

Eddie Cranmer

I'm Eddie, a designer working across graphics, apparel, motion and code. Since 2021, I've completed over 450 projects for international clients, balancing fast turnarounds with clear, effective visuals.

I specialise in design systems and print graphics. I have created production-ready artwork for prints and accessories, with an eye for placement, identity, and consistency across collections. I believe the best outcomes are inspired by the world around us and the worlds we create: Films, books and music continually shape my approach.

I explore emerging technology through client work and self-led research to attain multi-layered, client-fit outcomes. I'm confident working between software and code to prototype visuals quickly, build design tools and visual systems.

I am highly proficient in Photoshop and Illustrator and have experience using InDesign, AfterEffects, Blender, ComfyUI, Glyphs, Figma, TouchDesigner, Swift, HTML, CSS and JavaScript.

I respond to feedback, collaborate effectively, and have delivered hundreds of projects while maintaining high standards.



Representation of the current and future friction between organic and digital for a client.



Graphic for a punk brand representing the culture and community of punk rock.



Design exploring the communication of physical sensations in a rigid composition.



Exploration into symmetry and layering in design.



Experimenting with conveying realism with a limited colour palette.



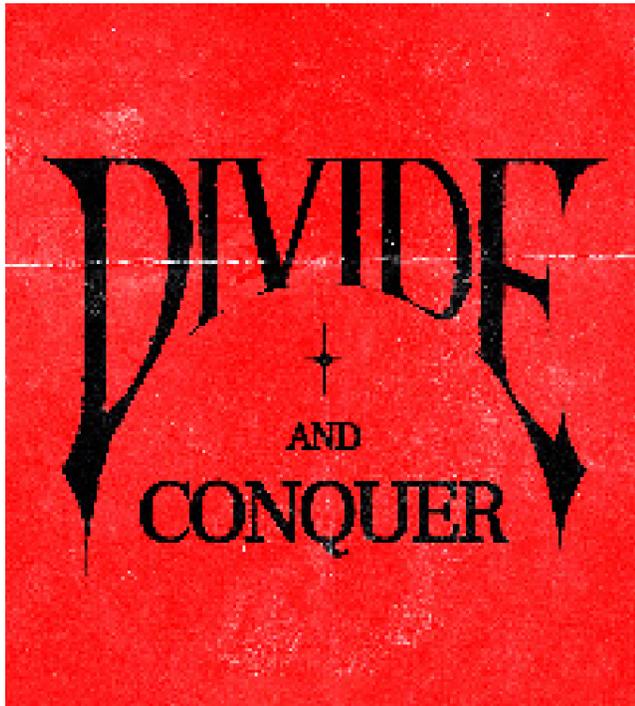
Graphic representing the sense of longing regarding past events.



Commissioned design to represent power through the greek god Zeus.



Graphic representing power and self worth for a client.



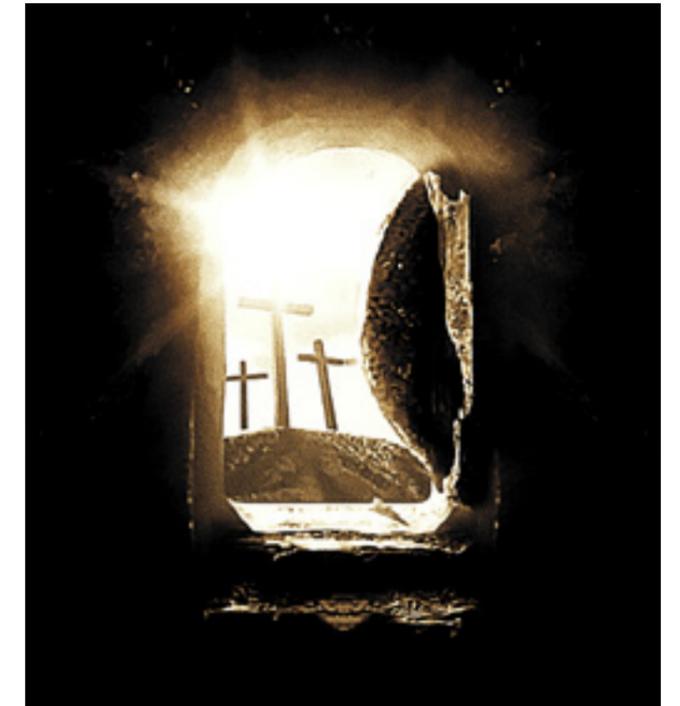
Experimental typographic design contrasting rigid framing with experimental composition.



An experimental composition playing with column layouts and the idea of ordered chaos in design.



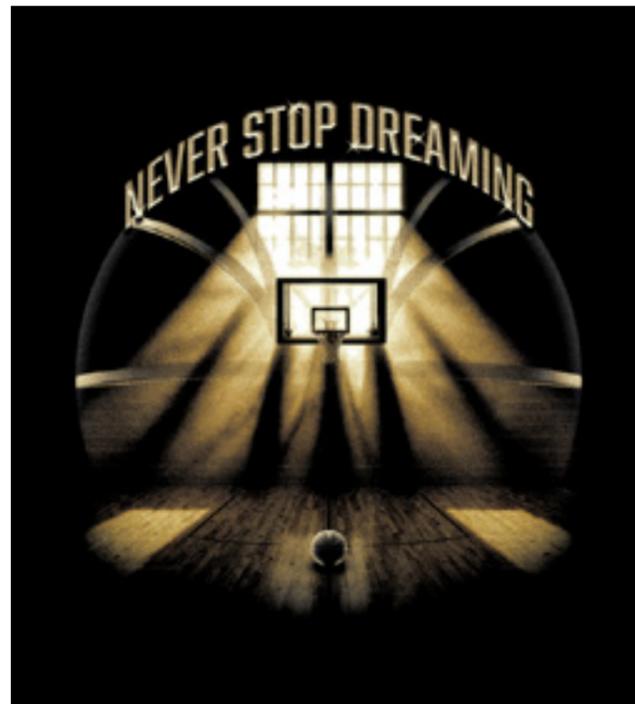
Hannibal Lecter style depiction of a masked prisoner for a client.



Representation of the resurrection of Jesus Christ on Easter Sunday for a client.



Streetwear style design centred around Guardian Angels for a client.



Design for a brand promoting dream aspiration with a focus on basketball. Highlighting the importance of practice behind closed doors.



Representation of nostalgic aspirations for a client.



Realistic depiction of Medusa for a client.



Religion-themed design for a gym brand.



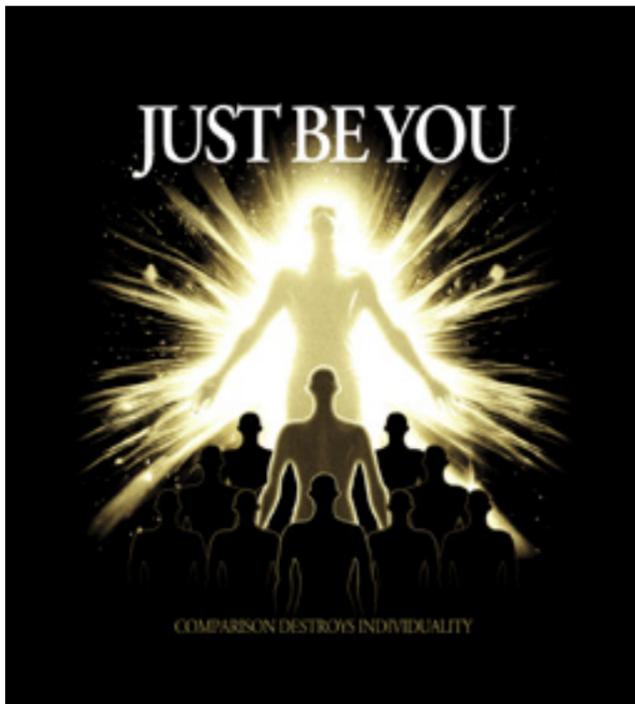
Graphic highlighting the importance of our individual uniqueness for a client.



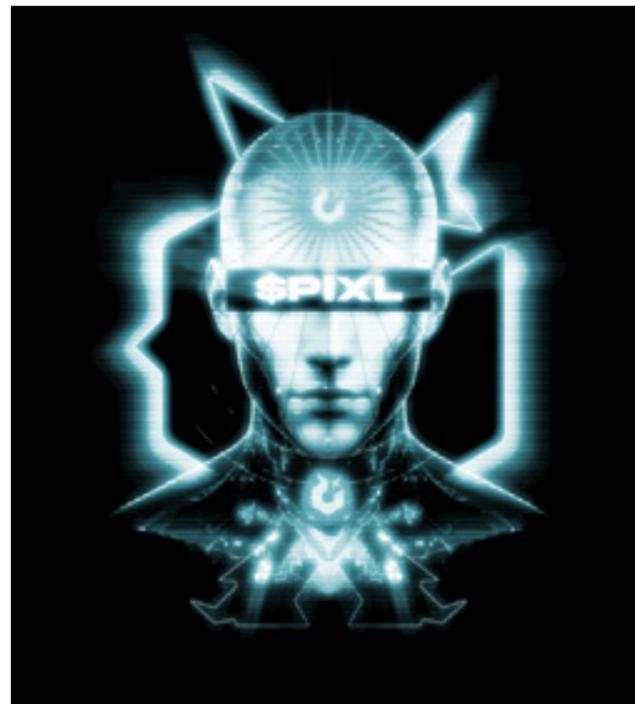
Commission for the Dr. Plants Youtube channel



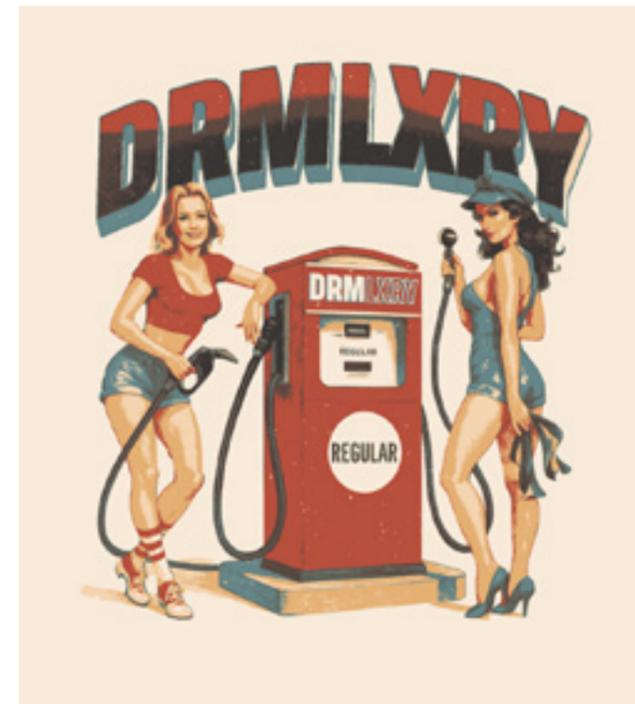
Design for a street wear brand.



Design for a brand promoting self worth.



Merchandise for the \$PIXL decentralized movement.



Vintage aesthetic client project.



Fox-themed, elegant graphic for a commission.



Graphic for an athletic brand inspired by old money and country club aesthetics.



Design exploring leading lines, guiding the eye and image treatment.



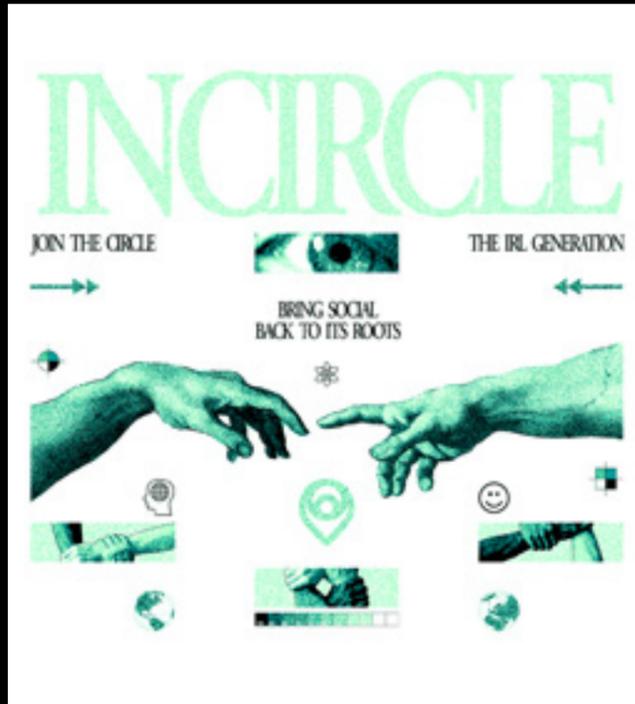
Graphic for my fictional brand Underworld to demonstrate world domination.



Commission promoting the Sappy Seals NFT project.



Representation of growth for Underworld.



Design for a social application promoting face to face interaction.



Column-based composition experimentation: Framing irregular shapes with additional elements.



Experimentation with colour separation and watercolour aesthetics.

Graphic Showcase



Project

The projects in this showcase are a combination of personal projects and commissions. They demonstrate how I have been able to offer commercial value to brands through my personal style and vision.

Creating designs for new and established brands means I have to create and continue visual identities and narratives.

Insight

My approach to projects is client centric: Freelancing has brought me a range of different projects spanning across industries. This experience has highlighted how each brand has individual intentions and different graphic approaches are necessary to fulfil their visions.

Freelancing alongside my university studies has allowed me to be both experimental and grounded in reality. I understand that commercial value and personal taste are not always aligned. Commission work and personal projects have allowed me to explore a range of influences, aesthetics and processes, affording me the opportunity to tailor outcomes to project needs.

Print wear specialisation affords me constant fashion purpose, meaning my graphics are always context aware. Similarly, working to client briefs means I am constantly taking on feedback and iterating, ensuring outcomes are grounded in the real world.

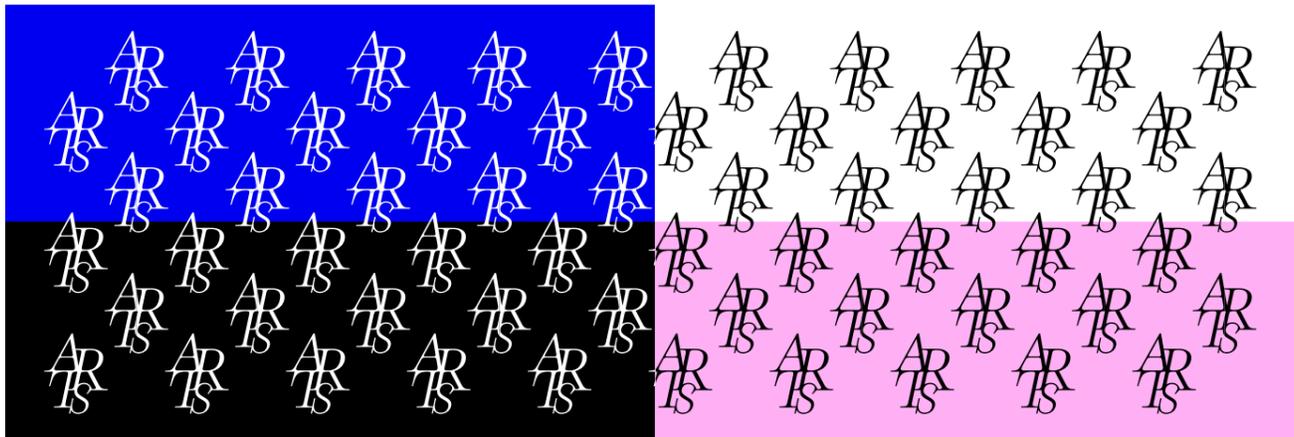
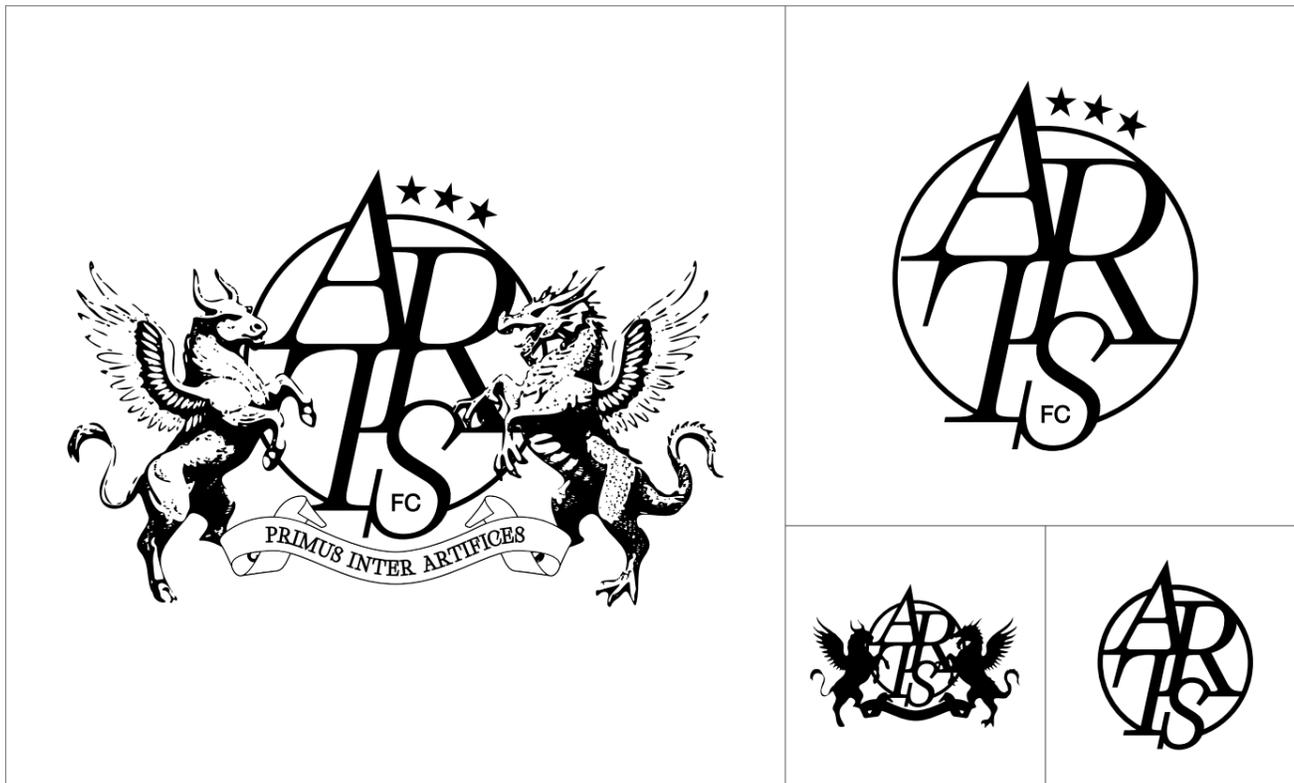
Execution

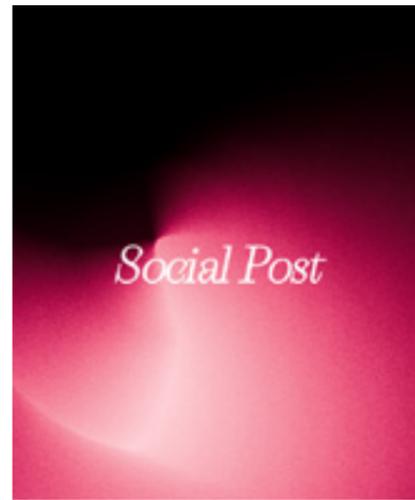
The majority of my designs focus on manufacturing alongside aesthetics, balancing form and function. Preparing graphics for screen printing is effective and visually pleasing, playing with typography, colour and composition within parameters allows me to be creative but practical. Additional examples of my print wear based work can be found at <https://yze.design/archive/>

To further ground my outcomes in reality I created a realistic mock-up system to show how my outcomes could look in real life. Animated versions of this outcome can be found at <https://yze.design/elevated/>

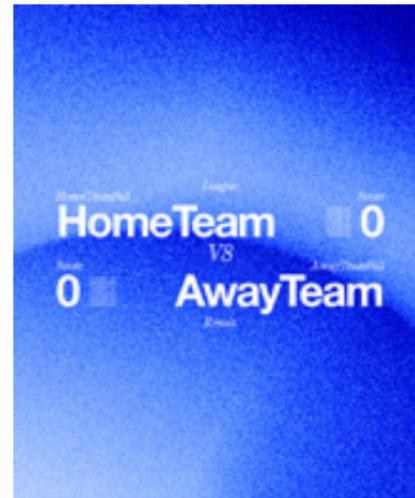
Primary Tools

- Adobe Illustrator
- Adobe Photoshop
- ComfyUI





Gradient and colour system to distinguish post types between Saturday league, Wednesday league and social football related posts



Match information post templates for ARTS FC.



Additional social media assets for ARTS FC.

ARTS FC Identity

Project

This project was the winning proposal for the UAL Men's Football re-brand. It included typographic direction, crests and social media templates. The identity in use won UAL's Sports Social Media of the year award 2025.

The full project documentation can be found at <https://yze.design/arts/>

Tools

- Adobe Illustrator
- Adobe Photoshop
- Adobe AfterEffects
- ComfyUI
- Blender

Insight

As a member, social media manager, captain, and president of the Men's football team across my university years I benefited from and appreciate the value of community. Being able to combine my passion for design with my subculture culminated in an identity that spanned my technical and recreational interests.

Execution

I began the project by exploring the existing identity of the team and UAL's larger identity. I chose to explore a more expressive aesthetic than UAL's visual system but maintained the iconic Helvetica Neue font. Many teams have distanced themselves from the heraldic ornamentation in recent years yet I aimed to retain heritage elements. This influenced the font choice and the original UAL crest contains a winged bull and dragon which also influenced the final system.

SCRTxDazed Competition



Project

The SCRTxDazed competition is an open competition to create designs for SCRT's AW25 Collection.

Insight

Typically there is some structure to my project implied by their requirements however for the SCRTxDazed design competition the only requirement was that the graphics are themed around science fiction.

I took this as an opportunity to create a narrative and universe to ground my work. By taking inspiration from the SCRT workflow, I expanded the universe of existing narratives.

Execution

I began worldbuilding by setting context. 1980s retro-futurism provided the aesthetic foundation I took influence from and I designed clothes that fit into this context.

The focal point of the collection is a leather motor sport set that functions independently but, when paired with space boots, an astronaut helmet and other contextual props, it becomes a space suit. This philosophy holds fashion at its core and works hand in hand with the outcomes.

To further ground the concept in reality I wrote a plot for the 'SCRT Crew' in which they travel around the galaxy restoring peace. Using travel allows the motor sport set to be more believable.

For further information on this project please see <https://yze.design/scrt/> and for more about my process on this project <https://yze.design/scrt/process/>

Tools

- Adobe Illustrator
- Adobe Photoshop
- ComfyUI



YZE Identity

Project

As a freelancer it is important to consider my personal visual identity so my genre and style of work is accurately conveyed to potential collaborators. As my offerings have expanded from print graphics into more technical, AI-assisted research I found myself in need of a new identity.

Insight

I felt the best way of imparting my 'visual stamp' on my work was to create a design system to frame it: Typography is universal and can be used on any project, therefore having a custom font reinforces my identity without requiring logos to be placed.

Execution

To convey a modern look, my process involved research into hyperlegible Swiss style typography with subtle visuals hinting towards a more modern feel.

To honour the identity and promote consistency I designed a minimal logomark that combines the most recognisable parts of the YZE letters.

Tools

- Glyphs
- Adobe Illustrator

abcdefghijklm
nopqrstuvwxyz
ABCDEFGHIJK
LMNOPQRST
UVWXYZ

YZE Website



Project

Most of my recent projects include an interactive or motion based outcome. I found that a static, pdf portfolio often does not do my projects justice, hence the necessity of a website portfolio.

To see this project live please visit <https://yze.design/>

Insight

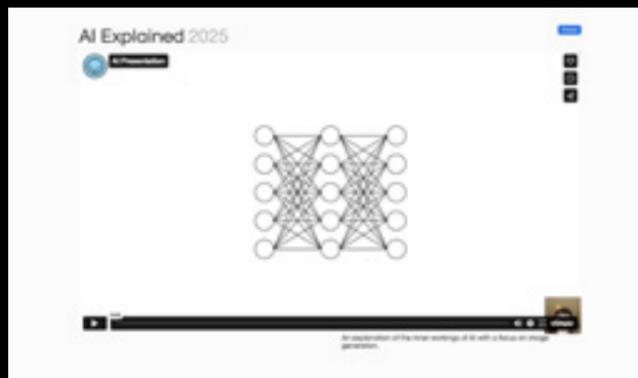
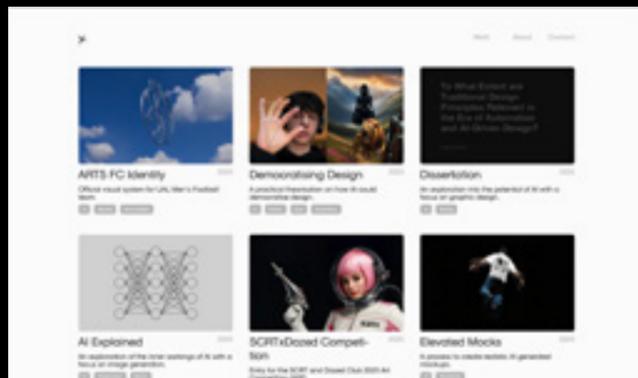
Being interested in programming and creative freedom meant there was no other option than to code the website myself. This gives me flexibility to present my work and take on new web-based projects in the future.

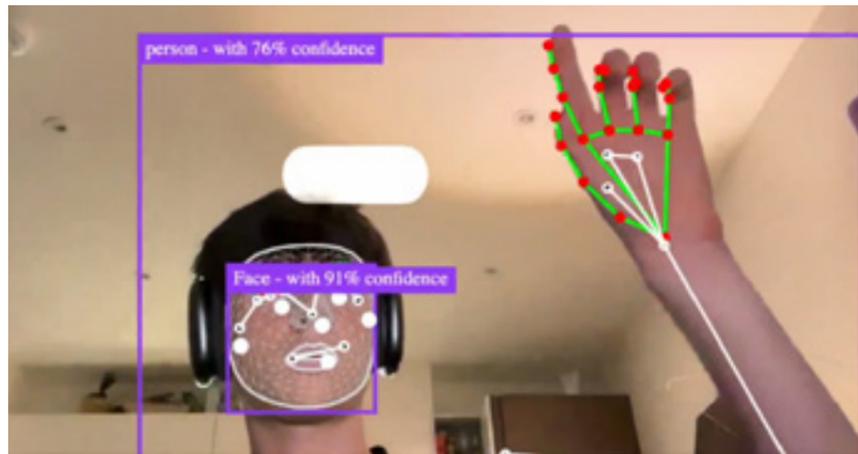
Execution

I used a combination of HTML, CSS and Javascript to maintain functionality and aesthetics. I used my custom visual identity, including the font, and chose a format that would be complimentary to a wide variety of work. It's important to me that a visual system is flexible both in context and content.

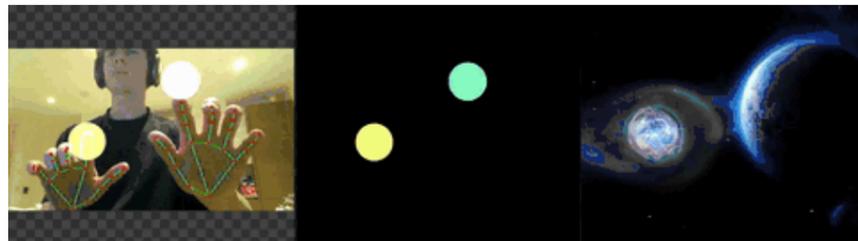
Tools

- HTML, CSS, Javascript

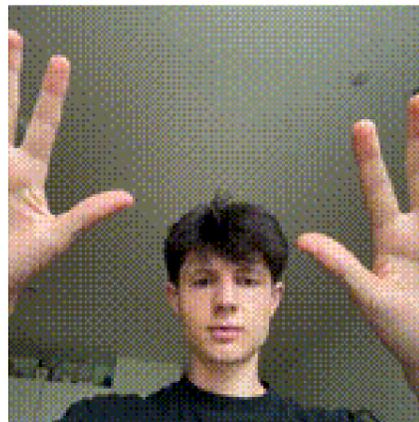




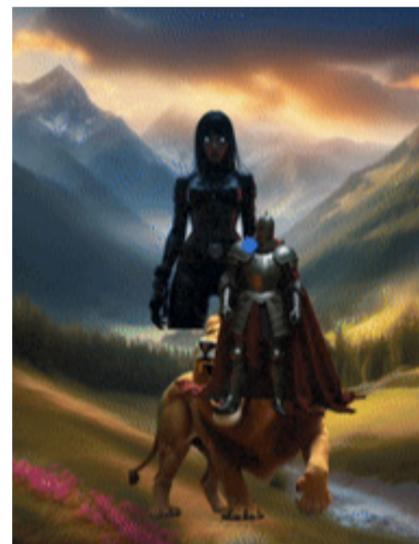
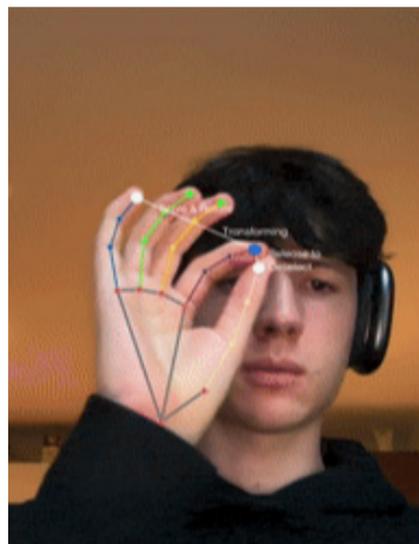
Initial experimentation using Google's media pipe with TouchDesigner for live, gesture-controlled manipulation of objects and visuals: In this early experimentation I used hand tracking to scale and rotate a torus.



Further research opened the door to live, gesture controlled compositing. In this case circles were tracked to the users left and right index fingers which were rendered realtime using AI.



I created a system to generate masks which allows users to have more creative control of the silhouette of their generation in a playful way.



My final outcome live transcribed a concept, generated three individual elements and a background using a remotely called ComfyUI workflow. The user can then compose these elements using gestures which is then re-rendered using a final workflow.

Democratising Design

Project

For my graduating project I explored the potential of AI in design. This was partly to theorise how the design industry could change through the development of accessible design tools. I explored the potential of AI in design theoretically in my dissertation (<https://yze.design/dissertation/>) and proceeded to experiment with how AI affects workflows practically.

Insight

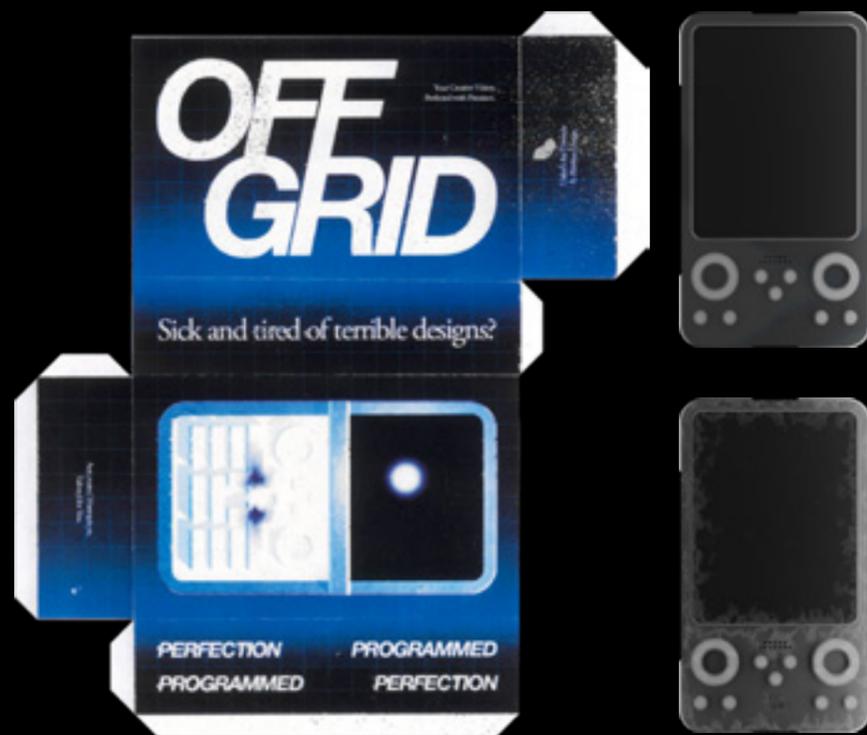
I believe the best way to explore potential is through prototyping. I wondered how existing technology could be developed beyond the restrictions of current devices. For example, gesture controls are not yet fluid but they may well be at the forefront of user interaction in the coming years. Replicating gesture-based compositing with today's tech allows us to peer into what the future could hold.

Execution

I hand crafted a custom system that allowed non-designers to describe, compose and generally create complex designs. My system was coded mostly in python with live transcription and gesture controlled composition (powered by p5.js) with the main driving force being a series of ComfyUI custom workflows that were remotely called.

Tools

- ComfyUI
- TouchDesigner
- Python
- p5.js
- HTML, CSS
- MediaPipe



Identity development: The first net and device concept shown left. The finalised device before and after texturing shown right.



Finalised packaging with vintage chrome visuals applied to the typography and device alongside the grid and gradient backdrop to reinforce the retro aesthetic.



Frames from the VHS-style promotional animation.

OffGrid Identity

Project

As a spin-off project I designed the visual identity for a handheld device that promised the AI-assisted design 'utopia' (or dystopia depending on who you ask).

Insight

I felt that the ideas I was exploring were idealistic in the same way a device from the early 2000s promised the world. I used nostalgic early-2000s device styling to critique how AI is marketed today, a promise of utopia that rarely matches reality.

Execution

The visual identity took inspiration from contextual hand held devices and I styled the packaging as a distressed, long lost relic of an idealistic time. The idea behind this decision is that AI has been heavily hyped in recent years and I hypothesise that it will not live up to its potential for many years to come.

I created a promotional, VHS-style video to match the packaging. This was modelled in Blender and animated in After Effects.

More information, including the video content for this project, can be found at <https://yze.design/offgrid/> and the in depth process breakdown of this project can be found at <http://yze.design/u9/>

Tools

- Adobe Illustrator
- Adobe Photoshop
- Blender
- Adobe After Effects



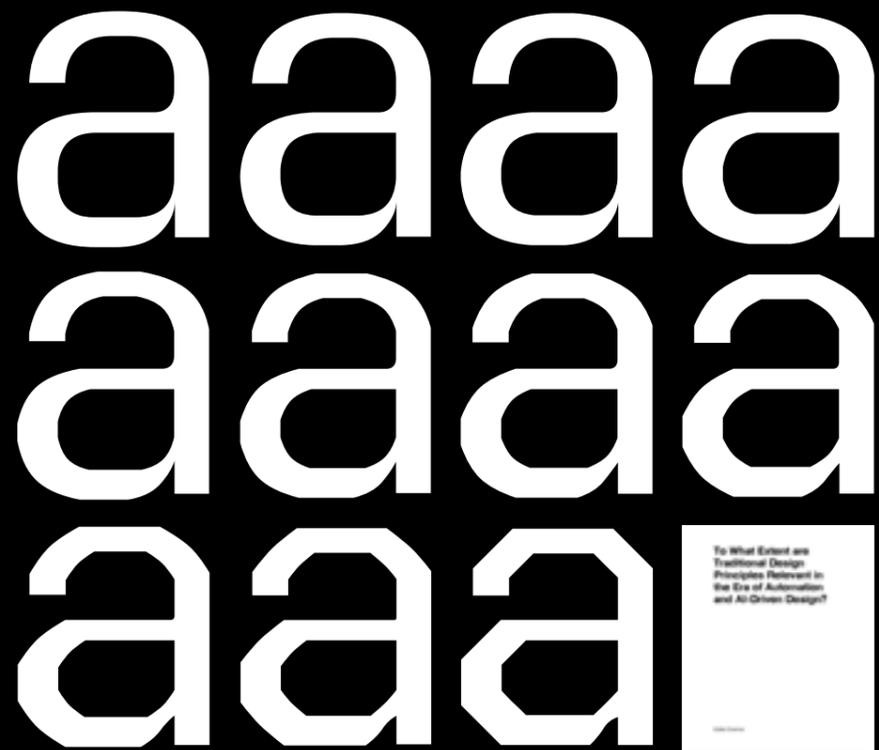
Initial experimentations with creating variable fonts in Glyphs. This acted as the foundational principle for the rest of the project.



Experimentation with variable font widths, weights and serifs.



Experimentation with variable ink traps.



The culmination of my work: A variable font that utilises stylisation variability as part of its message. In my dissertation I wrote about how I thought the future of the design industry would look as AI improves.



I concluded that society would continue the mass adoption of AI in almost all industries and that the change would be sudden rather than gradual. To convey this I chose to create a font that changed over time, from a more organic, legible focused font to one that was more machine in essence but still legible.

Dynamic Typography

Project

During previous typographic theorisation I realised I could use variable type settings to convey emotion rather than just font widths or weights. My experimentation led me to experiment with an 'all in one' font that was so adaptive it would eliminate the need for multiple fonts or font pairing.

Insight

I believe that one font, with enough parameters, can become all-encompassing. In the same way Helvetica was used for almost everything in the late 20th century I believe one font can be so versatile it could be used for everything.

Execution

To create the flexibility within one typeface I utilised the variability features that are integrated into Glyphs and Adobe Illustrator. Instead of using these features for weights or widths, as they conventionally are, I instead chose to transition from one style to another.

This exploration extended to variable serifs and ink traps to alter style in a traditional way. On a more macro scale, the letterforms themselves have flexibility. When combined with one another, the possibilities are left for the user to explore: Almost creating a design system exclusively within type.

An in-depth process breakdown of this project can be found at <http://yze.design/u9/>

Tools

- Adobe Illustrator
- Glyphs



R\$VP

Project

This was a project where I assisted knitwear designer Olivia Ruston in her R\$VP collection.

Insight

I helped with photography, image retouching, a publication spread and some 3D work for the gold R\$VP spin scene and stickers.

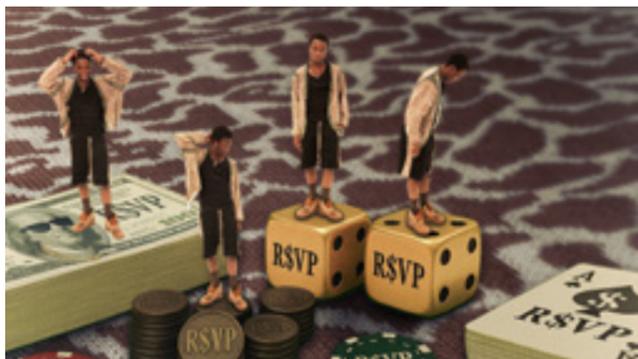
Execution

The image-editing work was carried out using Photoshop where I aimed to represent the knitted garments in their true form but in an aesthetically pleasing way.

Similarly, the publication spread was created with the themes of the project in mind with a focus on the clothing.

Tools

- Photography
- Adobe Photoshop
- Adobe InDesign
- Blender





Tamagotchu

Project

As ChatGPT was beginning to gain traction in 2022 I had the opportunity to create a project that questioned this. I developed a 'modern-day Turing test' using a chatbot with pre-recorded answers. To enhance engagement, I built a Tamagotchi-inspired interface, modelling the device in Blender to give the system depth and tactility.

Since this project LLMs have come a long way and are almost indistinguishable from human messages however at the time the difference was less obvious. By stripping away context and presenting all of the responses in the same way I gave humans the opportunity to guess the origin of the response they received: An in person interaction, an online interaction or a previously generated response.

Insight

The project started with simple HTML, CSS, Javascript and Rivescript architecture but as the project developed I aspired to create a custom interface that gave the impression that the user is interacting with a living, yet digital system.

Execution

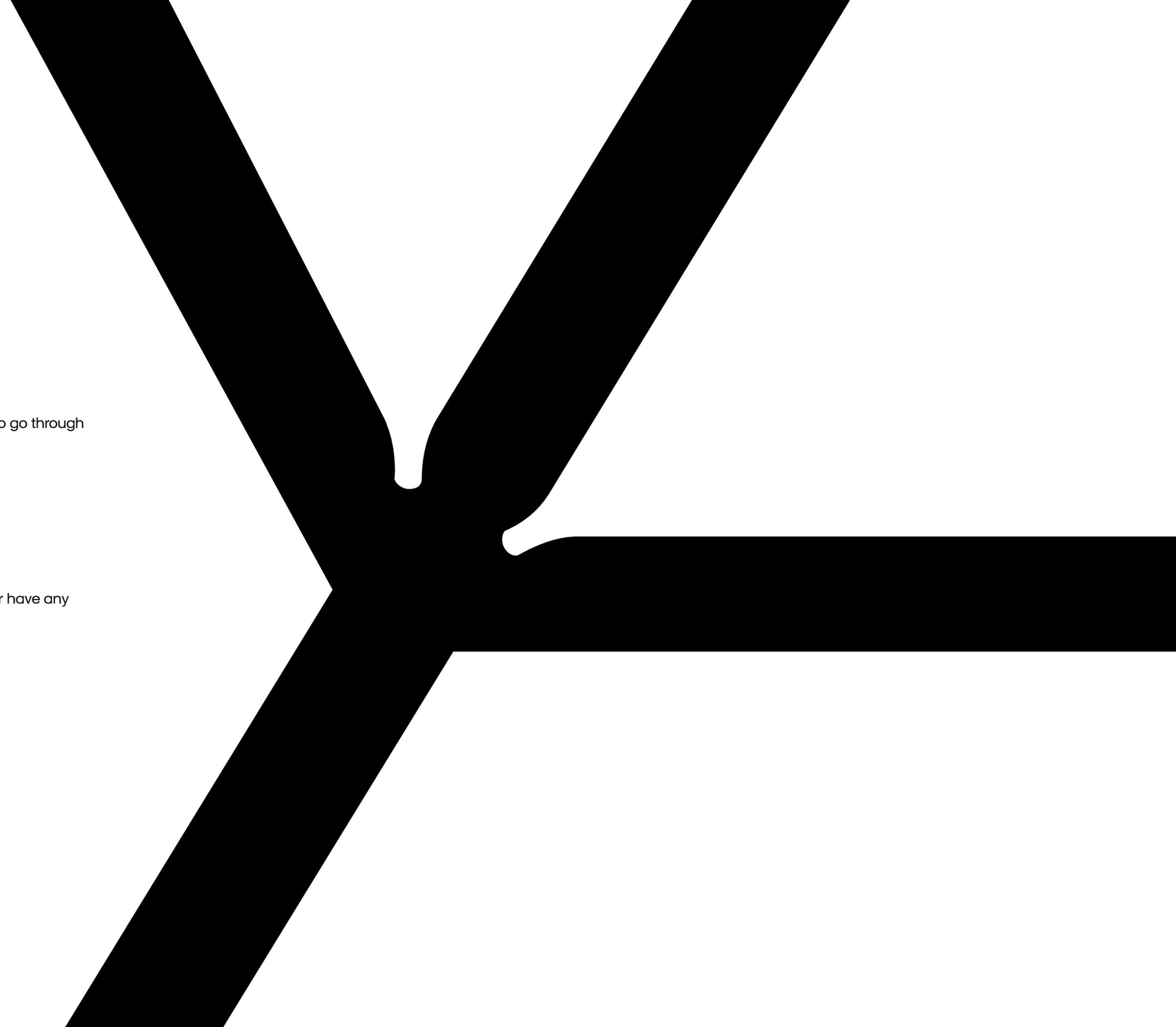
To create this impression I was inspired by Tamagotchis as they act as a sort of 'pocket

pet'. Recreating this visual language evokes a sense of digital familiarity that fits the context of the project. I created all of the visuals in Blender, meaning the device could be animated, adding a sense of depth and tactility to the interface.

For the live project and documentation please visit <http://yze.design/tamagotchu/> and for a detailed technical breakdown of the inner workings and modelling process behind the project please visit <http://yze.design/tamagotchu/process/>

Tools

- Blender
- Adobe After Effects
- HTML, CSS, Javascript
- Rivescript



Thank you!

Thank you for taking the time to go through my work, I really appreciate it!

If you would like to reach out or have any questions please contact me!

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