

# Portfolio



## International National Trusts Organisation: Annual Report

INTO brings the global National Trust family together to share knowledge and tools for the protection of cultural and natural heritage. Their programmes and projects facilitate collaboration in the international heritage sector.

### The brief:

To create a 32-page annual report that felt informative and professional, while remaining visually engaging and approachable for a broad readership.

### The audience:

The audience included members, stakeholders and partners, ranging from highly engaged readers to those likely to browse selectively through the document.

### The challenges:

- Presenting a large amount of text-heavy content without overwhelming the reader
- Maintaining visual consistency across varied subject matter and contributors
- Creating clear hierarchy and navigation
- Keeping readers engaged across both narrative as well as data-led sections

### How the challenges were addressed:

Working through this report took some real problem-solving. The volume of content meant I needed to find a way to organise complex data into navigable sections while establishing a clear typographic hierarchy that allowed titles and body text to each do their job. I used colour-coded sections, graphic elements and infographics to help readers orientate themselves and make the data more digestible, and wove pull quotes throughout to break up the denser text.

The final publication successfully balanced strategic reporting with accessible storytelling, creating a document that was both informative and engaging for a broad professional audience.

### Voice

#### What we learned from our 2025 member survey

Our 2025 member survey painted a very uplifting picture of the INTO network, highlighting a community that feels supported, inspired and deeply connected. Key takeaways include:

- Exceptionally high satisfaction**  
With a brilliant 93% rating, members told us INTO feels welcoming, professional and even 'like a family' especially when internal capacity is stretched.
- Real impact from our programmes**  
TAP INTO grants, the Heritage Leaders programme and our webinars topped the list of most valued benefits, showing how even small interventions can support our members' growth.
- Strong loyalty and confidence**  
Most members say they are very likely to renew, driven by affordability, reciprocal visiting and access to high-quality resources and training.
- Clear challenges we can help address**  
Time, staffing and funding pressures remain major hurdles, alongside climate-related concerns and leadership turnover.
- A growing appetite for more**  
Members want even greater access to training, collaboration, training opportunities, regional groups and more inclusive global representation.

Overall, the survey confirmed what we already know: INTO's strength lies in its generous, committed and collaborative community - and we're excited to build on this energy in the year ahead.

### Family

#### INTO in Numbers

<b>200+</b> Participants from member organisations in our programmes	<b>93%</b> Satisfaction in our member survey	<b>160</b> ASK INTO queries answered	<b>36</b> News articles (33% increase on 2024)
<b>£42K</b> Small grants allocated to INTO members	<b>2</b> New films commissioned and launched	<b>49%</b> Growth in social media followers	<b>1000</b> Views of our 'We are INTO' film
<b>£603K</b> Grant for 'Withstanding Change' project phase 2	<b>3</b> Award nominations	<b>126.5K</b> Views on social media	<b>3</b> Years of support from Helen Hamlyn Trust grant

### Growth

#### The Helen Hamlyn Trust

The support of the Helen Hamlyn Trust (HHT) has been foundational to INTO's growth and impact over the past three years. Their 2022-2025 grant enabled us to expand our global programmes, strengthen organisational capacity and deliver transformative initiatives across leadership development, climate action, knowledge sharing and digital engagement.

With HHT funding, over the 2022-2025 period we delivered 65 TAP INTO exchanges, launched and expanded the Heritage Leaders programme to over 80 emerging and established leaders, and supported regional incubators...

programmes that have deepened collaboration and unlocked new opportunities for more than 100 member organisations.

HHT's investment in INTO's Deputy Secretary-General role was particularly significant, catalysing major increases in outreach, project delivery, membership growth and financial sustainability. Over the course of the grant, we raised our £2 million in additional funding, amplified our global heritage voice through COP participation and international media, and strengthened our digital presence with a 1262% rise in website visits.

As the three-year grant came to a close in 2025, we celebrated the Helen Hamlyn Trust's unwavering belief in the power of heritage to connect people, build resilience and inspire global action - support that has not only transformed our organisation but strengthened the wider family of National Trusts we serve.

### Family

#### INTO in Numbers

**106** INTO members

### Strength

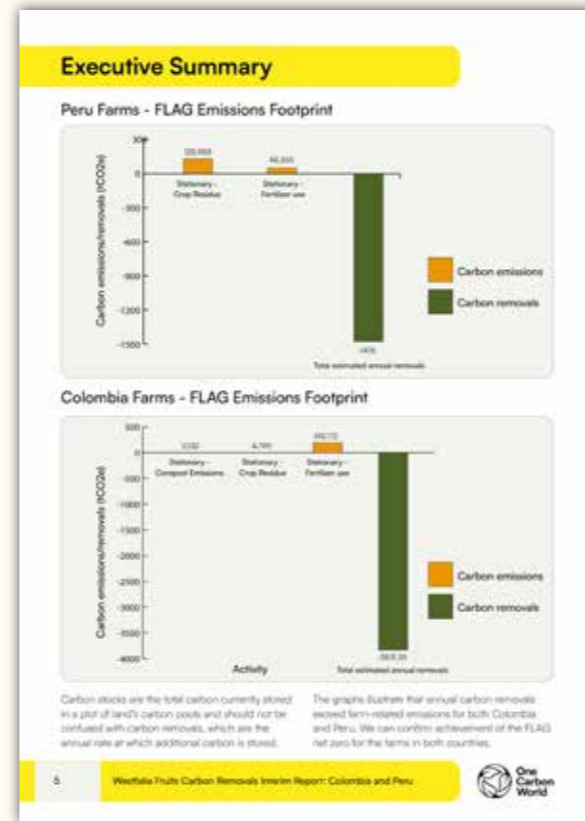
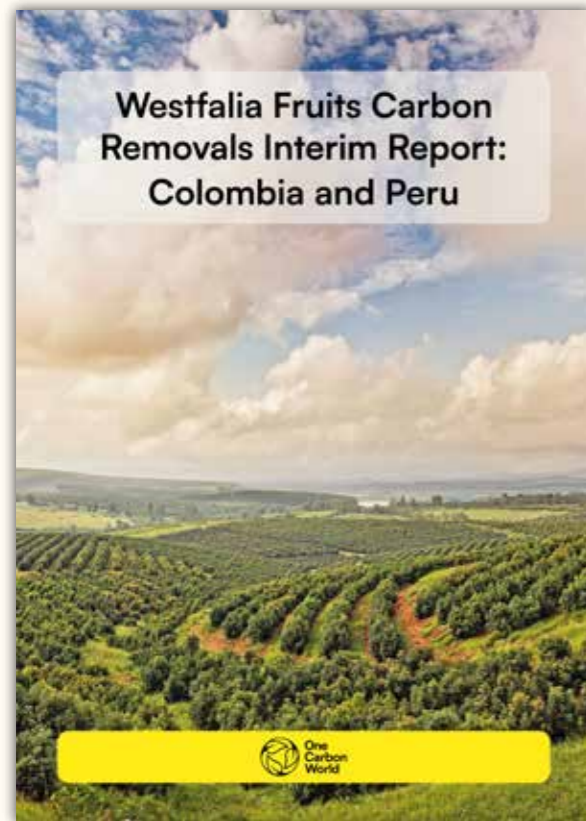
#### Key projects and partnerships

Helen and Tinsdale and Tubago. Together, the seed funded projects are generating rich insights into how plant stories can open up conversations about memory, identity and resilience.

These grants play a vital role in empowering organisations to experiment with new interpretive methods, engage communities more directly and make meaningful connections between heritage, nature and lived experience. The learning from each seed grant will feed back into the wider project, helping shape practical tools and frameworks for sensitive, ethical and inclusive storytelling across the INTO network.

As the project evolves, Plants, Enslavement and Public History is becoming a powerful model for how heritage organisations can approach difficult histories with honesty, creativity and care. By bringing together academic research, community insight and practical support for members, the project is helping to build a richer and more inclusive understanding of the landscapes and stories held within our shared heritage.

This research is supported by a United Kingdom Research & Innovation (UKRI) Future Leaders Fellowship.



## Westfalia: Sustainability Report

In collaboration with One Carbon World, the report communicated Westfalia's sustainability data, environmental initiatives and performance metrics to stakeholders and wider audiences.

### The brief:

To translate complex environmental reporting into a structured and accessible publication.

### The audience:

The audience included stakeholders, partners and readers with varying levels of familiarity with sustainability reporting, requiring information to be easy to interpret.

### The challenges:

- Presenting large volumes of data clearly
- Maintaining clarity and consistency across multiple chart and infographic styles
- Supporting easy navigation through complexity
- Balancing technical reporting requirements with visual readability and engagement

### How the challenges were addressed:

The core challenge here was making a lot of dry data genuinely engaging. Sustainability reporting can easily tip into worthy but dull, and I was determined to avoid that. I used strong colour, clean layouts and carefully considered infographics and data visualisations to give the numbers some life, while a consistent grid structure kept everything readable and navigable. Maintaining accuracy was non-negotiable, but I wanted the design to do the work of making people actually want to read it.

The final report successfully communicated complex information in a format that was clear, structured and accessible to a broad stakeholder audience.

#### Context

One Carbon World is delighted to be supporting Westfalia Fruits to compile a baseline inventory of carbon removals across farms within their direct operational control (Scope 1). The baseline inventory will provide Westfalia's direct carbon removals in the following countries:

- Chile
- Colombia
- Peru
- South Africa
- Mozambique

The resulting baseline carbon stock estimates in this report provide an overview of key carbon levels in line with the requirements of the Greenhouse Gas Protocol's Land Sector and Removals Guidance. The GHG Protocol provides the world's most widely used greenhouse gas accounting standards. The carbon stock estimates in this report are the first, indispensable step toward measuring and reporting annual carbon removals to the most rigorous standard and will support the development of a targeted field data collection strategy.

Where necessary, the standard is still in its draft form. The final version is due for publication by the end of 2024. The GHG has indicated usage of the draft version for carbon removals accounting.

The LSRG provides carbon removals estimates based on whether the carbon stocks are increasing. Therefore any carbon removals inventory must begin by setting a baseline estimation of existing stocks. Upon second measurement, entities are able to generate a reportable carbon removals inventory aligned with the most reported and demanding of international standards (LSRG).

#### Methodology

This interim report contains an estimation of baseline carbon stocks using high-level (Tier 1 and 2) quantification methods as detailed in the 2006 and 2019 IPCC Guidelines for National Greenhouse Gas Inventories. These methods are considered robust for assessing a crude estimate of carbon stock baselines to support the planning of field data collection. The assessment covers aboveground biomass, belowground biomass, deadwood, litter and soil organic carbon (SOC). Baseline carbon stocks have been estimated for these pools using Westfalia Fruits' field data scientists' literature and IPCC default values.

The accounting methodology aligns with the core accounting principles within Land Sector Removals Guidance (draft version).

**Traceability** - GIS shapes and location data have been sourced for each farm considered in this progress report and removals estimates are therefore traceable back to each land management unit (farm).

**Uncertainty** - The report includes an evaluation of uncertainty and sensitivity analysis, following the best practices recommended in the IPCC 2006 Guidelines and refined in 2019 to enhance the robustness of removals estimates.

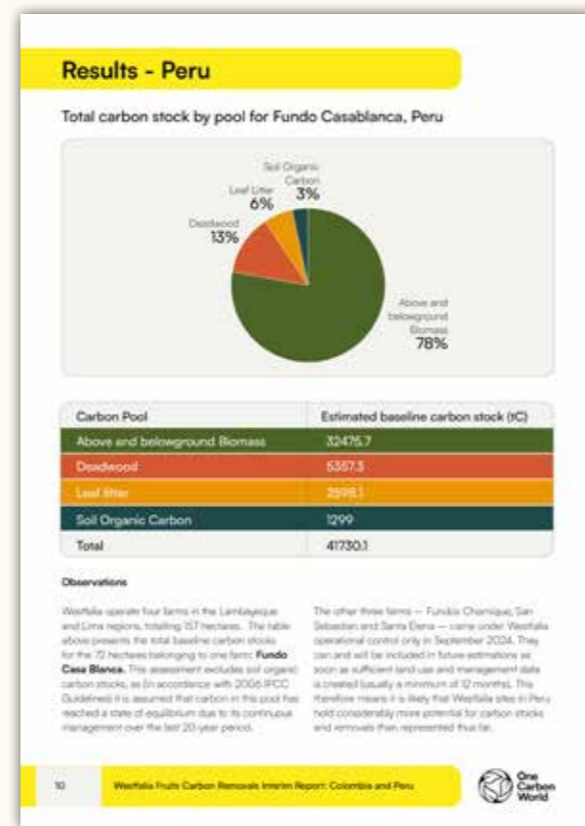
**Primary data** - Whilst Tier 1 removals estimates do not use primary data and thus not considered reportable under the LSRG guidelines, they can be used to help guide where direct measurements (Tier 2) can be taken.

**Reversals accounting** - The ongoing storage monitoring framework will support the accounting of reversals under the requirements of the permanence principle.

**Ongoing storage monitoring** - will be developed as part of the first report to support the implementation of the permanence principle.

Whenever available, estimates of baseline carbon stocks are based on Tier 2 regional carbon stock factors; Tier 1 global metrics are only utilised where Tier 2 is unavailable. The IPCC advises that the highest Tier method should be adopted (where available) to ensure consistency, transparency, and accuracy in estimating baseline carbon stocks within Westfalia Fruits' production areas. As such, the LSRG does not consider Tier 1 and Tier 2 methods to provide "statistically significant results" and are therefore not recognised as being reportable.

Nevertheless, these methods are employed to guide the adoption of an efficient but robust approach to accounting for Westfalia Fruits' inventory of baseline carbon stocks and subsequent report of carbon removals using the Tier 3 methodology of collecting direct samples and measurements from selected sites.





## The Country Trust: Impact Report

The Country Trust is a national educational charity working to connect children from disadvantaged backgrounds with food, farming and the environment through hands-on learning.

### The brief:

To create a publication that balanced detailed reporting requirements with engaging and accessible design appropriate to the charity's audience and values.

### The audience:

The audience included supporters, funders, partners, schools and wider stakeholders, requiring the report to feel both informative and approachable.

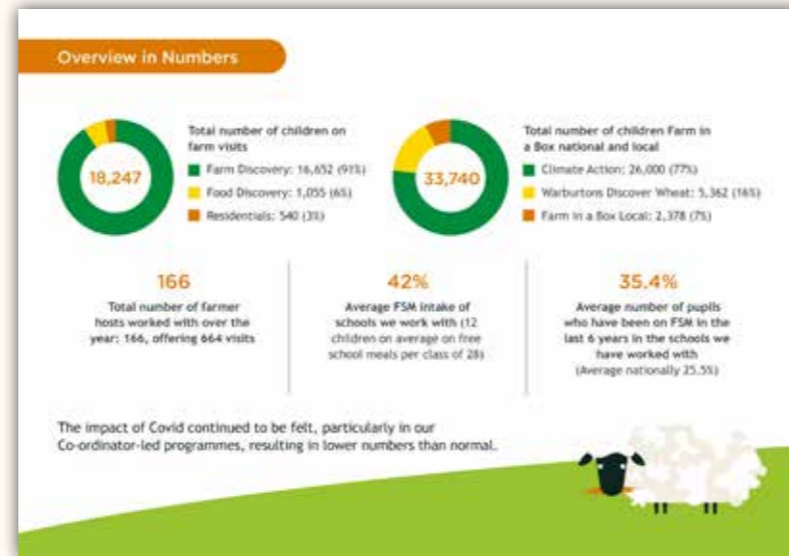
### The challenges:

- Presenting data and impact statistics in an engaging and accessible way
- Balancing detailed reporting content with a warm and approachable visual tone
- Maintaining consistency across varied content types including statistics, case studies and narrative sections
- Creating a publication that reflected the charity's educational and family-focused identity

### How the challenges were addressed:

The tone of this one needed careful calibration: friendly and approachable enough to reflect the charity's educational focus, but without tipping into anything that felt too childish or lightweight. I used illustration, colour and playful graphic elements to bring warmth to the publication, while clear layouts, infographics and a strong visual hierarchy kept everything structured and professional. Getting that balance right meant the data and impact statistics could land properly, without the report feeling dry or overly corporate.

The final publication successfully communicated the charity's impact and achievements in a format that was clear, engaging and aligned with brand identity and values.



# Engagement & Educational Campaigns

**Better places to live with more green spaces**  
Ensure new housing developments are great places to live without a car, and have plenty of trees and green spaces  
Improve old buildings so they are warm, energy efficient and less costly to heat  
Lobby Government for better planning and building regulations for new building  
*In Somerset, domestic emissions are greater than the national average*

**Cleaner, healthier and more efficient ways to get around**  
Encourage walking, cycling and use of low emission vehicles  
Pilot innovative rural transport projects  
Lobby government for more funding for footpaths and cycle-ways  
Ensure new developments are designed to reduce car use  
*Emissions from transport are the largest contributor to emissions locally, nationally and internationally*

**Less waste, fewer contaminants, healthier countryside**  
Ensure more waste is used to generate electricity rather than going into landfill  
Encourage less food waste in homes  
Support local schools and businesses to improve waste management  
Make sure more waste is recycled in the UK and not sent overseas  
Help to develop Somerset's recycling industry to match our recycling ambitions  
*In Somerset, over 90% of waste carbon emissions come from methane produced by biodegradable waste*

**More efficient businesses, less waste**  
Reduce supply chain emissions  
Encourage business to use renewable energy or generate on-site renewable energy  
Highlight businesses that are leading the way  
Promote collaboration and information sharing between businesses  
*Industry and businesses in Somerset are responsible for approximately 30% of Somerset's emissions*

**Somerset Climate Change Consultation**  
Online Survey: 3423 Adults, 805 Youth  
Drop in Events: 625 Attendees

**Very concerned about Climate Change**  
78% Adults, 67% Youth

**Most Concerned About**  
84% Species Extinction, 85% Extreme Weather, 88% Damage to Environment

**Priorities**  
Transport, Built Environment, Energy Use

**Already Doing (adults)**  
Recycling more: 84%, Using less single use plastic: 71%, Shopping locally: 66%

**Already Doing (youth)**  
Recycling more: 84%, Cycling, walking or taking the bus: 66%, Using less single use plastic: 64%

**Would Do (adults)**  
Drive an electric or ultra low emission vehicle: 69%, Produce own or community renewable energy: 65%

**Would Do (youth)**  
Plant trees in the local area: 67%, Plant trees or create wildlife area: 79%

**Living landscape for nature, wildlife and people**  
Use evidence of what's happening to create a plan to restore our environment  
Conserve and capture carbon in soils, peat, trees and saltmarsh  
Make sure new housing developments have plenty of nature rich spaces and trees  
Identify locations suitable for renewable energy projects  
*Trees only cover 7% of Somerset compared to the UK average of 13%*

**Cheaper energy bills, more jobs and energy security**  
Identify buildings and communities where energy use is high and find ways to help bring it down  
Support an increase in local energy supply and storage projects  
Increase efficiency in new developments  
Find ways for everyone to save energy  
*37% of UK emissions come from heating*

**Communities are safer and more prepared**  
Use the most up-to-date weather predictions to manage flood risks  
Map changes to flood risk and coastal erosion caused by climate change  
Deliver adaptation schemes to prepare for the challenges of heat, flooding, drought and coastal erosion  
Develop water processing infrastructure for future resilience  
*100 million cubic metres of floodwater covered 65 square kilometres of the Levels in 2014*

**Healthier countryside, healthier people**  
Understand how climate change will affect our farmland, environment and the crops we grow  
Promote new technologies to improve sustainability  
Identify new crops that will grow in Somerset in a changing climate  
Highlight high carbon foods and suggest alternative lower carbon foods  
Reduce high carbon food offered in Local Authority workplaces and across Somerset  
*One-third of our greenhouse gas emissions come from agriculture*

**SOMERSET CLIMATE EMERGENCY**  
Somerset Councils have declared, or recognized, 'Climate and Ecological Emergencies'  
The aim is to be carbon neutral by 2030  
Councils are working together, with partners and communities across the county, to reduce carbon emissions  
The cost of some plans is high but doing nothing will cost more, and there are also many benefits  
Councils can't do it alone, everyone has a part to play, including national government  
Somerset Councils are working together on:  
Industry, Business and Supply Chain  
Transport Management  
Built Environment  
Natural Environment  
Waste and Resource  
Farming and Food  
Energy  
Water  
Communications and Engagement  
Find out more on the Councils' websites

**Hang your thoughts on the tree**  
Use the Appage tags to answer the questions and add them to the tree  
*What do you think about the research that the councils are taking? Have the councils missed anything? Are there things you'd like Somerset Council to take action on?*

**Children must be supervised by a responsible adult at all times**

**Climate Conversations Café**  
Join our discussions at 11am, midday and 2pm

## Somerset County Council: Climate Consultation

As part of a wider public consultation programme, Somerset County Council hosted a series of workshops and engagement events designed to increase public understanding of climate action initiatives.

### The brief:

To design a series of visually engaging display boards and supporting materials that communicated complex environmental information in a way that was clear.

### The audience:

The materials were designed for a wide-ranging public audience, including people with varying levels of familiarity and engagement with climate and sustainability issues.

### The challenges:

- Communicating complex environmental information clearly for non-specialist audiences
- Creating materials suitable for viewers of different ages and levels of knowledge
- Balancing educational content with accessible and visually engaging presentation

### How the challenges were addressed:

This was quite a project. I was handed raw text and given a largely open brief, so the visual concept was mine to develop from scratch. I started by sketching out the designs on folded A4 paper, making little concertina mock-ups to work out how the boards would flow before committing anything to screen. The idea I landed on was to create scenes of Somerset's urban and rural landscapes, using architecture and countryside as visual anchors to draw people in and give the information a sense of place. With display boards in busy public spaces, the design also had to work hard at scale - readable and engaging even in crowded, noisy environments, with illustration and infographics doing the heavy lifting to make complex climate concepts feel accessible to anyone who stopped to look.

# Engagement & Educational Campaigns

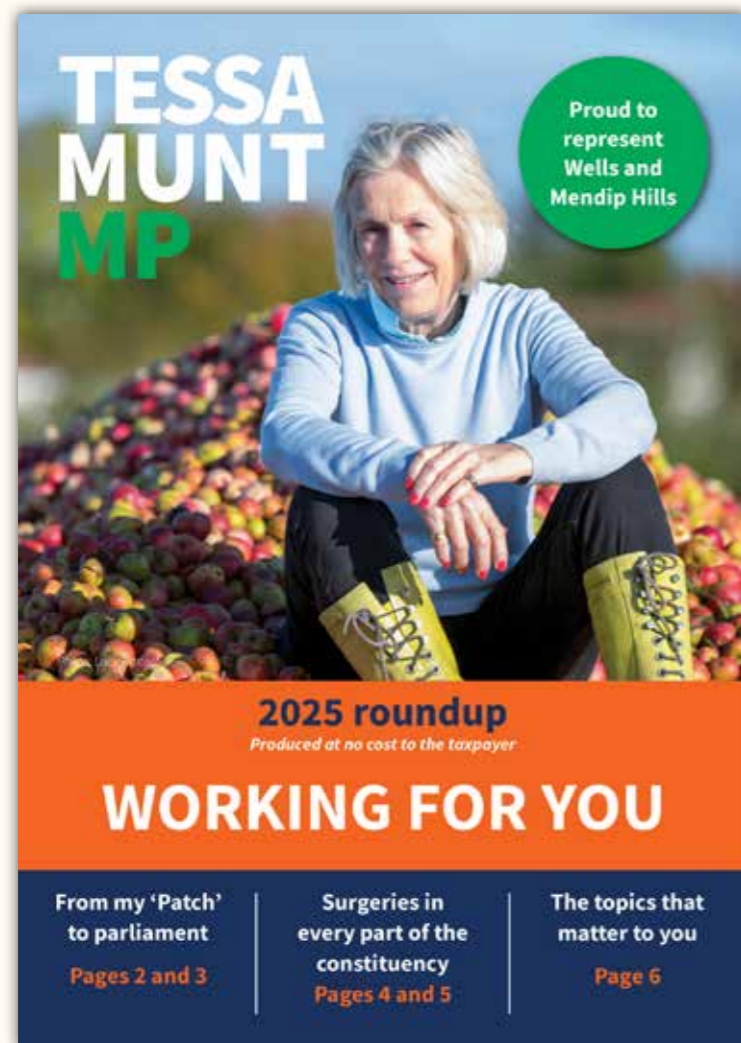


## City of Wells: Transatlantic Slavery Campaign

A public engagement project exploring the City of Wells' historical links to the transatlantic slave trade and its lasting impact on Britain and the Caribbean.

I was commissioned to design a fold-out A3 leaflet and trail map to support visitor engagement and encourage learning across a range of audiences. The materials combined historical information, mapping and visual storytelling in a format that was clear, accessible and easy to navigate.

Particular care was taken to ensure the design approach reflected the sensitivity of the subject matter, balancing educational engagement with a thoughtful and respectful visual tone.



## Tessa Munt MP: Campaign Branding and Communications

I was commissioned to develop a series of campaign logos, icons and printed communications for our local MP's public engagement and constituency campaign materials.

The work needed to feel approachable, community-focused and easily recognisable, while remaining consistent with the wider political party brand identity and existing visual guidelines.

Alongside the campaign branding elements, I designed a constituency map and round-up leaflet to communicate key updates and local initiatives in a clear and accessible format for a broad public audience.

# Engagement & Educational Campaigns

**Sensory Explorer Trail**

This trail is designed to help you experience the Cathedral using your senses

## Sensory Explorer Trail

The Camery Garden

The Quire

The Quire

The South Transept

### Activity Card Instructions

Use the map in the backpack to help you explore the Cathedral. You can start anywhere!

When you discover a place on the map, look for the matching activity card(s).

In some places there are two activities to do. Get ready to investigate using the items in the bag!

## Wells Cathedral: Children's Sensory Trail

Commissioned by Wells Cathedral, this project involved the creation of an interactive sensory trail designed to help children and families engage more deeply with the Cathedral through exploration, observation and play. The trail encouraged children to pause at key locations and use their senses to discover and appreciate features of the Cathedral.

### The brief:

To design a resource pack that created an immersive and accessible experience for young visitors, combining navigation, illustration and sensory activities in a format that was engaging, intuitive and easy to follow.

### The audience:

The materials were designed primarily for children and families visiting the Cathedral, with activities for a broad age range and varying levels of reading ability and confidence.

### The challenges:

- Designing materials that balanced education with play and exploration
- Ensuring navigation and instructions remained clear and intuitive throughout the trail

### How the challenges were addressed:

This one tested me on multiple levels, technically and creatively. The centrepiece of the resource pack was a conceptual 3D illustration of the Cathedral, which sounds straightforward until you're trying to make it both visually engaging for young children and accurate in terms of scale and detail. I worked from a wooden model of the Cathedral to establish the outer shell, then used photographs and a 2D floor plan to work out where everything inside sat in relation to everything else; visualising that in a way that was both artistically coherent and spatially accurate was genuinely hard. Beyond the illustration, I designed the lanyard cards for the resource pack using colour and simple visual cues throughout to support navigation without overwhelming younger users, creating something structured enough for families to follow together but with enough flexibility to encourage children to explore independently.

**The Nave**

Take a seat in our biggest space where people sit together for services and concerts. What can you see, hear and smell?

Can you see Jesus up high on the cross? The cross is important to Christians as it reminds us of Jesus.

Find the **wooden cross** in your bag and hold it in your hand. How does it feel?

**The Lady Chapel**

Look up at the stained glass windows. Can you spot windows (to the right) that are made up of broken pieces of glass jumbled together?

You can use the **kaleidoscope** in the bag to discover lots of colours and patterns.

**The North Transept**

Jack Blandifer rings the bell with his right hand to tell us what hour it is. He kicks the bells behind his feet every 15 minutes. Do you like the sound it makes!

Try ringing the **bell** in your bag - 1 ring for 1 o'clock, 2 rings for 2 o'clock ...

**The Quire**

The altar frontals are changed for different church seasons, for example Christmas. You can find them in the Nave and Quire and on display in the Quire Aides. Look out for the altar frontal with the star on as you explore the Cathedral.

Find the **star-patterned cushion** in your bag. It smells of the incense that is used in worship.

**Camery Garden**

Take a big breath and notice if you can smell any plants. There are pools in The Bishop's Palace next door that are fed by well springs that run under this garden and flow out into the city.

Use the **compass** to walk East. Can you find the window in the garden wall that looks through to the pools?

**The Nave**

Christians often light a candle to help them pray or to remember someone special. Can you think of someone who is special to you?

Look for the **candle** in your bag and switch it on. How does the light make you feel?

**The Chapter House**

The central pillar looks a bit like an enormous tree trunk, and the ribbed ceiling like the branches.

Lie on the floor (or sit on the stone benches) and look up at the ceiling.

Take the **Cathedral cat** out of your bag for a cuddle! Which place do you think our cat likes best?

**The North Transept**

Can you see the big clock? Every 15 minutes the knights on horses above the clock move around.

Watch carefully to see what happens to one of the knights!

**The Quire**

The choir sing in here including boys and girls who are called 'choristers'. Can you look up and see the organ? The organist plays a keyboard and the sound is made through 5000 pipes!

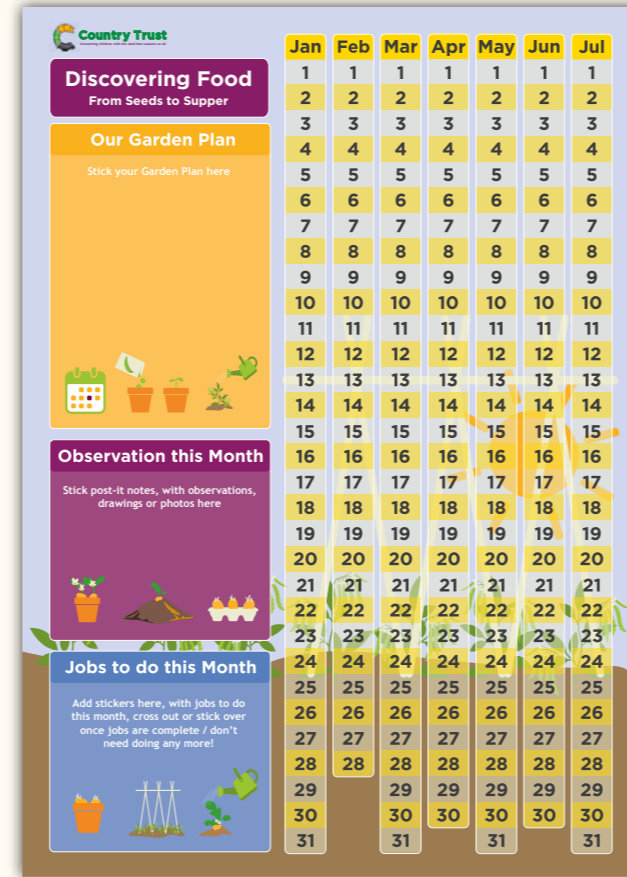
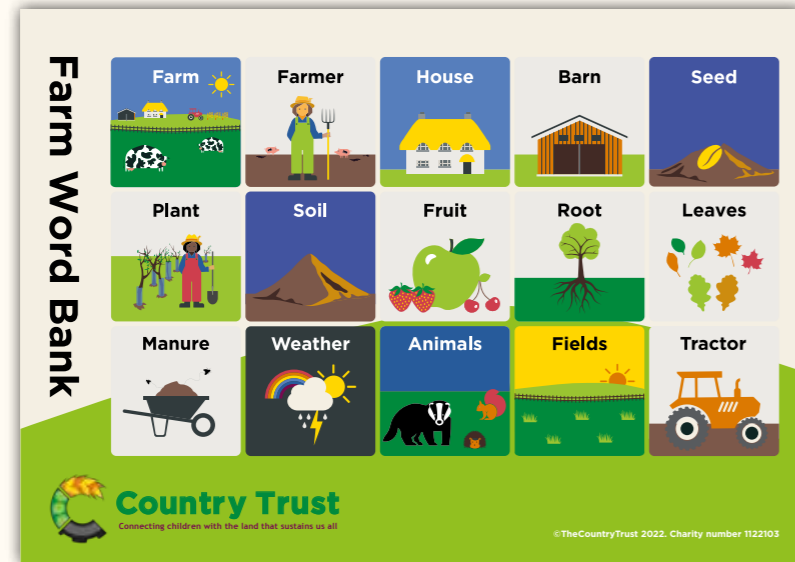
Press the button on your **sound box** to hear some music.

**The South Transept**

The font is the oldest object in the Cathedral - it's over 1000 years old! It is still used for welcoming people into the Christian family through baptism. The lid is removed and water is put inside.

Use the **magnifying glass** to investigate.

# Engagement & Educational Campaigns



## The Country Trust: Farm in a Box Campaign

Developed for The Country Trust, the Farm in a Box programme was designed to support hands-on learning experiences for primary school pupils through sensory and nature-based educational activities.

I was commissioned to create a series of Early Years word banks and supporting materials designed to encourage curiosity, confidence and engagement with farming, food production and the natural environment.

### The brief:

To design visually engaging and accessible educational resources for young children, combining illustration, language learning and sensory activities in a format that felt playful, approachable and easy to use.

### The audience:

The materials were designed primarily for Early Years pupils and educators, requiring content to remain highly visual and suitable for children with varying reading abilities.

### The challenges:

- Designing resources suitable for very young audiences
- Balancing educational content with engaging visuals
- Ensuring materials remained clear and easy to navigate for both children and teachers

### How the challenges were addressed:

This was a real test of my illustration skills. The challenge was taking often quite complicated agricultural and natural world concepts and distilling them into images that were immediately recognisable and clear to young children. Simple enough to understand at a glance, but accurate and engaging enough to actually teach something. I used colour, playful graphic elements and a consistent visual language throughout to bring the materials to life, while keeping layouts clear and uncluttered so that both children and teachers could navigate them easily in a classroom setting.

# Editorial & Institutional Communications



Nursery and pre-prep pupils stirred up a festive feast of Christmas magic with their colourful performances of *A Christmas Recipe* at the end of the Advent term!



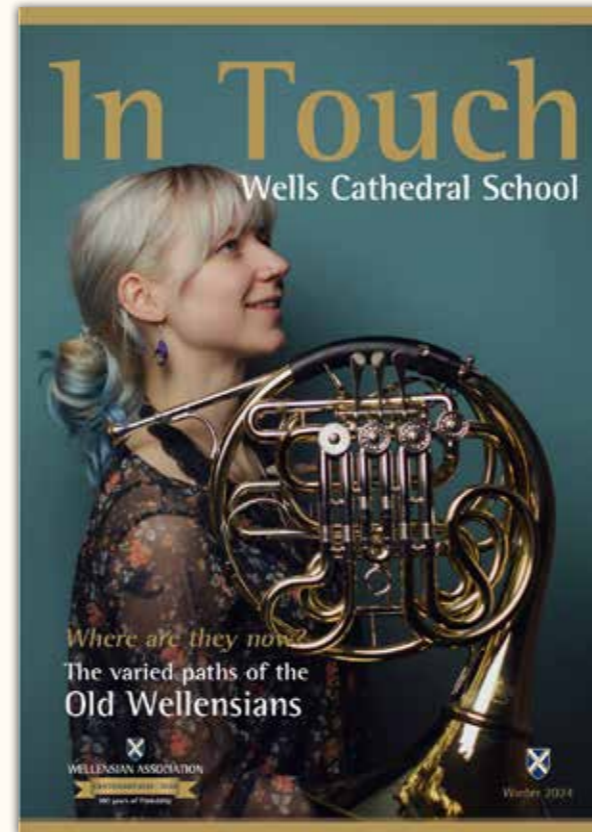
Junior school and pre-prep teachers ran a very popular creative craft stall at the Wells Rotary Club Reindeer Parade on the first Sunday in December, helping to decorate 80 gingerbread reindeer and creating beautiful brown reindeer bags for the young recipient of each sweet treat!



**Strictly tango**  
In November pupils in Years 4 and 5 took part in tango workshops led by professional tango dancers Dante Culcuy and Miriam Orcutt, who later performed *Carismatico: Tango de Amor* at Cedars Hall.



**Back to Skern Lodge!**  
57 enthusiastic children from Years 5 and 6 spent a few days at Skern Lodge in North Devon over the October break, taking part in high rope activities, climbing, abseiling, tunnelling, archery, surfing, orienteering, kayaking, assault courses, and swimming!



## Samphire Festival Award

Congratulations to Old Wellensian, Josh Beauchamp, co-founder of *Samphire*, an independent music and arts festival on Exmoor, which won the small festival award at the *National Outdoor Events Association* in November. Josh, who left Wells in 2008, and co-founder Flora Blathway, were invited to be keynote speakers at the ceremony in Bath's *Pump Rooms* at the awards reception. They met fellow Old Wellensian, Michael Eavis, who was presented with an award for 40 years inspiration to outdoor events for the *Glastonbury Festival*. This year's *Samphire Festival* will take place between 7th and 9th July - for more information visit [samphirefestival.com](http://samphirefestival.com).



## Carol of the Year finalist

Congratulations to Old Wellensian Ghislaine Reece-Trapp, who was one of the six finalists in the *BBC Radio 3 Carol of the Year Composition Competition* at Christmas. Ghislaine, who was the junior organ scholar at Wells until 2010, went on to become the organ scholar at Guildford Cathedral before taking up her place to read music at Christ Church, Oxford.



## Record deal for debut jazz album

Old Wellensian jazz trumpeter, Henry Spencer, who left Wells in 2008, has recently signed a record deal with prestigious international label, *Whirlwind Recordings* for his debut jazz album, *The Reasons Don't Change*, with his multi-award winning quintet, *Henry Spencer and Juncture*.



Band leader and trumpet player, Henry, penned the fresh and original compositions for the album in collaboration with New York based Grammy Award Winner, Dave Darlington. The band won the *Best Newcomer* award at the *Marlborough Jazz Festival* and in 2014 they were also named winners of the *Emerging Excellence Award* by *HMKU*. With sell-out performances at *Ronnie Scott's*, gigs at the *Barbican Jazz Club* and the *SE Collective*, *Henry Spencer and Juncture* are making waves on the contemporary jazz scene.

*"Henry Spencer's music has a unique focus and quality rarely experienced from others of his generation... Originals with real meaning."*  
- Paul Pace, *Ronnie Scott's Jazz Club*, Soho, London



## Old Wellies 45

**Archive update**  
Wells looks back on 1,100 years of history, and there is now a new, easy way to record our ongoing story. The Wells Living Archive is a searchable e-document store that already contains 23,000 pages going back to 1833. The Wells archivist is head of history, Chris Eldridge.

Pupils and staff are urged to send all records and photographs of activities and achievements to [livingarchive@wells-cathedral-school.com](mailto:livingarchive@wells-cathedral-school.com) where they will be kept forever.



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## Wells Cathedral School: In Touch Magazine

Produced for Wells Cathedral School, *In Touch* is a biannual publication communicating school news, events, achievements and community updates across a wide range of age groups and audiences. The publication combines editorial content, photography and feature articles within a substantial multi-page magazine format.

### The brief:

To design a visually engaging publication capable of presenting a large volume of varied content while maintaining consistency and engagement throughout.

### The audience:

The magazine was designed for a broad audience including pupils, parents, staff, alumni and prospective families, requiring a balance of professionalism and accessibility.

### The challenges:

- Maintaining engagement across a lengthy, content-heavy publication
- Creating visual variety across both playful and more formal editorial content while maintaining a cohesive publication aligned with the school's wider brand identity and ethos

### How the challenges were addressed:

Every brief for each issue of *In Touch* arrived with a mountain of content, and a big part of my role was editorial as well as design; I was responsible for editing the text and making judgement calls about which stories deserved prominence, which could be condensed, and how to pace everything so the publication felt dynamic rather than exhausting. It was like a jigsaw puzzle, fitting everything into sections while making sure it all breathed. I used flexible layout systems and varied typography to give different sections their own character, while keeping the whole thing feeling coherent and aligned with the school's identity: lively and dynamic, but never chaotic.

# Editorial & Institutional Communications



## Wells Cathedral School: *Prospectus*

*Produced for Wells Cathedral School, this 108-page prospectus was designed to present the school in a more contemporary and distinctive way than traditional independent school publications.*

### **The brief:**

To move away from a conventional prospectus format and create a publication that felt visually distinctive, engaging and reflective of the school's character and values.

### **The audience:**

The prospectus was designed for prospective families, agents and wider school stakeholders, requiring a balance between aspirational presentation, clarity and accessibility.

### **The challenges:**

- Creating a distinctive publication within the conventions of independent school marketing
- Maintaining engagement across a lengthy publication
- Balancing strong visual storytelling with clear and concise information

### **How the challenges were addressed:**

I produced three editions of this prospectus over my time working with the school, each around five years apart, which meant longevity was built into the brief from the start; it had to be classic enough not to date. When the first edition came out in 2011 the concept was genuinely unconventional; school prospectuses at the time followed a fairly predictable formula, traditional and A4, and this was deliberately neither. Taking inspiration from editorial coffee table books and high-end fashion catalogues, I used an unconventional format, with generous layouts, restrained typography and natural photography on recycled uncoated stock to create something that felt calm, tactile and contemporary rather than corporate. It was well received enough that the design has only needed small tweaks and updates in the editions since - which I think is true evidence that the original concept had real staying power.

# Editorial & Institutional Communications

**Find us**  
www.bishopspalace.org.uk  
The Bishop's Palace, Wells,  
Somerset BA5 2PD  
01749 988111

**Open**  
Winter 10am-4pm  
Summer 9.50am-5.50pm  
7 days a week  
Last admission 30 minutes before closing.

**Admission**  
Admission includes 12 months of return visits from the date of your first visit and you're welcome to use it again on any annual sightseeing day (please check our website for changes and events with an additional charge). Includes free guided tours.  
Tickets can be bought via the website or at the Ticket Office. Dogs are lovely welcome throughout the Gardens.

Adult: £10.00  
Child (under 15): Free  
Child (15-17 years): £5.00  
Essential helpers assisting disabled visitors: Free  
Billed in advance

Group Admission: £8.50 (perbooklet)  
Child Group Admission: £4.00 (perbooklet)

**The Bishop's Palace & Gardens**  
Wells, Somerset

**Discover the origin of Wells**

**Family Fun**  
Home to The Dragon's Lair

There's so much the families to do at The Bishop's Palace - whatever the weather, you can always have a great day out!

Explore 18 acres of gardens there are animals to discover, places to hide, and an ancient story map to follow, to find The Dragon's Lair play area. This interactive space is designed around the legend of the 13th century dragon. Adorned by the Bishop who built the Palace Wells a pond, ponds, one pond, a waterwheel and other games. It's fun to exercise both minds and bodies.

There are also plenty of events to keep families busy including crafting, outdoor gardening, family trails, storytelling and more.

Check out our website for details  
www.bishopspalace.org.uk

**Home to the Bishops Of Bath and Wells for 800 years, the stunning medieval Bishop's Palace and Gardens is adjacent to Wells Cathedral in the heart of Wells.**

Surrounded by a breath-taking moat, visitors cross the Romanesque drawbridge to experience a true hidden gem. There are 18 acres of 18th century gardens to explore including the beautiful well ponds from which the city takes its name. Look around the Bishop's private chapel, explore the raised Great Hall and enjoy a walk around the Palace moat.

**Our Legacy**  
The Palace Trust is a registered charity with responsibility for the upkeep and operation of the Bishop's Palace and Gardens. We receive no government funding and rely on ticket sales, special events and our call to help us keep the site open to all, but these do not fully cover our costs. If you would like to make a donation to support our work and ensure The Bishop's Palace is accessible to future generations, please visit our website or ask on site.

**Events and Activities**  
There's a full programme of seasonal events and activities for all the family including guided walks, open air theatre, creative workshops, children's crafting, Christmas illuminations and much more.

**The Bishop's Table cafe**  
With free access to everyone, simply cross the drawbridge and you'll see the award-winning Bishop's Table cafe nestled under the trees overlooking the croquet lawn. Serving delicious, locally-sourced food - including a vegan and gluten-free menu - and some of the best coffee and cake in Wells it's the perfect place for breakfast, lunch or to simply grab a takeaway.

**Accessibility**  
We're committed to enabling as many people as possible to experience the greatest range of access to the Palace and Gardens but that physically, spiritually and emotionally.

Guided tours are also included with your admission - check available times at the Ticket Office on your arrival.

**Welcome to The Bishop's Palace**  
Admission ticket with suggested routes

**Family route...**

1. Chapel  
2. Long Gallery  
3. Entrance Hall  
4. Undercroft  
5. Staircase  
6. Long Gallery  
7. Entrance Hall  
8. Undercroft  
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97. Staircase  
98. Long Gallery  
99. Entrance Hall  
100. Undercroft



**The Bishop's Palace**  
WELLS - SOMERSET

**A Guide to The Bishop's Palace**

The Bishop's Palace is open to all throughout the year.

Annual membership gives you entry to the Palace and Gardens as all seasons. By becoming a member you can help The Palace Trust care for this historic and beautiful site.

For details please call 01749 988111 or visit our website: www.bishopspalace.org.uk

**Acknowledgments:**  
The Guide to The Bishop's Palace was revised by George La Roy, based on a Guide to the Palace and Gardens produced in 2015, partially researched and written by Kate Kembleidge, with help and advice from Michael Blomfield.  
Designed by Julia Thurling (Orange Cat)  
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**Photography:**  
Bill Bradburn, Ian Corbett, George La Roy, Jonathan Evans, Huw Woods  
Archive Images:  
Courtesy of The Bishop's Palace Archive  
Site Map: Kathryn Nichols

**Entrance Hall and Undercroft**

Bishop Jocelin and his medieval successors lived in a courtly formal world. Historically a great bishop spent more time in public than in prayer, and Jocelin's Palace was a place for meeting, feasting and negotiation.

The 'kitchen block', the oldest part of the Palace, was originally two stories high. On the ground floor are two long rooms, known as the Entrance Hall and the Undercroft. In Jocelin's time the main doorway to the Entrance Hall led up with the entrance to the Undercroft.

The Entrance Hall itself was probably subdivided into smaller rooms, and there were great staircases at the north and south with leading to the more important, high status rooms on the upper floor.

It is hard to be sure how the ground floor was used. Archaeologists usually describe a room built below ground level, and often used for storage, but on this site, the water table is so high that any cellar would flood. The cells, full and the of the building shows the skill of the masons who worked for Jocelin, and bears a family resemblance to his work in the Cathedral chapter house.

Beneath the floor of the Undercroft, archaeologists have found remains of earlier structures and fragments of Roman pottery. The evidence suggests that any building materials were recycled in the foundations of an even older building on this site.

**Staircase, Long Gallery and Palace Rooms**

Following Somerset dragons flank the Jacobean staircase. Climbing the stairs, you leave a genuinely medieval space for one where Victorian Gothic stands in for the real thing.

John Blundell became Bishop of Wells in 1441. He set to work to extend and improve the Palace. The staircase and palace bedrooms have had medieval walls and high, the staircase of Gothic masonry he followed the Bishop's lead in the 15th century. Gothic masonry is a style that arose by extending, with a plan to any medieval structure, generally stone or masonry above the windows, a block of the fabric for using out masonry.

The Great Chamber occupied the space which Bishop Bagot reorganised in the 1530s to make the Privy Chamber and the Conference Room.

At the north end was the solar, a smaller, more intimate space, where people ate their meals.

The large fragment of masonry for the staircase is a fine example of the work of the masons who worked for Jocelin, and bears a family resemblance to his work in the Cathedral chapter house.

## The Bishop's Palace: Visitor Communications

Produced for The Bishop's Palace, this ongoing body of work included visitor guidebooks, information leaflets, event materials and illustrated promotional assets designed to support visitor engagement and public communications. The work needed to remain closely aligned with the Palace's established visual identity and heritage setting while providing accessibility and visual consistency.

### The brief:

The initial brief focused on designing a visitor guidebook and entrance ticket for first-time visitors, ensuring information was clear, welcoming and easy to navigate. Subsequent projects included biannual information leaflets, event collateral and a series of illustrations designed to support the Palace's in-house promotional materials.

### The audience:

The materials were designed for a public audience including tourists, families, event visitors and community groups.

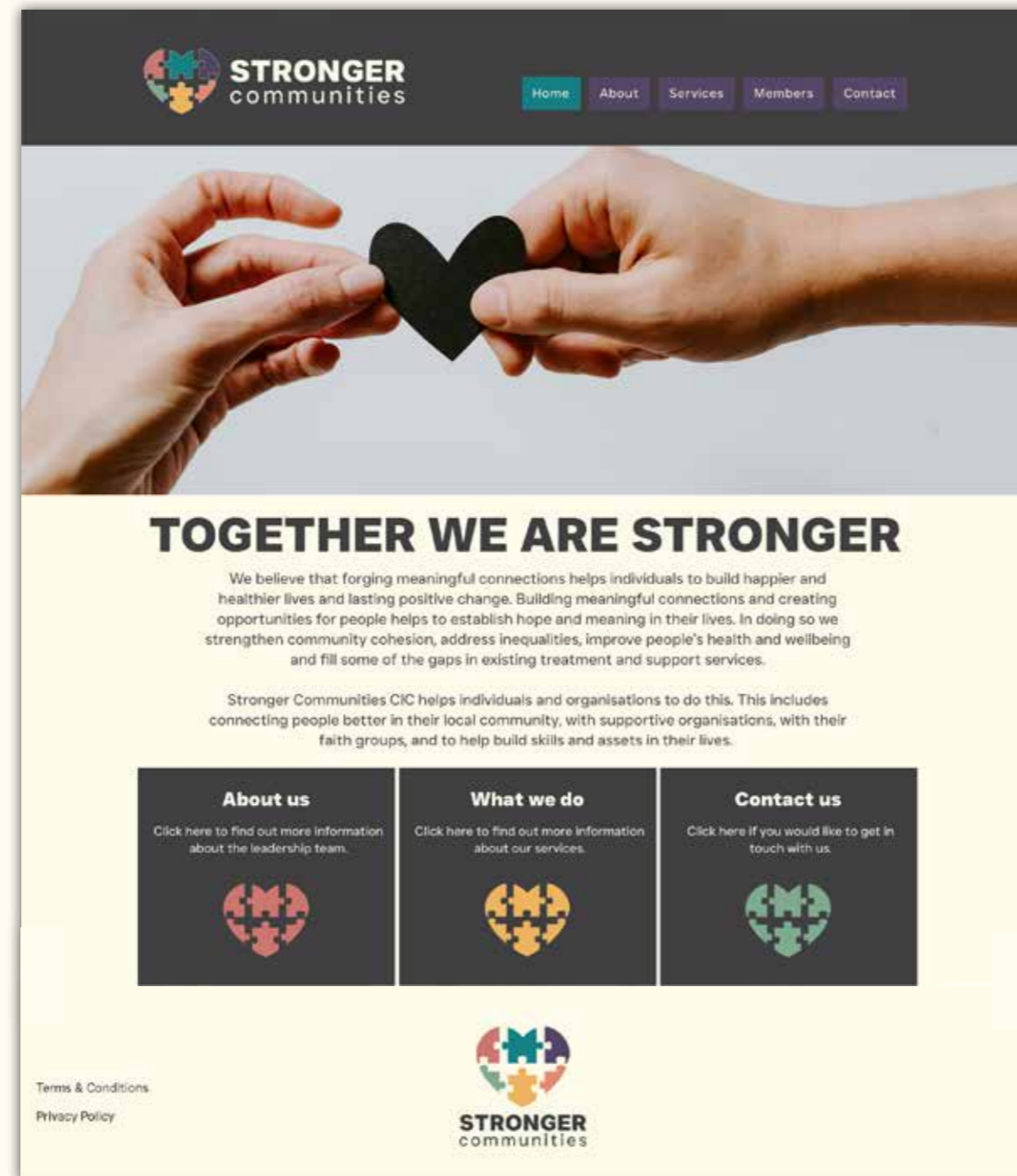
### The challenges:

- Communicating information clearly for first-time visitors
- Working within strict existing brand guidelines
- Creating materials that balanced heritage, accessibility and visual engagement
- Developing illustration assets that complemented the Palace's established visual identity

### How the challenges were addressed:

The Bishop's Palace has a strong and well-established visual identity, and my primary challenge throughout this body of work was ensuring that everything I produced felt genuinely at home within it. Working within strict brand guidelines can sometimes feel restrictive, but here it was more like a creative framework. I used clear layouts, restrained typography and consistent visual systems to support navigation and accessibility, while making sure every piece of work felt coherent with the Palace's heritage.

# Brand Identity and Digital Communications



## Stronger Communities:

### Brand Identity and [Website Design & Build](#)

*This project involved creating a visual identity and website designed to support community engagement, local collaboration and accessible communication across a broad public audience. The project combined brand development, digital communication and information design within a flexible and community-focused visual system.*

#### The brief:

To create an approachable and adaptable brand identity alongside a clear and easy-to-navigate website that reflected the organisation's focus on connection, support and community engagement.

#### The audience:

The identity and website were designed for a broad audience including residents, community organisations, volunteers and partner groups.

#### The challenges:

- Creating a visual identity that felt approachable and community-focused
- Ensuring the digital experience remained accessible and easy to navigate for varied audiences

#### How the challenges were addressed:

I developed three concepts for this identity, each trying to balance the ideas of strength, love and the complexity of the human mind. The winning concept centred on a heart, but shown not as a perfect whole, rather pieced together like a puzzle. The thinking was that healing is often not about returning to what was, but rebuilding something new from fragments. The puzzle element also speaks to the inherent complexity of being human and our deep desire for things to fit together, both within ourselves and in our connections with others. The visual system and website were built around the same principles: clear, warm and easy to navigate.

# Brand Identity and Digital Communications

# CEDARS HALL



## Cedars Hall:

### Brand Identity and Marketing Collateral

This project involved developing a primary visual identity for Cedars Hall alongside a related submark for Quilter Hall, supporting the launch and promotion of the venue's public events programme. The identities were subsequently applied across a wide range of promotional materials including leaflets, posters and programmes.

#### The brief:

To create a distinctive and flexible identity system reflecting the Hall's contemporary architecture, heritage setting and role within a wider cultural network.

#### The audience:

A broad audience including concertgoers, visiting performers, schools, community groups and arts audiences. The identity needed to feel contemporary, accessible and appropriate across both cultural and educational contexts.

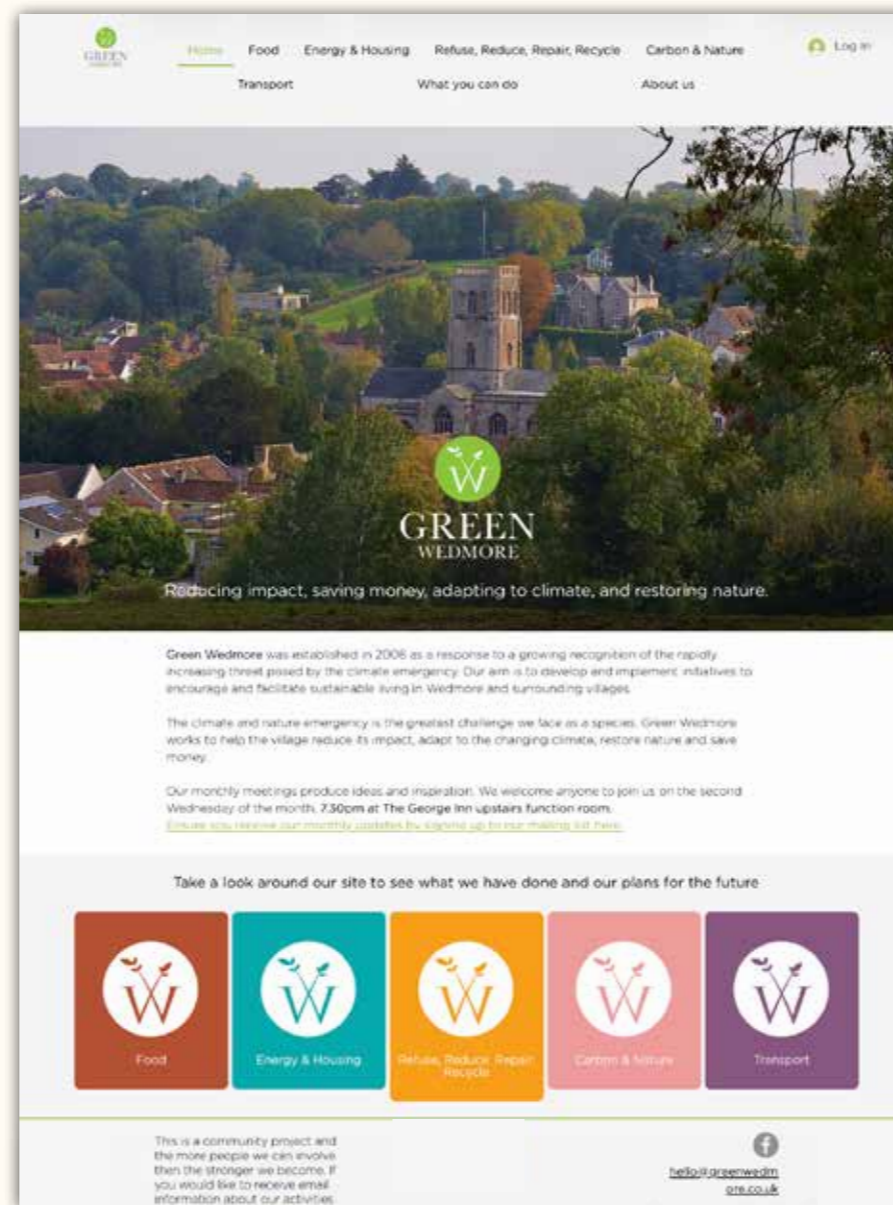
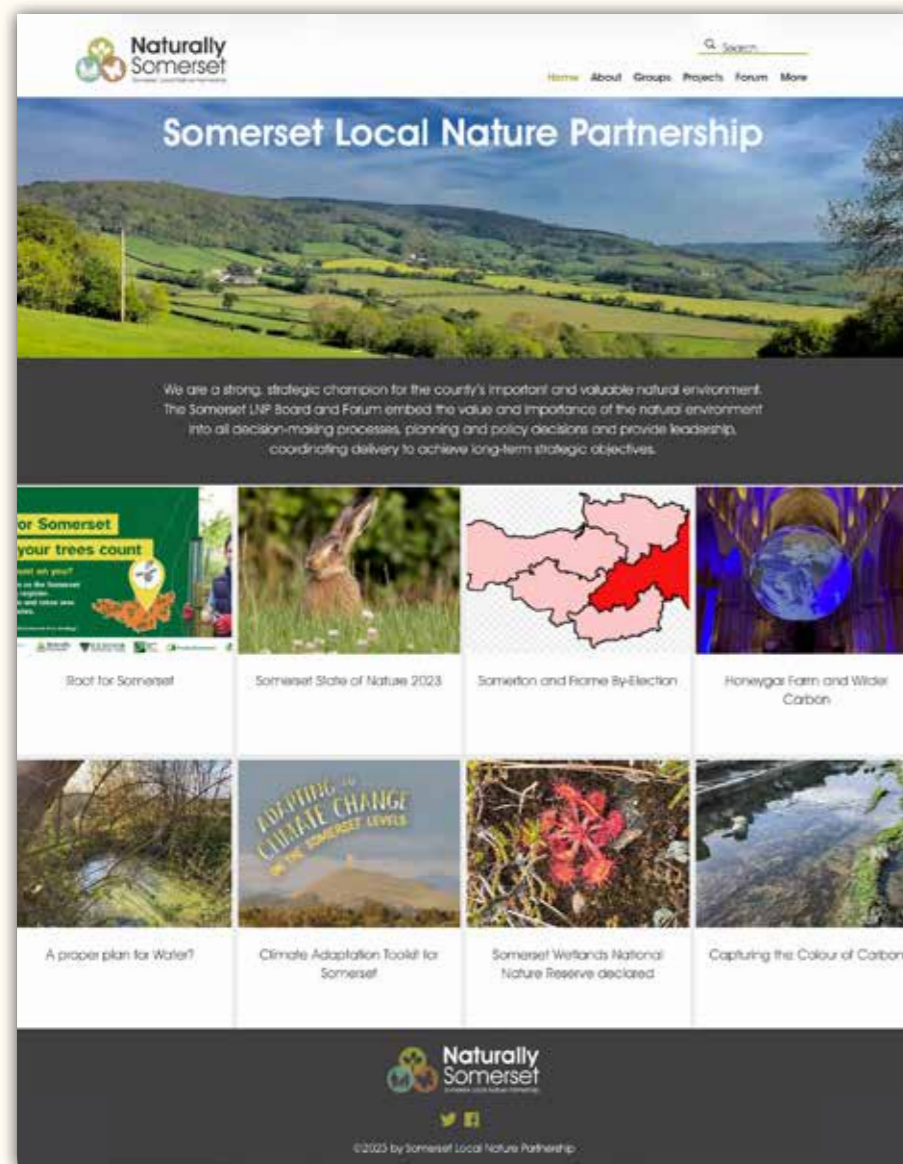
#### The challenges:

- Balancing heritage and contemporary culture within both school and community settings
- Ensuring the Quilter Hall submark felt distinct while remaining clearly connected to the primary identity
- Designing a flexible visual system suitable for a wide range of applications
- Maintaining consistency across all marketing materials

#### How the challenges were addressed:

The central creative challenge was how to hold two very different buildings within one identity family: the ancient medieval architecture of Quilter Hall sitting alongside the sharp contemporary lines of Cedars Hall. Rather than trying to resolve that tension, I drew from it, using clean linear forms that felt both classic and modern, restrained enough to carry a sense of permanence and tradition while remaining adaptable across a wide range of applications. The result needed to be strong and resilient - an identity that could work as confidently on a concert poster as it could on a school leaflet, and that would grow with the venue as it established itself as a prominent cultural destination.

# Brand Identity and Digital Communications



## Somerset LNP: Website Design & Build

This project involved designing and building a digital platform for a cross-sector organisation working to protect and enhance Somerset's natural environment.

The brief was to create a clear, accessible and structured website that communicates the partnership's strategic role, supports stakeholder engagement, and presents complex environmental programmes in an understandable, navigable way for a wide mix of users including local authorities, environmental organisations, landowners, policymakers, community groups and the public.

The site needed to balance technical clarity with public accessibility. A structured, content-led approach was used to break the organisation's work into clear thematic areas, including strategy, projects and working groups. Strong hierarchy, concise language and modular layouts improved navigation and readability, while visual restraint ensured the content supported understanding of complex systems.

## Green Wedmore: Website Design & Build

This involved creating a website for a community-led environmental group focused on reducing carbon emissions, restoring nature and supporting sustainable living in Wedmore and surrounding villages.

The brief was to create a clear, accessible platform that communicates a wide range of local climate and nature initiatives, while supporting engagement from residents, partners and community groups. The site needed to balance practical information with an inviting, community-focused tone. A structured, content-led approach was used to organise activity into clear themes. Strong hierarchy, concise language and modular layouts improved clarity and navigation, ensuring complex environmental information remained easy to explore and understand.

# Brand Identity and Digital Communications



## orangecat DESIGN STUDIO



## Orange Cat: Brand Identity and Website Design and Build

Orange Cat Design Studio is my own independent design practice that specialises in communication design across editorial, digital and public-facing projects for schools, charities, councils and community organisations. The project involved developing a visual identity, website and supporting digital communications designed to feel professional, approachable and visually distinctive.

### The brief:

To create a flexible brand identity and digital presence that clearly communicated the studio's focus on thoughtful, accessible and strategically-led design. This included the development of a consistent tone of voice and visual approach across social media and online communications.

### The audience:

The brand and website were designed for prospective clients and organisations, requiring the communication style to feel approachable, credible and engaging.

### The challenges:

- Balancing professionalism with warmth and personality
- Presenting a broad range of work clearly and coherently
- Maintaining consistency across website and social media communications

### How the challenges were addressed:

Designing for yourself is never easy! It required a real deep dive into working out who I am and what I wanted Orange Cat to stand for. The brand and website needed to feel immediately like home, a true reflection of my personality and approach, while remaining calm, professional and credible to prospective clients. I developed a restrained visual system using typography and colour that could work consistently across print and digital, with a website structure that prioritised clarity and a social media presence that maintained a consistent tone of voice throughout.



Thank you for taking the time to explore my portfolio.  
I hope it has given you an insight into my work and the  
creative passion I bring to every project.  
If you would like to discuss any ideas or opportunities,  
please don't hesitate to get in touch.

**Julia Thurling**  
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