PORTFOLIO
2026



Ethan Nunn

I’m a typographer and information designer. I design maps, exhibitions, publications and interfaces that help people find, read and understand information.

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About

I'm a typographer and information designer, just graduated from the University of Reading's Department of Typography & Graphic Communication, and I'm looking for information design roles – particularly in mapping and data visualisation. My map for The Cowsey, a woodland in Reading, is now installed on five information boards and won the Examiners' Award at the Degree Show in July 2026. My packaging encyclopedia earned me election to the International Society of Typographic Designers (MISTD).

I work from research. Before designing anything, I look at how people will actually use it: what a walker can see from the path, or how a caption reads beside the object it describes. My dissertation turned the same question on 45 years of Reading's bus timetables, from printed leaflets to the app. I work mainly in InDesign, Figma and Illustrator and, when a project needs it, in QGIS, Blender and After Effects.

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CV
media.typen.me/ethan-nunn-cv.pdf

MORE
The full About text, and every project, at typen.me

Contents

PROJECT	YEAR	DISCIPLINE	PAGE
Mapping The Cowsey	2026	WAYFINDING	03
Packaging Encyclopedia	2025	EDITORIAL DESIGN	06
50th anniversary exhibition	2025	EXHIBITION DESIGN	10
Walking Through History	2024	INFORMATION DESIGN	12
NHS Patient Access	2026	UX DESIGN	14
Loneliness: a global epidemic	2025	INFORMATION DESIGN	18
Urbanscape	2026	EDITORIAL DESIGN	19
From the Book to the Streets	2024	EDITORIAL DESIGN	20
Stocktake	2025	UX DESIGN	21
Unwrap	2026	EDITORIAL DESIGN	22
From the collection			23

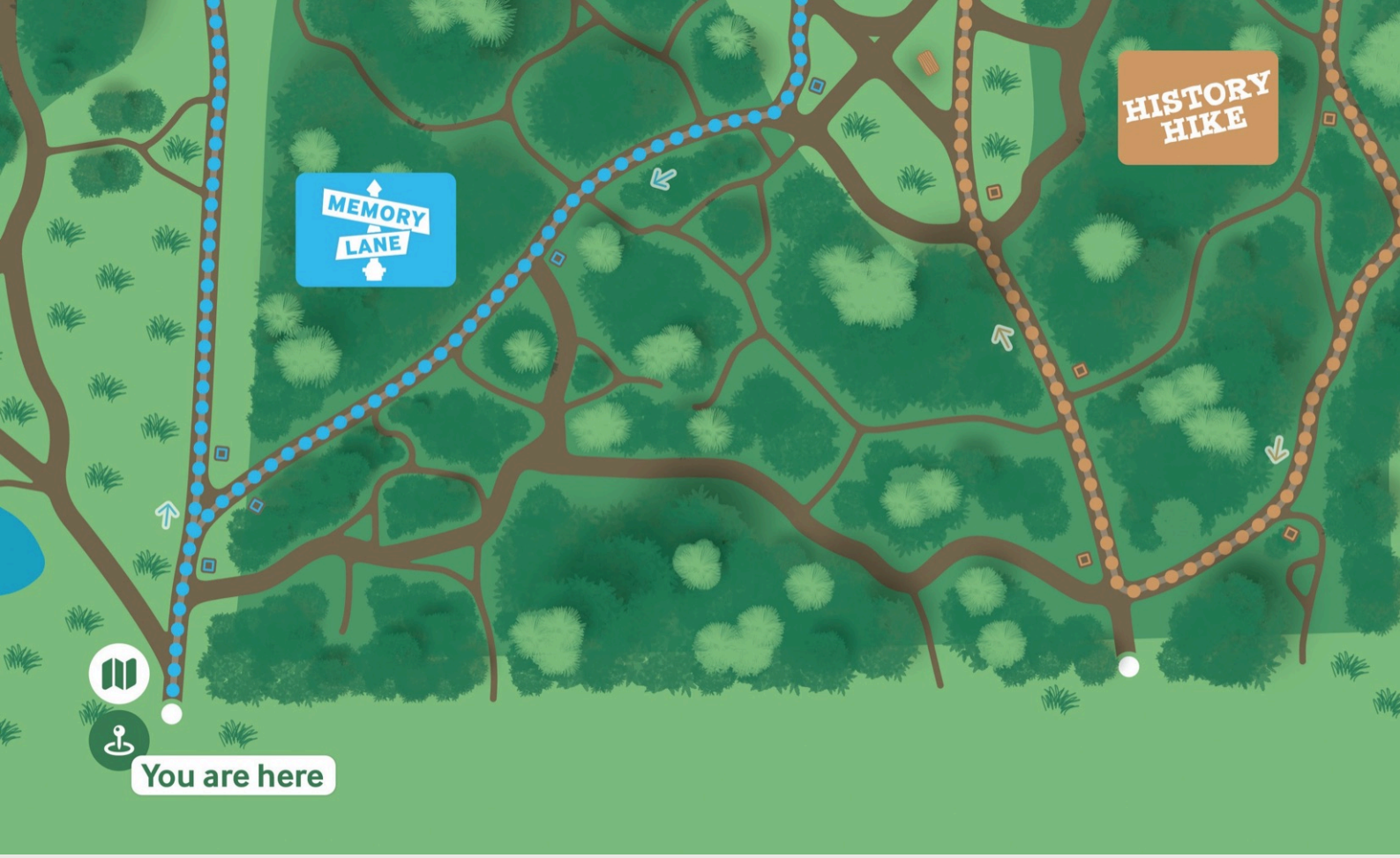
FROM MY RESEARCH

Static timetables: a relic of the past?

BA dissertation · Information design · 2026

Not quite. Live times are the biggest gain of going digital, but the printed map still explains the town better.

Read the project: typen.me/projects/static-timetables · Download the PDF



Mapping The Cowsey

Reading Borough Council and Nature Nurture

YEAR
2026

DISCIPLINE
WAYFINDING

ROLE
Co-designer with Malak Ramadan: we shared every task, often working together in person. We learnt QGIS to map the woodland, drew the maps for the walks and information boards, and redrew the paths after feedback from New Directions College students.

Three walks, five information boards and a map drawn from scratch in QGIS: a wayfinding system for a Reading woodland, now installed and winner of the Examiners' Award. It began as a Real Job (a University of Reading scheme in which outside clients set briefs for students) and became a freelance commission.

The maps are now in the woodland on five information boards, installed in April 2026, and the project won the Examiners' Award, given by the University's external examiners at the Degree Show in July 2026.

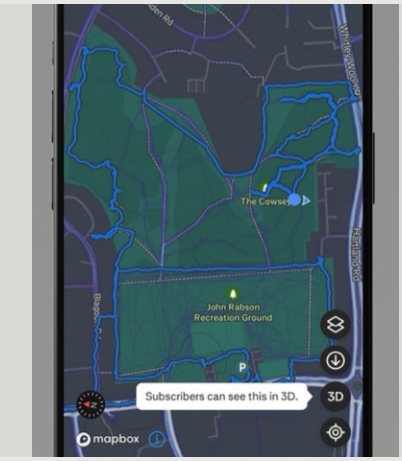
Local people had raised concerns about antisocial behaviour in the woodland, and wanted it to be more accessible. Reading Borough Council asked Nature Nurture, a charity that helps local communities connect with green spaces and waterways, to create walks there, and Nature Nurture brought us in to design the maps and other wayfinding.

Process

01

Mapping the woodland

Neither of us had made a map before, so we learnt QGIS as we went. We started by sketching the map by hand and recording our walks in Strava, and included any path that looked clear and large enough.



02

Revising the paths

We printed a draft for students at New Directions College, whose campus is next to the woodland, and asked them to mark any errors or omissions. They found two problems with the paths. We had smoothed some so much that they no longer matched the ground, and we had left others out, because we had only drawn paths that looked clear and large enough. Nobody using the map would know that rule, so the map didn't match what they found when they walked the site.

We redrew the paths to show every one you can walk, including those that lead to dead ends.





We added minor and secondary paths after the students' feedback, so the map matches the ground.



To fit the information boards, we had to map large parts of the surrounding area, which added more roads and buildings.

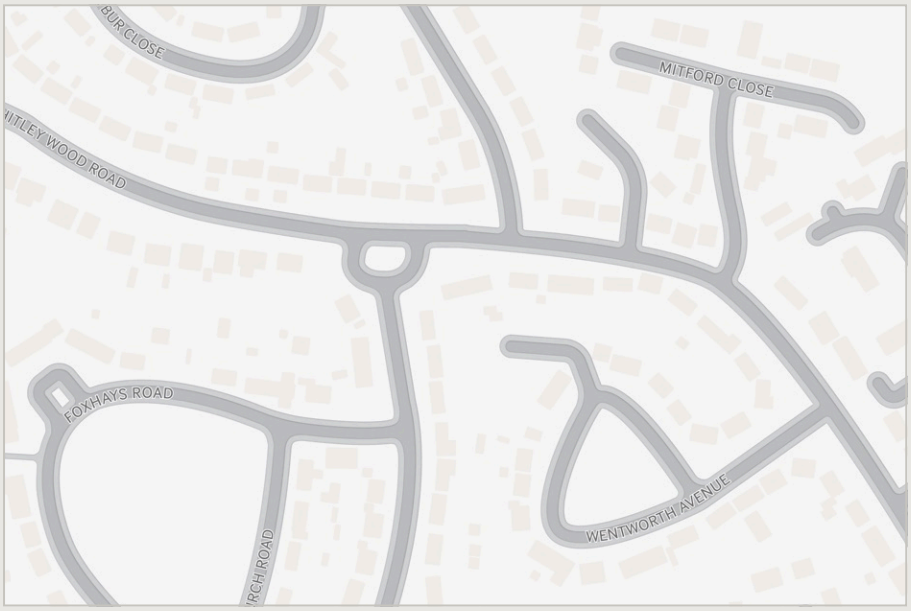
03

Preparing the maps for print

We built the maps so they could be resized freely right up to sending them to print. That let us reuse the same core files everywhere: the maps for the three walks – Wild Walk, Memory Lane and History Hike – share one underlying file, with the rest of the map blurred to focus attention on each route.

The maps were installed in the woodland in April 2026.





The roads were among the hardest parts of the project: they demanded an understanding of QGIS, and we took the data from OpenStreetMap. Map data © OpenStreetMap contributors.



The finished map combines roads, icons and the walks, in blue, pink and dark mustard, which stand out against the earthy tones of the paths.



Packaging Encyclopedia

ISTD student submission · accepted 2025

YEAR
2025

DISCIPLINE
EDITORIAL DESIGN

ROLE
Sole designer and maker. I set the typography and layouts, and developed the binding with print technician Geoff Wyeth.

A small sample book about everyday food packaging and its materials and printing methods, with real packaging bound in alongside the pages. It earned my election to the International Society of Typographic Designers (ISTD) in 2025.

The book has two sections, on packaging materials and printing methods. Its construction answered 'Books Still', a university and ISTD brief: how can a book still be relevant in an age of digital devices? My answer was a book with real packaging bound into it.

Process

01

Why packaging?

I wanted to show that everyday food packaging is worth looking at closely, explain how its materials and printing have changed, and give readers the packaging itself to handle, which a screen can't.

You can browse part of the archive in the Collection.



My interest in packaging grew from collecting it: my archive of fast-food packaging, now more than 2,000 items, is catalogued in a database so that I can find any item quickly.

02

Prototypes

I developed a series of prototypes to understand how a book with physical packaging samples would work and how it could be bound.



The binding for this initial prototype featured rings to secure the pages. Rings were quick to assemble, but they held the pages loosely and scratched both the paper and the packaging samples. The Construction stage explains what replaced them.

03

Typography

Typographically this project went through two major shifts (just like the layout). I started with a combination of Lulo and Belarius Serif, chosen to reflect the legacy of advertising that packaging celebrates, with Lulo echoing the often poor printing quality of much of the packaging we buy. The second shift was towards Belarius Sans, to aid legibility, especially at small sizes, and away from Lulo, which required many different variants of the typeface to be stacked on top of each other. The final book is set in Belarius Sans.



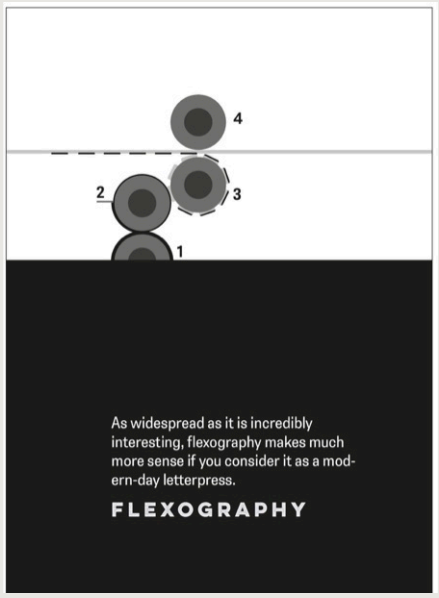
Belarius Serif Poster was illegible at the small sizes I was using, so I switched to Belarius Sans, and replaced the detail-rich Lulo with Belarius Bold for larger text.

04

Layout development

To develop the layout, I imported my sketches into InDesign and copied the grids and measurements that I had accurately drawn. I then assessed each one and chose to develop four separate designs in InDesign to check the viability.

I also printed each design to check its colour, size and feel in the hand.



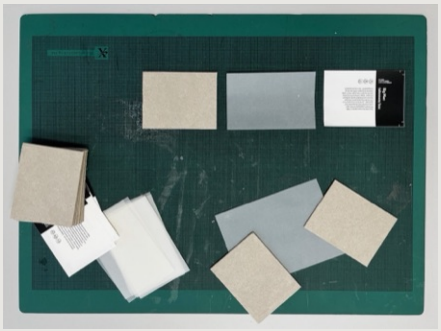
The third concept replaced the orange, which printed poorly, with black. Black also sets off the packaging better: an orange sample on an orange information page would have looked odd.

05

Construction

I needed to develop a physical prototype to assess construction techniques. Working alongside the Department's print technician, Geoff Wyeth, I developed several solutions to the problem of how to bind pages when the samples are different thicknesses. Initial solutions focused on how to connect the papers, with later solutions encompassing ways to reduce the components and strengthen the item.

A belly band – a strip that wraps around the book – was the final touch of the project. I slid it into the join between the fabric and the book board, because the back of each book is fixed directly onto the board and a traditional belly band could not have been taken off.



A top-down view of the assembly of the pieces of paper. I assembled the pages into booklets, which make up the books and the main volume that combines them. The books would not stand up without reinforcement, so I added a book mesh.

06

ISTD feedback

'It's clear, Ethan, that you are confident in the handling of type, hierarchy and page layout as evidenced in the main text pages of your artefact and the presentation of your specification. It's also good to see you developing an iconography and interactive system for your pagination and material samples. … it is clear to see you have sound handling of typographic content and have produced a well-presented submission. Well done.'

ISTD assessor's feedback, 2025







50th anniversary exhibition

Department of Typography & Graphic Communication

YEAR
2025

DISCIPLINE
EXHIBITION DESIGN

ROLE
Sole designer and installer. I gathered artefacts from staff across the Department, set the captions with InDesign's Data Merge, and installed the exhibition.

10 display cases, 7 panels and around 50 captions marking 50 years of the University of Reading's Department of Typography & Graphic Communication. As a student, I designed, typeset and installed it.

The exhibition opened in July 2025 in TOB2, the Department's home at Earley Gate, Reading. Organising artefacts from many contributors, and typesetting the captions and panels around them, was the hardest part of the job. When the exhibition opened, past and present members of the Department received it warmly.

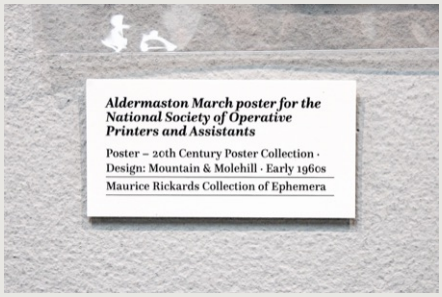
The project was a Real Job (a University of Reading scheme in which outside clients set briefs for students), supervised by Rob Banham, head of department. I worked with most of the Department's staff to bring it together, and got used to contacting each of them the way they preferred.



The finished exhibition has a wall panel and a display case for each major topic.



Captions, set in Questa bold italic and regular, stand beside every artefact. I merged the caption text from a data file into InDesign with Data Merge, then checked each caption individually to fix hyphenation and line-breaking problems.



Every caption followed the same order: the title in bold italic, then the object, collection, designer and date, with the lending collection set apart between rules.



For more complex artefacts, a larger caption with a small infographic showed visitors what was where. These larger captions number the parts to guide visitors, so they needed their own layout.



Walking Through History

Earley Local History Group

YEAR
2024

DISCIPLINE
INFORMATION DESIGN

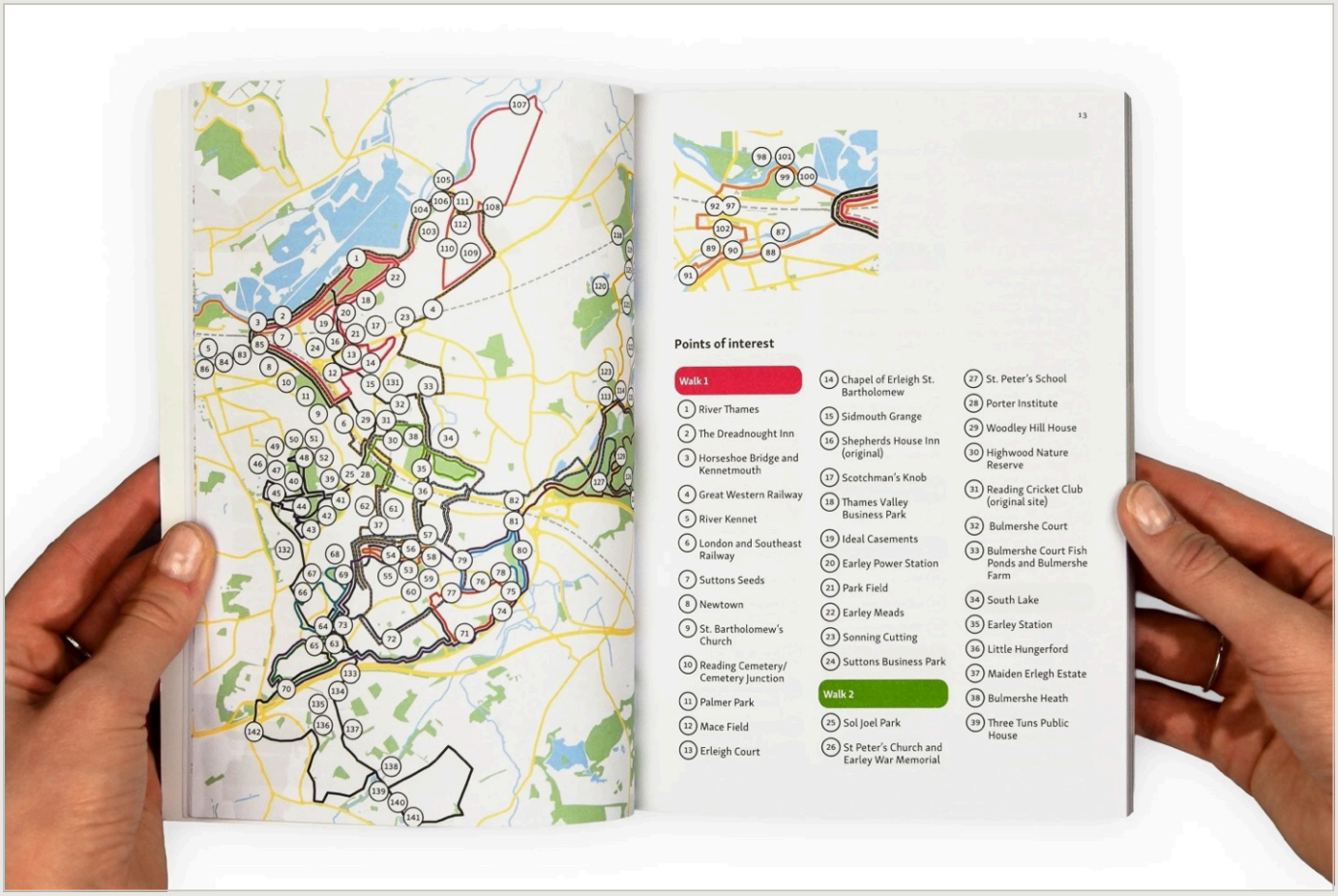
ROLE
Map and cover designer. Brought in during my first year to take over the maps, I designed the overview and walk maps and the cover, and co-designed the text layouts with two third-year students.

The maps for a local history walking book that has sold more than 1,000 copies and led to my commission for its sequel, Earley Then and Now.

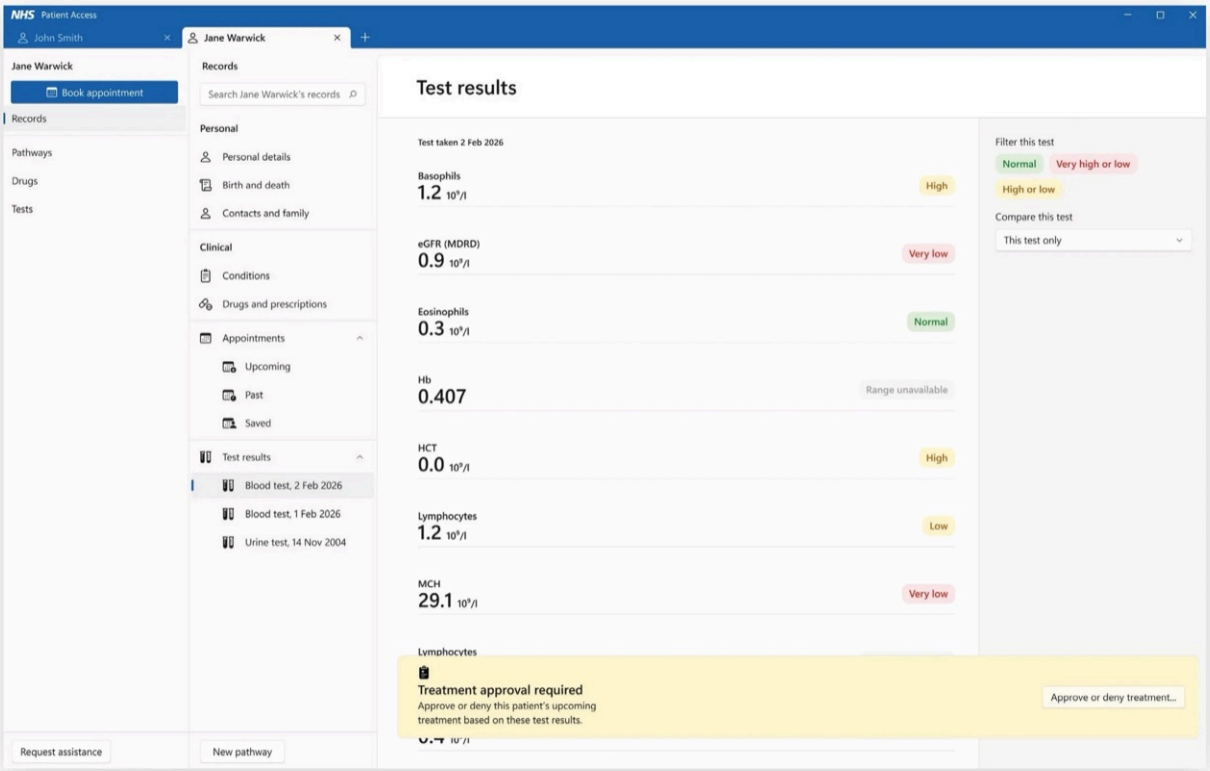
Walking Through History is a book of walks and cycle rides in and around Earley, with the history of each area along the way. Written by Mary Bather and Grahame Hawker, it is published by Earley Local History Group, which writes books about the history of Earley. I designed the maps and the cover, with the maps detailed enough for walkers to follow on the ground. It was the first published book I designed for.

I was commissioned to design the sequel, *Earley Then and Now*, independently. It is in production now, and I've rethought how its maps work: fewer colours, a closer match to the actual geography, thinner lines, and layouts that allow for page creep.

The overview maps cover large parts of Reading, so they carry less detail than the maps for each walk, where the routes are drawn street by street.



The overview map numbers the points of interest across Reading and Earley; the facing page lists them by walk.



NHS Patient Access

University project

YEAR
2026

DISCIPLINE
UX DESIGN

ROLE
Sole researcher and designer, from interviews and persona through wireframes, UI design and user testing.

Two nurse interviews, six versions of the Pathways feature and two rounds of user testing: a concept for a clinician-facing app organised around the patient's route to treatment. A university project, not affiliated with the NHS.

The finished prototype was tested by the two nurses I had interviewed. They thought it made the process simpler, and wondered why the NHS hadn't done this itself.

I designed the app around what clinicians need to see first, which is where a patient has got to in their care and what happens next. The rest of a patient's information is still there, but kept off the main view.

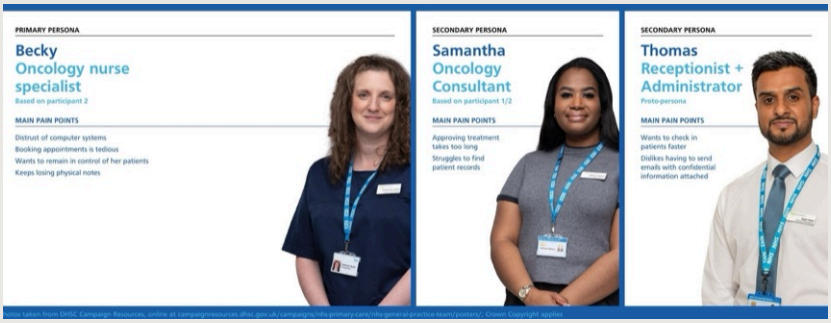
Two things were difficult. One was showing dense data for many patients, each at a different point in their care. The other was finding one consistent way to show a route through the health service, whatever the patient's location, age, gender or service.

Process

01

Who I interviewed

I interviewed two people from my network who know nursing well. Participant 1 is an active nurse working in children's oncology in a large hospital in England; Participant 2 is a retired nurse who previously worked as a sexual health nurse in both GP practice and community clinics.



The primary persona is Becky, an oncology nurse specialist. Her pain points draw mainly on the interview with Participant 1 (the active nurse), which identified them most clearly.

02

Becky's need statement

Becky wants less stress at work: she is in a constant fight with technology.

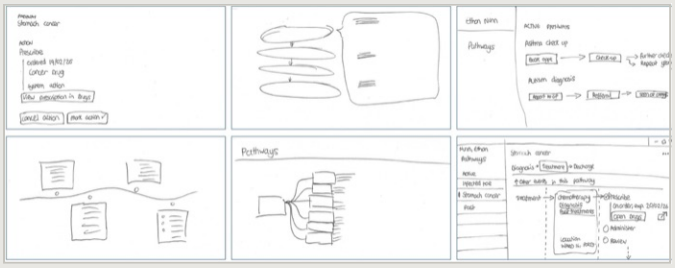
Becky needs one system that lets her do everything her role requires, above all booking appointments, approving treatment and handling other patient-related tasks.

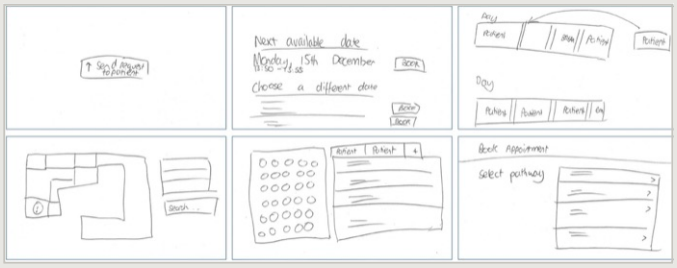


03

Sketching the pathway

A pathway shows a patient's journey from diagnosis to treatment. I sketched the Pathways feature six times, changing mainly the page layout. I judged the final sketch the most successful because it shows where the patient is and what comes next at a glance.





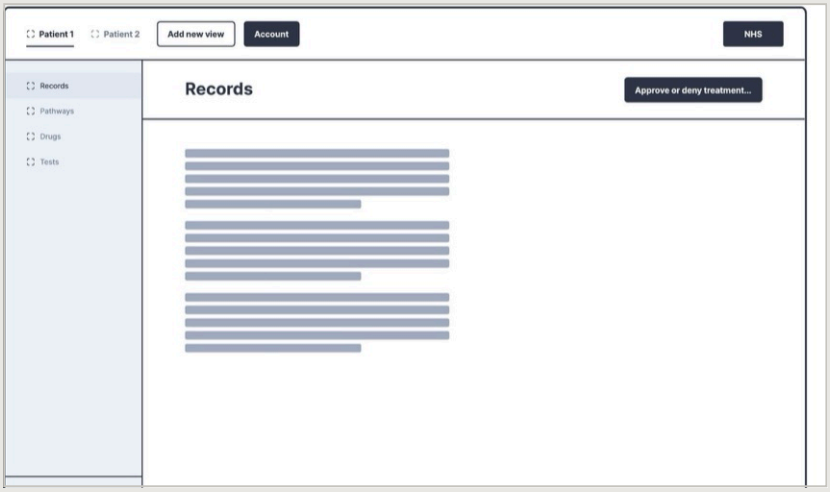
The most ambitious sketch let users drag blocks into a schedule, as in Apple Calendar. I chose a simpler calendar bar instead, which was easier to build and to use.

04

Testing the wireframe

Both participants tested the wireframe, which showed that the system looks very different from other applications clinicians use, including some I had compared it with. The navigation surprised them most, because a tab bar combined with a sidebar is unusual.

They were slightly concerned that all information is available to everyone all the time, and suggested adding access controls so that only authorised users could see some patient data.

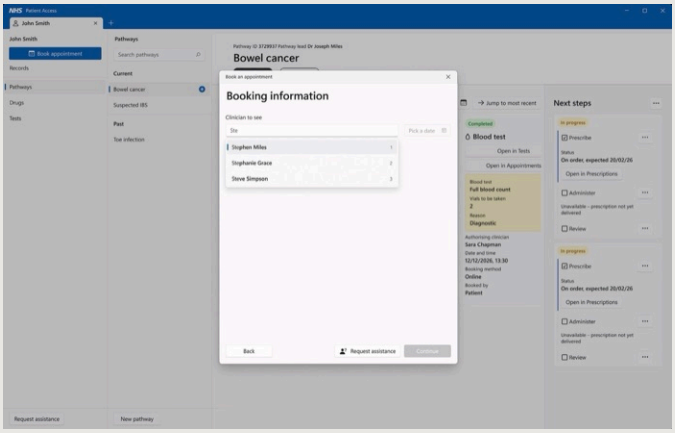


The wireframe, built in Figma as a clickable prototype.

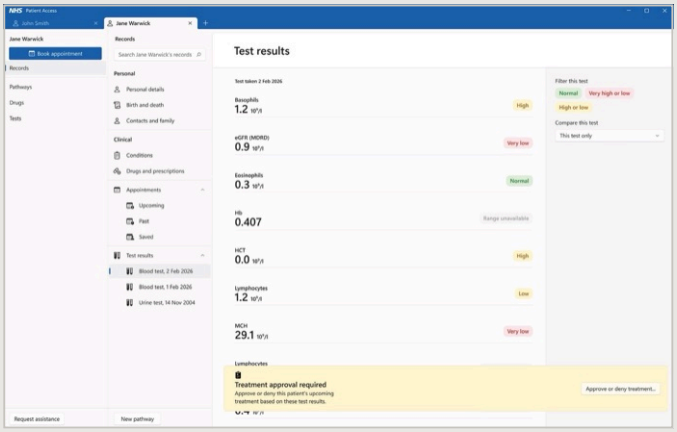
05

Key user flows

Booking now opens in its own dialogue box over the pathway, so the task has the screen to itself.



The booking dialogue open over a bowel cancer pathway.



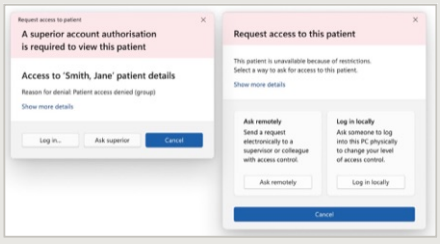
In this high-fidelity wireframe, a completed test result feeds back to the pathway, and the decision on treatment can be made through either Records or Pathways.

06

Testing the prototype

Additional user testing suggested that some windows didn't make clear what an action would do. In particular, I reworked the window for requesting to view a patient so that its two options, Ask remotely and Log in locally, are large buttons that each explain what the action involves.

Feedback suggested softening the NHS branding so the app could be sold to other providers or to health services abroad. I kept it, because the app was designed for the NHS.



The dialogue box now sets out what each action will do.

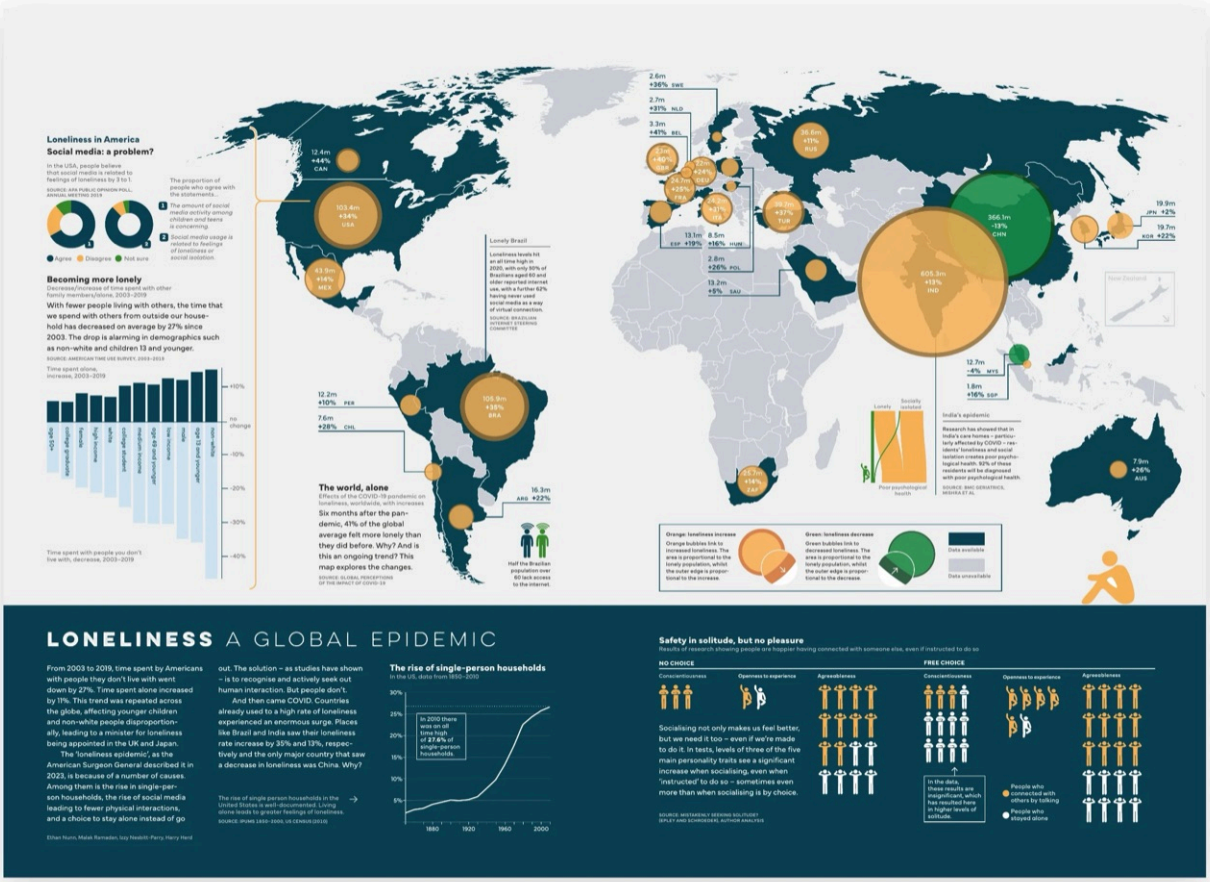
VIDEO

SCAN TO WATCH

Take a look at the demo

NHS Patient Access – overview of app prototype, a university project not affiliated with the NHS. The video follows Becky and her colleague Samantha. They check a patient's bowel cancer pathway and phone him with an update. They approve treatment from test results and book a chemotherapy appointment linked to his pathway. They then review and order prescriptions.

Watch it: youtu.be/Ac0AY0uWAlU



Loneliness: a global epidemic

University project

YEAR
2025

DISCIPLINE
INFORMATION DESIGN

ROLE
Design lead. I directed the group's layout work, collected and cleaned the data with Malak, designed and animated the spine graph, and worked with Harry on the world map.

A group infographic and animation about loneliness. I led the design, which draws on six datasets, from the effect of COVID-19 worldwide to the time Americans spend alone.

VIDEO

Take a look at the animation

Loneliness in America – my animation of the spine graph

Watch it: typen.me/projects/loneliness-a-global-epidemic

SCAN TO WATCH

Process and more images: typen.me/projects/loneliness-a-global-epidemic



Urbanscape

University project

YEAR
2026

DISCIPLINE
EDITORIAL DESIGN

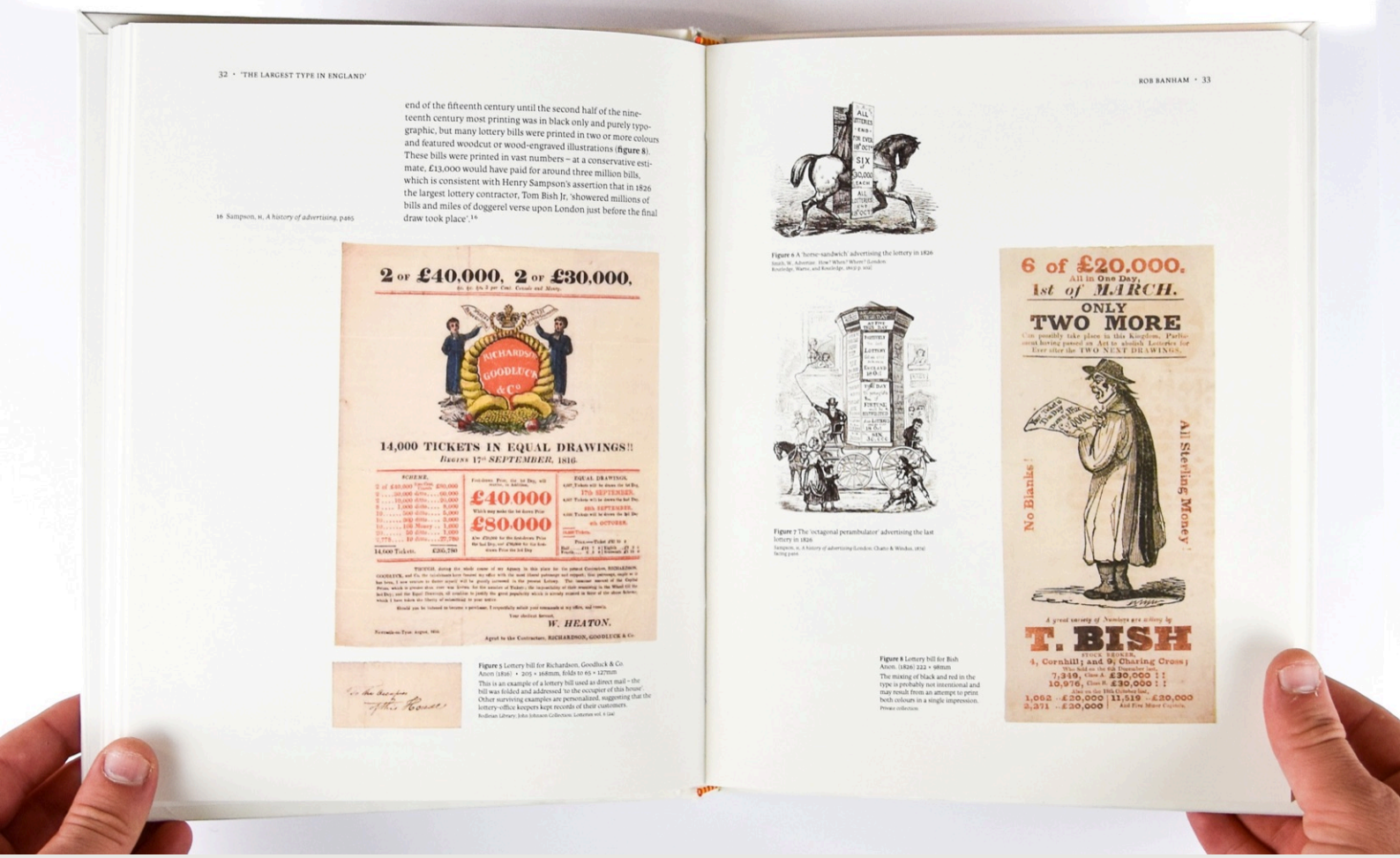
ROLE
Sole designer: concept, typography, layouts and infographics.

A newspaper for urban explorers – people who explore and photograph abandoned and hidden places – set in Owners by MCKL. Tutors called it 'self-assured' and singled out the exploded view of Bank station, modelled in Blender.

The project started from the typeface. I chose Owners, by the MCKL foundry, which draws on the hand-lettered signs of Los Angeles, themselves based on Helvetica. The grungy, urban theme runs throughout, down to the pull quotes, which recall New York subway signage. The newspaper runs to 16 pages at 289 × 380 mm.

The infographic is an exploded view of Bank station in London, which I built in Blender, starting from a basic wireframe model. It illustrates the article 'The complex mess of Bank and Monument Underground Stations'; I chose Bank because it has so many interchange points.

Process and more images: typen.me/projects/urbanscape



From the Book to the Streets

University project

YEAR
2024

DISCIPLINE
EDITORIAL DESIGN

ROLE
Typesetter and cover designer. I set the 41 pages and 33 figures in InDesign.

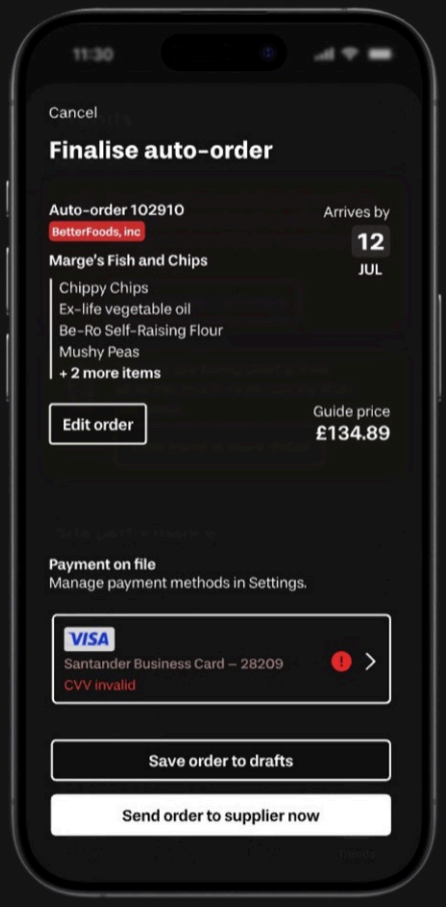
A collection of essays on large typography in public spaces, edited by Julia Blume, Pierre Pané-Farré and Fred Smeijers, typeset so every image sits on the page that cites it, at close to full size, with a cover tutors called 'outstanding'.

My priority was the relationship between text and image: every image sits on the page that refers to it. To make comparisons easy, images are reproduced as close to 100% scale as possible.

The cover overlays a book on a wood-type poster, a direct reference to the book's title.

Its contributors include Rob Banham, head of the University of Reading's Department of Typography & Graphic Communication. This edition was a university project, printed and bound but not published.

Process and more images: typen.me/projects/from-the-book-to-the-streets



stocktake

Stocktake

University project

YEAR
2025

DISCIPLINE
UX DESIGN

ROLE
Sole researcher and designer. I mapped the problem space and its competitors, defined the persona, and designed and tested the Trends module, wireframes and visual identity.

A stock app for restaurants that forecasts food use, orders from wholesalers and saves repeat and draft orders, built to help kitchens order only what they need, so less food is wasted.

VIDEO

SCAN TO WATCH

Take a look at the demo

Stocktake – overview of app prototype

Watch it: youtu.be/Dgey0TmFwto

Process and more images: typen.me/projects/stocktake



Unwrap

University project

YEAR
2026

DISCIPLINE
EDITORIAL DESIGN

ROLE
Sole designer: concept, layouts and image editing.

A magazine about packaging ephemera – the wrappers, labels and bags we throw away – built on a kit of reusable parts so that its three features could run for several issues.

I printed it on an inkjet printer, which gives a flat finish closer to offset lithography than laser printing; tutors gave the project a first and called it ‘outstanding’.

Unwrap looks at the quirks, design and production of packaging ephemera through three features: My Collection, News and How to. I designed three issues, each with a cover in a different material – canvas, clear plastic and kraft card – though only one has text inside. The project sharpened my image editing, and I learnt to give the photographs more of the page, particularly in the article on lemonade labels.

Process and more images: typen.me/projects/unwrap

From the collection

A selection from more than 2,000 items in my archive of printed fast-food packaging. The archive, with essays on it, is at typen.me/collection.


Big Mac


Medium Fries

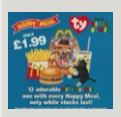

Large fry box


Sugar sachets

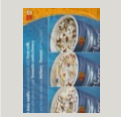

Takeaway bag A

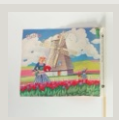

Passport cover


Happy Meal bag



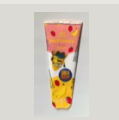
Bus advert


Tray liner


Flag


Competition entry form

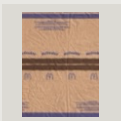

20 Chicken McNuggets Sharebox

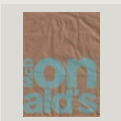

McFreezy ice lolly


McDelivery sticker


Chicken Nuggets


Multi-wrapper


McDouble


Takeaway bag C

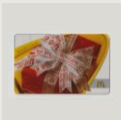

6 Chicken McNuggets


Hash Brown envelope


Small fry bag


Disposable bib


Bib


Gift card

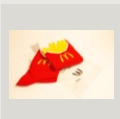

Refresher wipes



Chicken Sharebox


The Spicy Veggie One


Crispy Chicken


Promotional socks


Sour Cream and Black Pepper seasoning


McChicken


McShaker Fries


McCafé cup


Poutine


EBI Series burger



La Salade



Burger Drwala



Chicken Big Mac


Pineapple McSpicy


Festive Pie

Terry's Chocolate Orange Pie

Sriracha Mayo dip

Sweet Curry dip

Sweet 'n' Sour Sauce

Large reusable fries box

Small cup

Large soft drinks cup

Large McCafé cup

Medium soft drinks cup

Carrot fruit bag

Happy Melon

Bacon Roll

Large fries box

Breakfast Wrap

Cup holder

Children's flag

Sticker sheet

Newspaper advertisement

Allergen information guide

Takeaway bag D

Takeaway bag B

Extra large takeaway bag

EBI burger wrapper

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TYPEFACES
Literata by TypeTogether for body text, and IBM Plex Sans for headings, labels and captions.

GRID
The website's grid at print size: three columns with 5 mm gutters, set within 14 mm margins on A4.

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