

Young Chekhov sponsored by Wiley Supported by Young Chekhov Commissioning Circle



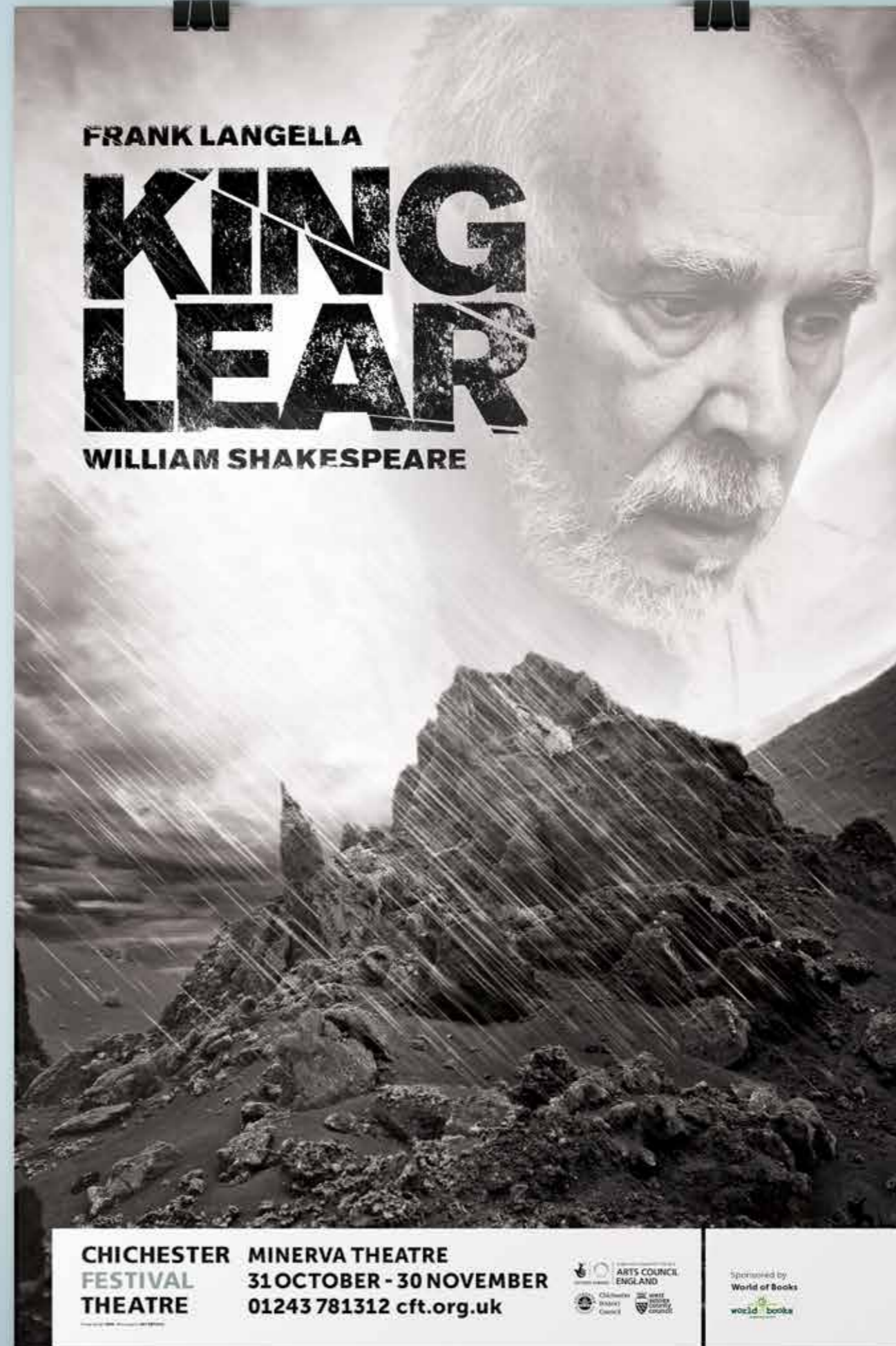




**King Lear**

**Role** Lead Designer / Artworker

**Brief** To communicate the harsh tones of the play using an image of the actor, the title and background image.



**CHICHESTER FESTIVAL THEATRE** **MINERVA THEATRE**  
**31 OCTOBER - 30 NOVEMBER**  
**01243 781312 cft.org.uk**



Sponsored by  
**World of Books**  
worldofbooks

# SIARA

## LONDON

### Siara

**Role** Designer / Concept / Artworker

**Brief** To create a brand identity and packaging for a new jewellery company.

The packaging was used to sell the client's jewellery in Debenhams.



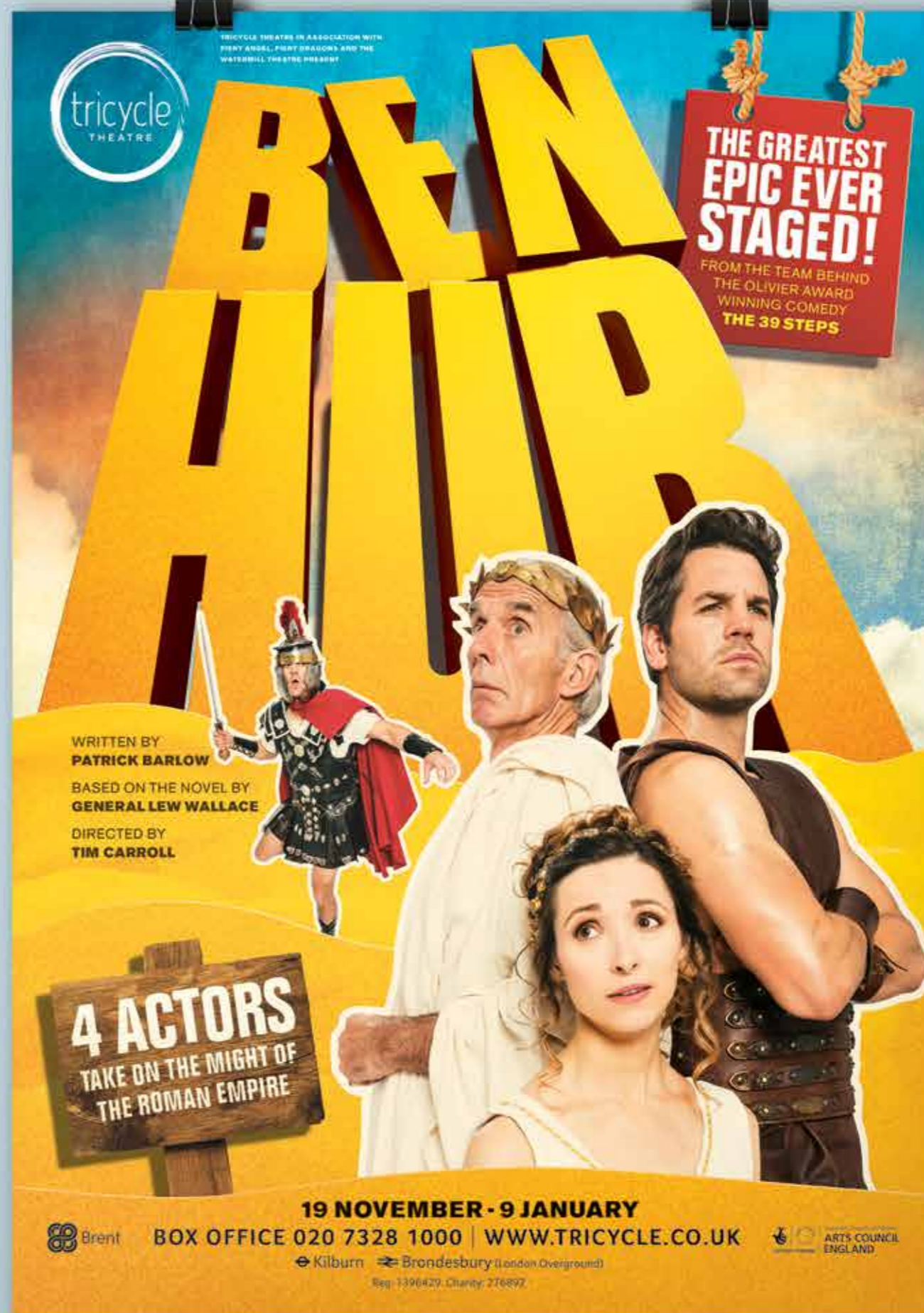
## Ben Hur

**Role** Lead team designer / Artworker / Concept

**Brief** Ben Hur was an epic film with over a 10,000 roles.

This new comedic play was carried out by 4 actors depicting the story, a feat in itself and the client wanted to play heavily on this fact and also play homage to the iconic film title.

Inspiration came from similar artwork of the 1960s and also how in theatre, props are flown in from the wings to build up layers and depths in a scene, which was a major part of the production.





Title letters were laser cut from doubled-up foamex and photographed at an angle to give the illusion of immense height. Also, behind the scenes images.

## The Lion, the Witch and the Wardrobe

**Role** Lead Designer / Artworker /  
Concept / Model maker

**Brief** The idea was to create a refreshing and different angle to this classic story. I commissioned an illustrator to create the paper-cut figures and to hand-draw the title to give it an organic feel. The wardrobe, floor and wall were created in-house. It was wonderful and a new approach to work with 2D matter in a 3-dimensional way and also gave scope to use the fawn in positive and negative.





Images of the setup, the main artwork and an advertising campaign on a bus side.

**Chichester Festival Theatre**  
**50th Anniversary**

**Role** Designer / Artworker / Concept

**Brief** Chichester Festival Theatre were celebrating their Fiftieth anniversary and to mark the occasion, they wanted to shout it to the world! So like you would for any birthday, the building was given its very own birthday badge to wear in the form of a giant sticker.



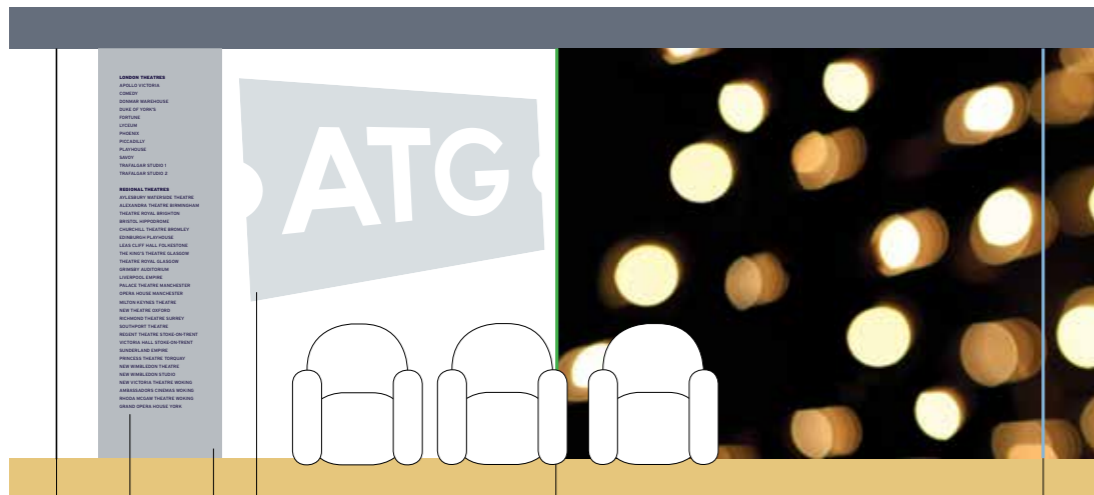


## ATG Head Office

**Role** Designer / Consultant

**Brief** ATG were moving into new head offices and wanted to put their mark on the new premises. They hired an interior designer, but brought us on as consultants to design the key features.

Work completed at SWD



## Chichester Festival Theatre programmes

**Role** Lead designer / Artworker / Concept

**Brief** With over 100 programmes under my belt from the last 14 years, its been a joy, a labour of love and a teachable experience. Developing skills such as grids and when to break them, following strict house rules to thinking outside the box and meeting extremely tight deadlines. Although hard at times I'm loving every moment.



Work completed at SWD





# GUYS AND DOLLS: A MUSICAL FABLE FOR ALL TIME

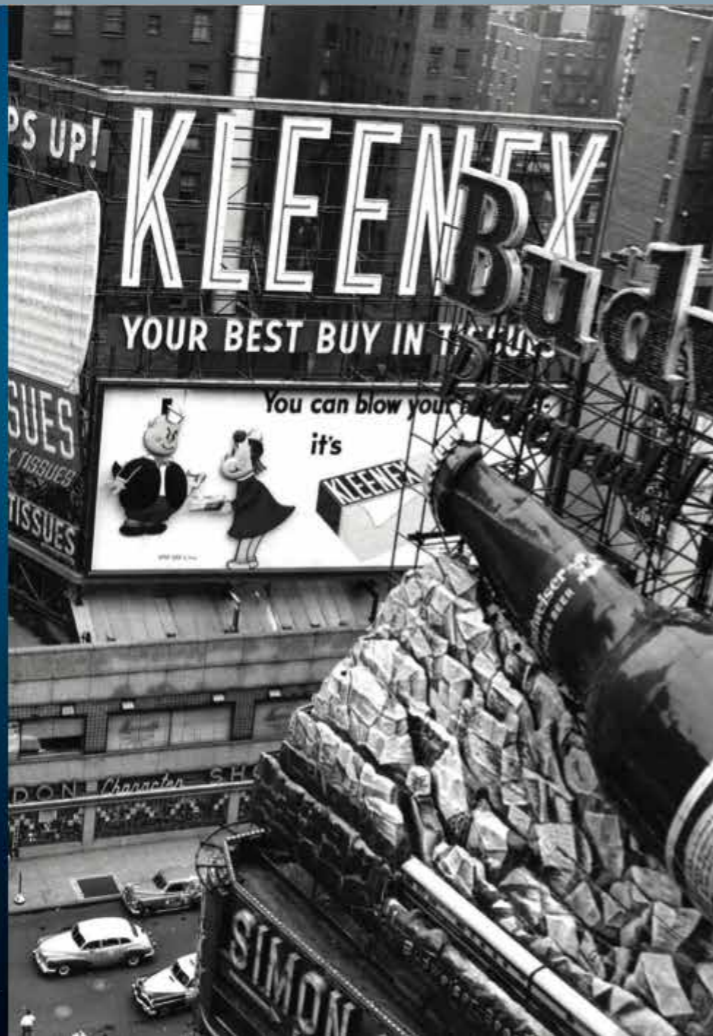
by MATT WOLF

It seems fitting, somehow, that *Guys and Dolls* is subtitled "a musical fable of Broadway," since it's entirely possible to view this 1950 masterpiece as having a foot firmly planted in both aspects of that designation, and that is as one might expect given the post-WWII musical theatre climate from which it sprang. On the one hand, the show is rooted in the sights and sounds of Broadway as here transformed into a heightened "Runyonland" where "world" gets spoken as "wold" and happiness is rarer than a street—or, perhaps, a rooftop—away. And, by the first curtain, in the commingling of guys and dolls that lends the piece its title.

On the other hand, this isn't the head-edged New York of stage and screen renown (think *Martin Scorsese* a quarter-century later), where the city's sinners act as a metaphor for a wider moral malaise. Descend beneath the busy streets of Times Square in *Guys and Dolls* and you find a lineup of gamblers lurching up for the "Crapsshooters' Dance," which offers about as joyful a potential for choreographic virtuosity as the Broadway musical knows. The fact is, the Broadway musical in the run-up to *Guys and Dolls* fixed fables and fustian and started rooting in folklore; this aim was less to hold a mirror up to society than to make fanciful and merry so as to lift spectators out of anything resembling the mundane. This 1947 musical *Rosie's Rhapsody* inhabited a locale, *Mississippi*, that took its name from a conflation of Mississippi and

Kentucky, and put centre-stage a prevailing whimsey that struck box office gold: the Yip Harburg/Burton Lane story of an Irish immigrant displaced to Rainbow Valley (another none-too-realistic setting) in 1725 performances. In the process, it outpaced the same season's *Brigadoon*, a Larner and Loewe musical itself steeped in the whimsical goings-on of a mist-shrouded Scottish town that comes to life only once every hundred years. That show swayed on some level to feed its '40s-era Mills dancers, which functioned as set pieces in their own right amid a climate in which theatre choreography had yet to be folded into the whole to the degree that has become commonplace since.

It doesn't seem unlikely I heard magic, Blanche DuBois famously cries out in *A Streetcar Named Desire*, and Blanche could have been speaking for a generation of playwright who felt much the same way—the difference being that her creator, Tennessee Williams, was helmsman on truth even as musical theatre preferred to traffic in the language of fiction or fable. It's telling, for instance, in *Guys and Dolls*, that the specifics of sex and violence hover well beyond the



## GUYS AND DOLLS ON LOCATION

Place names are crucial to *Guys and Dolls*, whether we're taking entire districts such as Broadway, destinations like Havana, or individual spots like Saks and Kohn's. What follows is a guide to some of the more important locales and sites referenced in the show.

**BROADWAY** The word "Broadway" refers simultaneously to a street, an amalgamation of theatres, and a symbol for Manhattan as a mecca where you can arrive a nobody and emerge a star. The 40 or so playhouses that make up the Broadway community for the most part exist in clusters either side of the thoroughfare itself, which runs an astonishing 13 miles (21 km) through Manhattan. None of this is to be confused with the charming village of Broadway in the Catskills.



**HAVANA** *Guys and Dolls* was written prior to the Castro Revolution, which is to say during a time that found the Cuban capital housing a sizable middle class of its own while offering innumerable attractions largely to do with drinking and dancing as a tourist mecca. Within the musical itself, the Latin American destination represents a historic place rife with unfettered romance—while allowing for a first-act ensemble dance number that by rights should stop the show.

HAVANA  
Photo credit: © CORBIS

THE CORNER OF WEST 43RD STREET AND BROADWAY (1961)  
Photo credit: PHILIP HILL

# Not an Ideal Husband—Oscar Wilde in 1893-5

Although fictional characters are rarely a direct mouthpiece for their authors, Oscar Wilde's voice can be heard in his characters' words more often than in the case of most writers—and it is difficult not to read the passage in *An Ideal Husband* where Mrs Cheveley lectures Sir Robert Chiltern at some length on scandal without concluding that Wilde was foreseeing the possibility of his own disgrace.

*Remember to what a point your Puritanism in England has brought you. In the old days nobody pretended to be a bit better than his neighbours. In fact, to be a bit better than one's neighbour was considered extremely vulgar and middle-class. Nowadays, with our modern mania for morality, every one has to pose as a paragon of purity, incorruptibility, and all the other very deadly virtues—and what is the result? You all go over like nunspins—one after the other. Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man—now they crush him. And yours is a very nasty scandal. You couldn't survive it... Sir Robert, you know what your English newspapers are like. Suppose that when I leave this house I drive down to some newspaper office, and give them this scandal and the proof of it! Think of their lustreless joy, of the delight they would have in dragging you down, of the mud and mire they would plunge you in. Think of the hypocrite with his greasy smile penning his leading article, and arranging the foulness of the public placard.*



By the time *An Ideal Husband* was being written in 1893-4, Wilde had been imprisoned for some time in the notorious prisons that seem to bring him down, and these misdeeds seem to be written with an awareness that circumstances could arise where they would apply to his own situation. He was getting in his reaction in advance.

An *ideal husband* focuses in part on the difference between the surface of things and subconscious secrets that, he hopes, and comparable issues are addressed, albeit in an entirely light-hearted way, in the importance of being earnest, written in the summer of 1894 in Northwick. There were similar tensions in Wilde's own life. Wilde's sexual relations with his wife Constance had ended within two years or so of their marriage in 1884, and by the time that Lord Alfred Douglas—always known as Bosie—in 1885, he had totally given way to his homosexual inclination. Confronted with what is often supposed, the physical side of Wilde's relationship with Bosie was brief, lasting for just a few months in the summer of 1886. Nevertheless Wilde remained devoted by faith. The bonds that had formed between the two men were not broken by Wilde's relationship with Bosie, since they were formed gradually in their pursuit of youth, some of whom they shared.

One of the themes of *An Ideal Husband* is blackmail, and, like many other lesser-class homosexuals of the time, Wilde and Bosie had themselves

OSCAR WILDE



**THE CORNER OF WEST 43RD STREET AND BROADWAY (1961)**  
Photo credit: PHILIP HILL

**OSCAR WILDE**  
Photo credit: © CORBIS

**GUYS AND DOLLS**  
Photo credit: © CORBIS

**THE CORNER OF WEST 43RD STREET AND BROADWAY (1961)**  
Photo credit: PHILIP HILL

**OSCAR WILDE**  
Photo credit: © CORBIS

**GUYS AND DOLLS**  
Photo credit: © CORBIS



**OSCAR WILDE**  
Photo credit: © CORBIS

**GUYS AND DOLLS**  
Photo credit: © CORBIS



**OSCAR WILDE**  
Photo credit: © CORBIS

**GUYS AND DOLLS**  
Photo credit: © CORBIS



*'It is not the perfect, but the imperfect, who have need of love'*  
—Sir Robert Chiltern

**OSCAR WILDE**  
Photo credit: © CORBIS

**GUYS AND DOLLS**  
Photo credit: © CORBIS



*'Morality is simply the attitude we adopt towards people whom we personally dislike'*  
—Mrs Cheveley

**OSCAR WILDE**  
Photo credit: © CORBIS

**GUYS AND DOLLS**  
Photo credit: © CORBIS

**OSCAR WILDE**  
Photo credit: © CORBIS

**GUYS AND DOLLS**  
Photo credit: © CORBIS

**OSCAR WILDE**  
Photo credit: © CORBIS

**GUYS AND DOLLS**  
Photo credit: © CORBIS

**OSCAR WILDE**  
Photo credit: © CORBIS

**GUYS AND DOLLS**  
Photo credit: © CORBIS

## Brand Identities

A selection of logos created whilst freelancing.

elegant  
JEWELLERY

*Fruit **S** Social*<sup>®</sup>

UP  
SIDE  
CONSULTING

## Fruit Social

**Role** Concept / Designer / Artworker

**Brief** A new start-up company, Fruit Social, a social media marketing company, required an identity along with stationery and a website.

The client didn't want a corporate logo or look to the brand, but instead something which was fun and welcoming to its potential clients.

# Fruit *S* Social<sup>®</sup>

Fruit *S* Social



**Fruit Social LTD**  
7a Lordship Park  
London N16 5UE  
[www.fruitsocial.co](http://www.fruitsocial.co)  
+44 (0)7961 196343  
hello.smith@fruitsocial.co

Registration No **09714801**  
Registered office: **7a Lordship Park**  
**London N16 5UE**  
The company is incorporated  
in England and Wales



## DO YOU NEED HELP WITH YOUR DIGITAL MARKETING

Fruit Social can help you navigate your way through the digital landscape and this doesn't have to be a daunting and fearsome challenge. We can help you get your online marketing sleek and fit for purpose using tried and tested techniques for Return On Investment.

Fruit Social has a wealth of experience working for a range of organisations from academia (Middlesex University, Ravensbourne and the International School of Communication); brand and media agencies (Hai Media Group and HeyBigMan!); start-ups (Asset Club, Musical Dates, Boxd Chef, i2 Music Marketing) to multinational corporations (Shell International).





## Brand Identities

A selection of logos created whilst working at SWD.



## Step Away From the Cookie Jar

**Role** Designer / Website designer /  
Concept

**Brief** Neris Johnson wanted to launch  
a blog uncovering the journey of weight  
loss. She needed a visual  
identity and a web presence.



**Mark Bouman**

**Role** Designer / Website designer / Concept

**Brief** Costume designer, Mark Bouman has worked in his field for over 15 years and required a visual identity and web presence.





DAVINA  
CHUNG  
PORTFOLIO

Thank You for taking time  
to review my work. Please feel  
free to contact me with  
any questions.

[davina@davinachung.com](mailto:davina@davinachung.com)