



BRIAN WITTMAN

On Brand

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INTRODUCTION

THE VIEW FROM 30,000 FEET STARTS AT THE GROUND

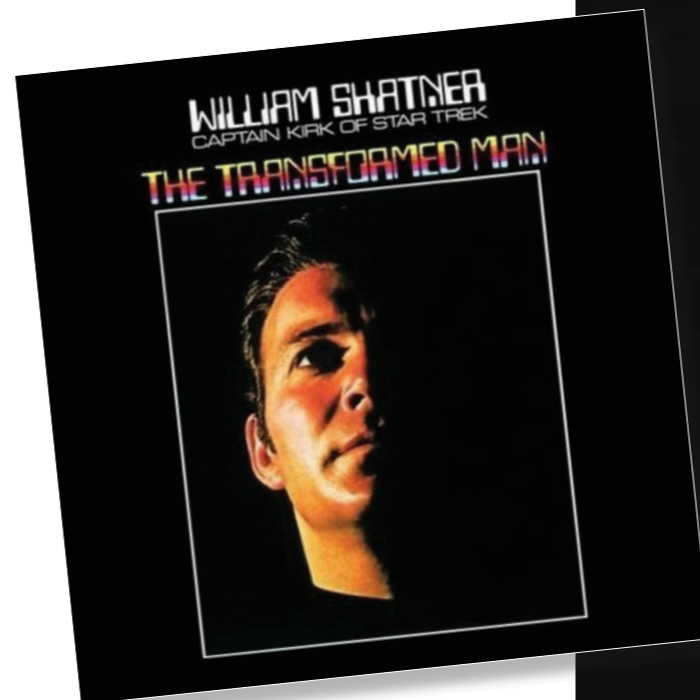
It didn't all start for me at priceline.com, but it was there that I honed my craft as a brand designer, team builder, leader and the company's first Creative Director (employee #22).

Priceline (U.S.) emerged from an incubator during the era when 'www' was a staple of web addresses.

Here, I would create the company's full spectrum look, feel and voice, in addition to producing its national print and radio campaigns where I wrote, produced and directed William Shatner to new found fame (and fortune).

The company is now worth over \$10 billion dollars. Shatner, about \$100 million.

The brand voice inspiration stemmed from my personal copy of William Shatner's *The Transformed Man* - a unique blend of storytelling, humor, and performance.



priceline.com
Name Your Own Price™

"Yeah, Brian Wittman." — William Shatner

BRAND ID - THE LOGO

CONSTRUCTION

So much of a brand precedes the creation of its logo. As it's the face forward, it gets the most attention and at times is expected to do way more heavy lifting that need be.

Still, it has to work. Here and throughout this document are a collection of marks I've designed for a myriad of clients in an array of industries. Many, involve the post-design guidance of use and application.



BRAND ID





HURT HAPPENS.
hurthappens.com



TRADEMARKS IN USE

Your ROUND. Our POCKETS.

INSTRUCTION

The care and feeding of a company's brand is never a one-and-done. Between guidelines and trademark manuals there lies the everyday policing (both internal and external) of usage.

As a brand designer, I often act as the 'brand police,' safeguarding the company's integrity and reputation.

The synergy of assets knows no company size in you just never know... brand-building. Starting with a clear and defined mission, the corporate ID evolves from rigid exploration to legal vetting to the trademark usage guide.

A company's trademark usage guide, in my opinion, is as important as its organizational chart. It stands as a playbook for consistency in branding ensuring that all elements of the brand, including visuals, messaging, and experiences, align cohesively. This consistency helps in building trust, recognition, and a strong brand identity.

I created this rebranded mark and subsequent guide which stood the test of time for all touchpoints. It's voice was spoken through a thoughtful construction of every possible brand element, including photography!

LOGO CLEARANCE

WEBSITE SPECIFICATIONS LANDING PAGES

Landing pages are built similarly to home pages in that they contain a header image and/or slider tiles, international or product and supportive content. See samples on the following pages.

There are two versions of the page header sliders that follow these guidelines:

- Full image 1440 x 345 and;
- Image/Quote split version where 1440 x 245 serves as the main image area and the additional 100 pixels beneath is reserved for a media or influencer quote.



SCOTT'S VEST

Your life. Our pockets.



SCOTT'S VEST

Your life. Our pockets.

As with all header images the "live" version of the SCOTT'S VEST logo placement on the HOME and FAQ text in the header navigation will be centered 940 wide between the HOME and FAQ text in the header navigation.

Ultimately, landing page consistency for all marketing materials will help to ensure a consistent brand experience across all touchpoints.

Using the cap height of the letter 'S' in SCOTT'S VEST as a guide, no other elements should be placed in the MINIMUM CLEARANCE area.

Enabled Clothing is being used as a shorthand for the brand.

HP HEADER SLIDER

1440w x 345h

940

(not shown to scale)

PRODUCT TILE 1 300w x 250h	PRODUCT TILE 2 300w x 250h	PRODUCT TILE 3 300w x 250h	PRODUCT TILE 4 300w x 250h
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DESIGN CONSISTENCY ACROSS ALL BRANDING TOUCHPOINTS

As Chief Creative Officer for a 40+ year old publishing company, I was hired as a change agent with little to no obstacles to hinder my mission.

I quickly revitalized an in-house creative team of 10 artists and writers, introducing new workflows alongside an external team of up to 12 copywriters.

Bottom line (pun, intended), we mailed millions of pieces each month, stakes were high to move the needle to 3%, let alone my highs, averaging 35% and as high as 81%. *The secret?*

Well, that's just something we'll need to talk about over coffee...

"You've created miracles here, including some that, I'll admit, surprised me."

-Sam Edelson, Founding Partner, Bottom Line Inc.



DISRUPTION

You make the rules. You break the rules.

Often, to learn something we need to break through the barriers of response—testing our brand to extreme limits—then incrementally reeling back to see where the issues are.

I believe in bold, transformative change over incremental adjustments.

Go bold or go home.



Control Package (before me)



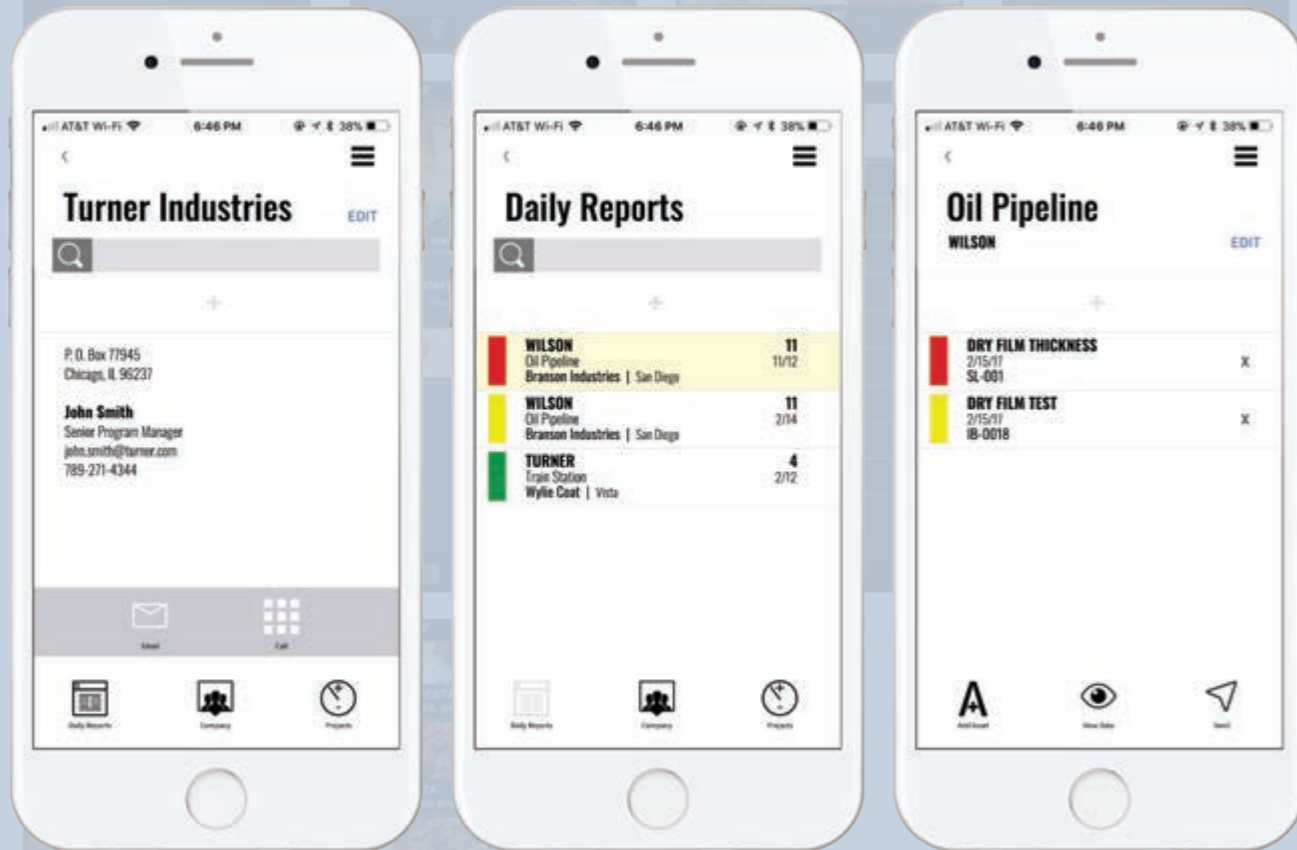
This package represents a 67% lift over the control package. Let me tell you why.

MOBILE

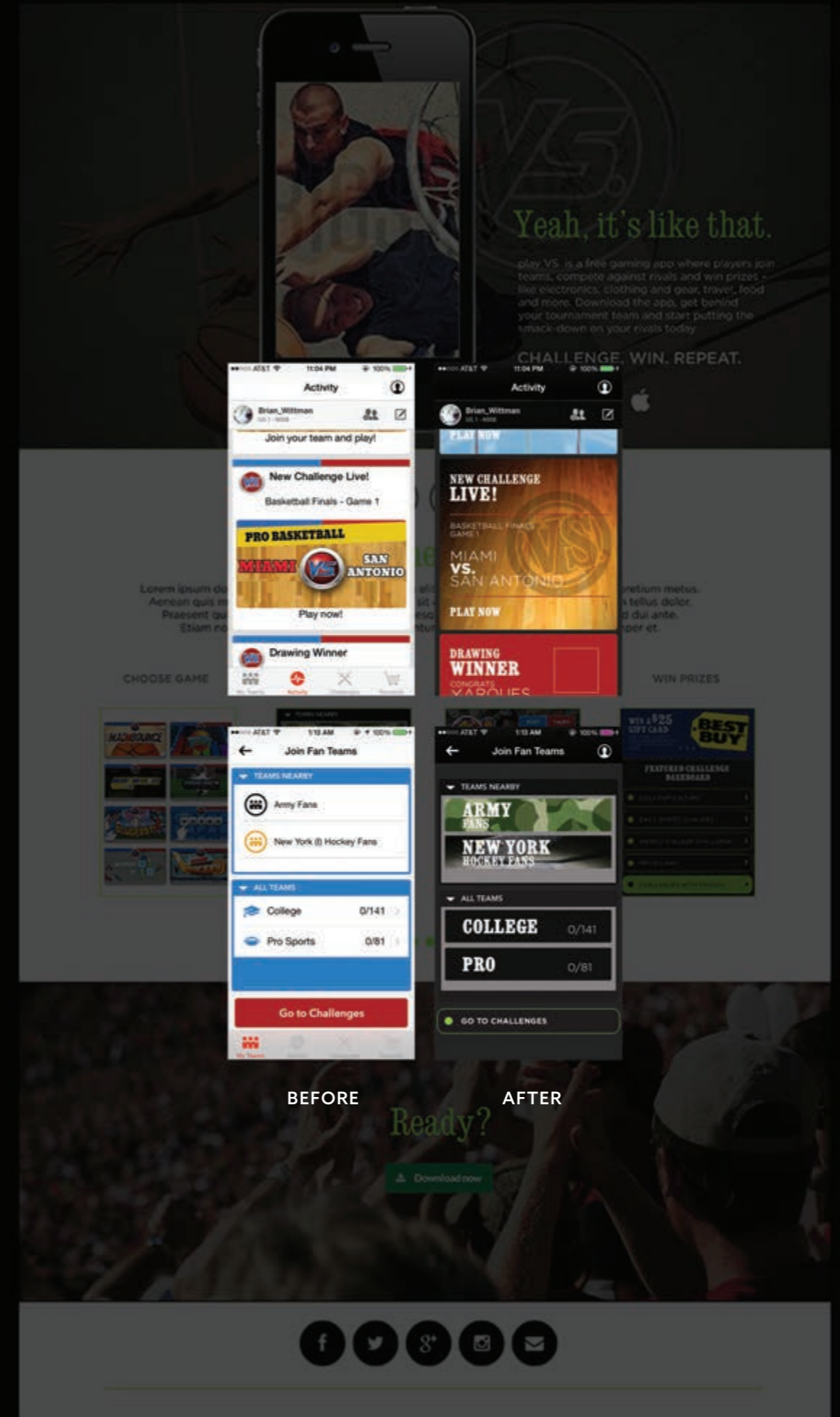
THE BRAND IN HAND

While I'm not a UX or app programmer, I've had my fair share of UI assignments where I'm asked to apply my branding design (and often copywriting) skills to repair or replace an existing flow.

My approach is simple, we are communicators. The way we instruct is the way we design. Clearly.



COLUPON APP FLOW, MANAGE QC ICONOGRAPHY AND DESIGN PLAYVS. BEFORE AND AFTER APP AND WEB DESIGN.

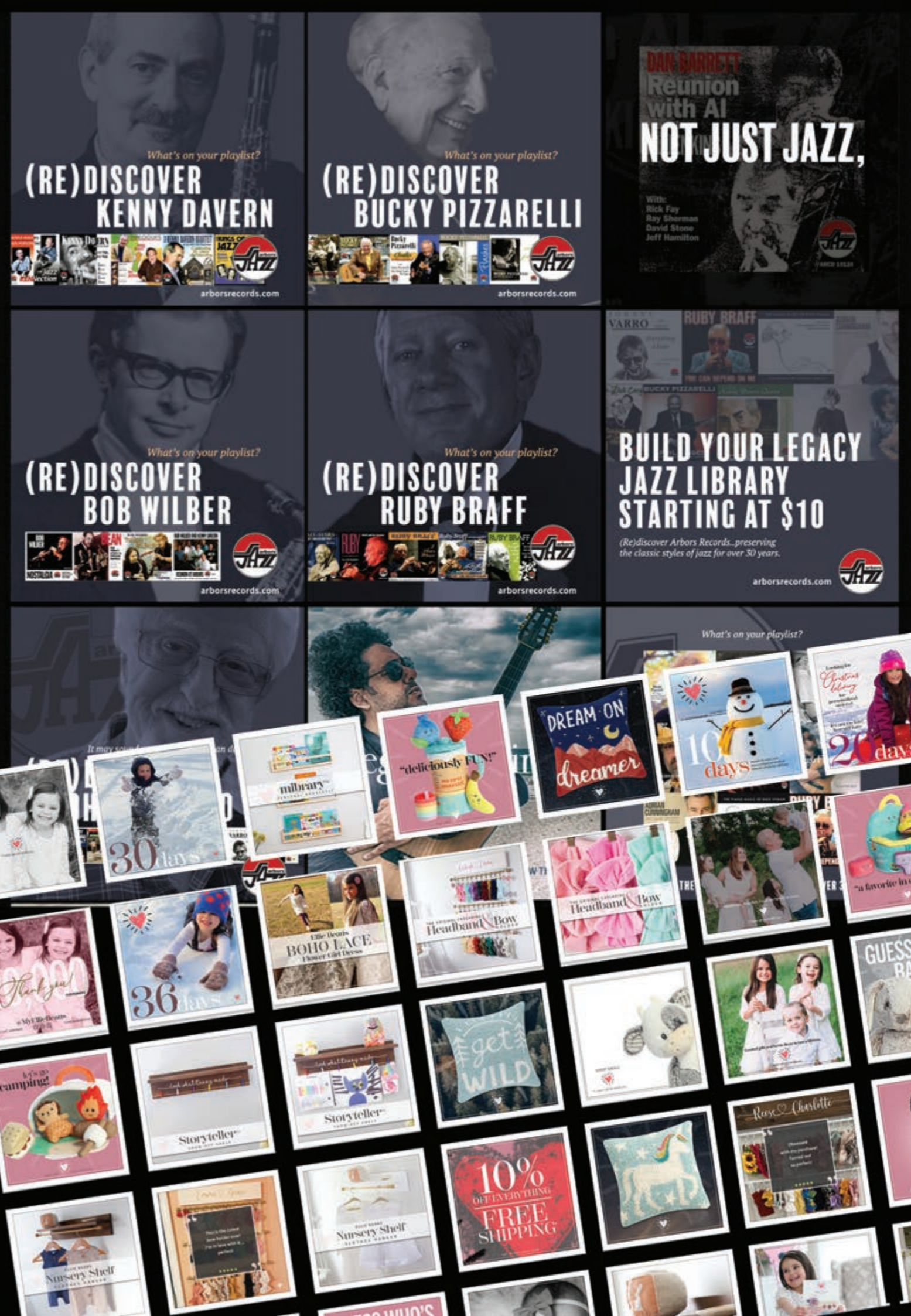


STORY TELLING THROUGH SOCIAL

Brand language and development occurs in real time through social strategies. Its need for speed challenges us to engage micro-attentive customers usually in 3 seconds and under 40-50 characters.

The use of established brand assets allows us to test and retool our creatives for better functionality. As important is the refined cadence of the media calendar—building your story and brand affinity over time.

No out of the box templates for me!



TYPOGRAPHY: THE ACCENT AND FLAVOR OF BRANDING

Brand Personality or Personality Branding both take a similar path. In packaging, for example, first impressions matter.

We do judge our books by their covers.

I've had the pleasure of designing over 250 album releases, working with artists to bring their project *and* their personalities forward.

Design, art direction, photography, illustration, admittedly, with an emphasis on typography. ;)

“Brian is a terrific designer and creative director with a remarkable eye for what speedily communicates. One of the best. I know that because we worked closely on highly visible projects in London at both my companies in Hollywood, California. He’s a great bloke to have running the show.”

-Kosh, multi-Grammy award winner and creative director of the Beatles iconic albums, Abbey Road and Let it Be.

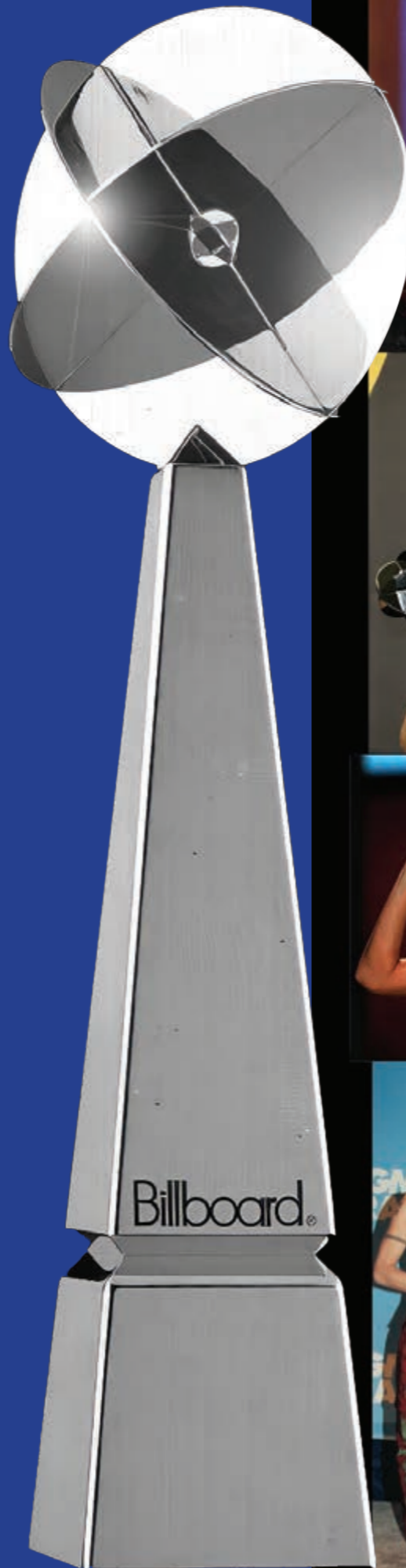


BILLBOARD MUSIC AWARD

Coveted by recording artists worldwide, I am proud to have designed this award at a time when Biggie and Michael were still pumping out hits.

The best music from around the world atop an apex is instantly communicated in the design.

“A multi-talented futurist, always designing and planning projects on the cutting edge of trending design and technology.”



CHARACTER BRANDING

WWF, now WWE is the world's largest wrestling promotion and entertainment company.

The Undertaker is one of its most enduring characters. For several years, I provided the following services...

Brand ID and merchandise for The Undertaker

Catalog design

Photo art direction

Develop the WWE Travel Club assets

DVD and media kit packaging

Did I mention merchandise? *And, lots of it!*



"CONTENT"

Content used to be what filled the space between ads. Now, it's the lifeblood of every brand, the magic word that turns marketing plans into strategy gold.

Everyone's chanting 'content is king,' but the real royalty lies in creating meaningful, engaging pieces that resonate with your audience—not just churning out clickbait.

In a world flooded with noise, content done right is what sets a brand apart.



PHOTOGRAPHY



I started as a professional photographer at age 15, shooting weddings and products—eventually portraits and more serious commercial endeavours. My current gallery is accessible from my core website.

THE SIDE HUSTLE

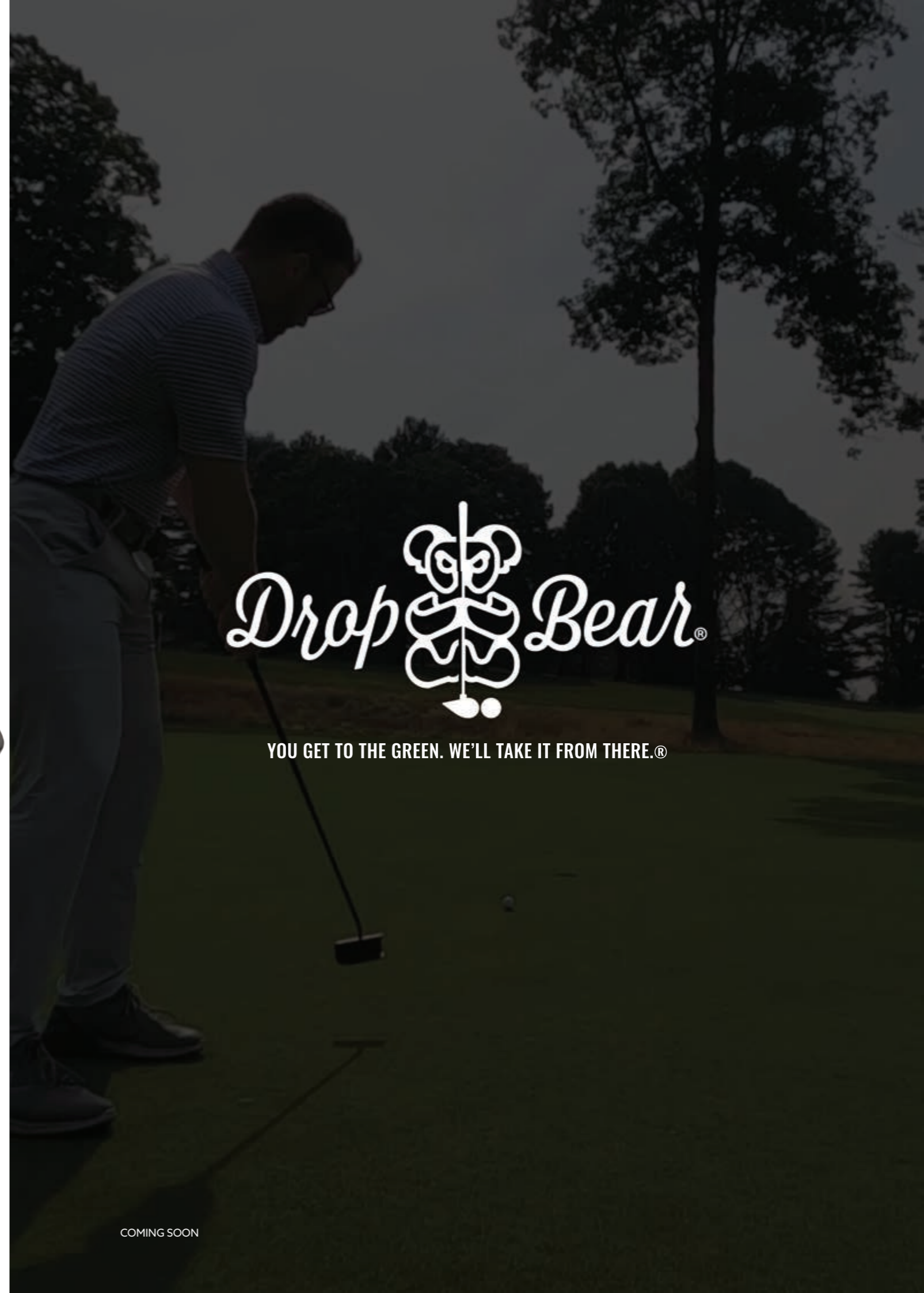
Inspired by the gaps I see in the market, I create products I wish existed, turning 'why not?' into 'why hasn't anyone done this yet?' It puts all my skills to work, challenging me to push boundaries in design, branding, and marketing.



HAND MADE



shown:
CigarWitt apparel
Flamingowear
The Putter (v.1)
Tobacco leaf tie pin
The tiedyete
Cigargoyles



Drop  Bear®

YOU GET TO THE GREEN. WE'LL TAKE IT FROM THERE.®

AND ALONG CAME AI...

I'm a believer in **RI** (real intelligence), but with AI, I couldn't ignore its vast potential.

While I remain neutral and my experience is still unfolding, it's clear that AI offers limitless opportunities.

Instead of viewing it as a threat, I see AI as a powerful ally that can amplify our creativity, streamline processes, and unlock new possibilities that were once beyond reach.

“He always gives you new ideas, unexpected ideas, business-savvy ideas, response-boosting ideas, gotta-do-it ideas, and the ones I like best: the thought-provoking, over-the-top, man-I-wish-we-had-the-money-to-do-that ideas. As a designer and business thinker, Brian is a valuable creative resource.”





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