



**NADIA JIN**

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## NADIA'S PROFILE

I am an experienced Graphic Designer with art direction experience who has been working for the past nine years with clients such as the RSPCA, NBA, Quiksilver, Elizabeth Arden, Specsavers, ASDA and Alexander McQueen in design capital cities such as London, Paris, Milan and Lisbon.

For over a year and a half I was the Art Director and Graphic Designer of Tatjana Anika beachwear company for whom one of the key ambassadors is HRH Princess Nikolaos of Greece and Denmark. As a leading Art Director and Designer I can affirm that I have been helping to shape the landscape of contemporary design.





acuherbal  
acupuncture

Home | About us | Acupuncture | Staff | Treatment | Testimonials | FAQ | Contact us



### Acuherbal

All the practitioners, [Dr F. Wu](#), [Dr S. Feng](#), [Dr Hong](#), [Dr X.Q. Ma](#), [Dr J. Zhang](#) used to work at leading Chinese hospitals and also have been working locally for 3 to 10 years and have a very good local reputation. All our staff is well trained and very friendly.

### Treatment

Traditionally we specialize in acupuncture and Chinese herbal therapy for pain relief and skin problems. For the past years we have been treating problems such as infertility, male sexual problems, women's fibroids, stress, smoking and weight control.

### Service

Recently we undertook a 500-customer survey. This revealed 100% of clients rate our service as excellent or good. We aim to provide the best quality of natural products at all levels and co-operate with MCA & ATCM.

Acuherbal [acuherbal@hotmail.com](mailto:acuherbal@hotmail.com)

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Design by: [Nadia Jin](#)

**Client** Acuherbal  
Acupuncture Centre

**Project** Brand identity  
and web design





#### **Dr Feng WU Head practitioner ATCM**

Upon graduation from Beijing University of Traditional Chinese Medicine in 1988, Dr Wu started his intensive TCM practising in one of the leading teaching hospitals in China, during which period he had a few books published and later became a young hospital consultant. Dr Wu came to London as a visiting fellow in 1995, and soon afterwards he started his therapist' career in Britain. Together with Dr Ma, he set up the Acuherbal Clinic centre. Dr Wu is an experienced and dedicated therapist.

Dr Wu specializes in the following fields

1. Infertility, Menstrual disorders, IVF assistance
2. Skin disorders
3. Male problems



#### **Dr Xueqing MA Head practitioner ATCM**

A charming and enthusiastic therapist, Dr Ma was graduated with a master's degree from Beijing University of Traditional Chinese Medicine in 1993. She has written articles for a few Chinese leading TCM journals. Brought up in a Martial Art family, she is very skilful in acupressure and acupuncture.

Dr Ma is good at treating

1. Infertility, Menstrual disorders
2. Anxiety, IBS
3. Pain related problems



#### **Dr Jun ZHANG ATCM**

Born in a TCM family, Dr Zhang's mother is one of the most outstanding TCM Professors in China. Having worked in a couple of hospitals after graduation from Beijing University of TCM in 1992, he seems destined to become a TCM practitioner. Working with Acuherbal since 2007 as a senior therapist, Dr Zhang is a very experienced therapist with great skills.

Dr Zhang's specialties are as follows

1. Back pain, sciatica
2. Stroke, neurologic problems
3. Male problems
4. Infertility



- Acupuncture
- Massage
- Cupping
- Herbal remedies
- Dry herbs

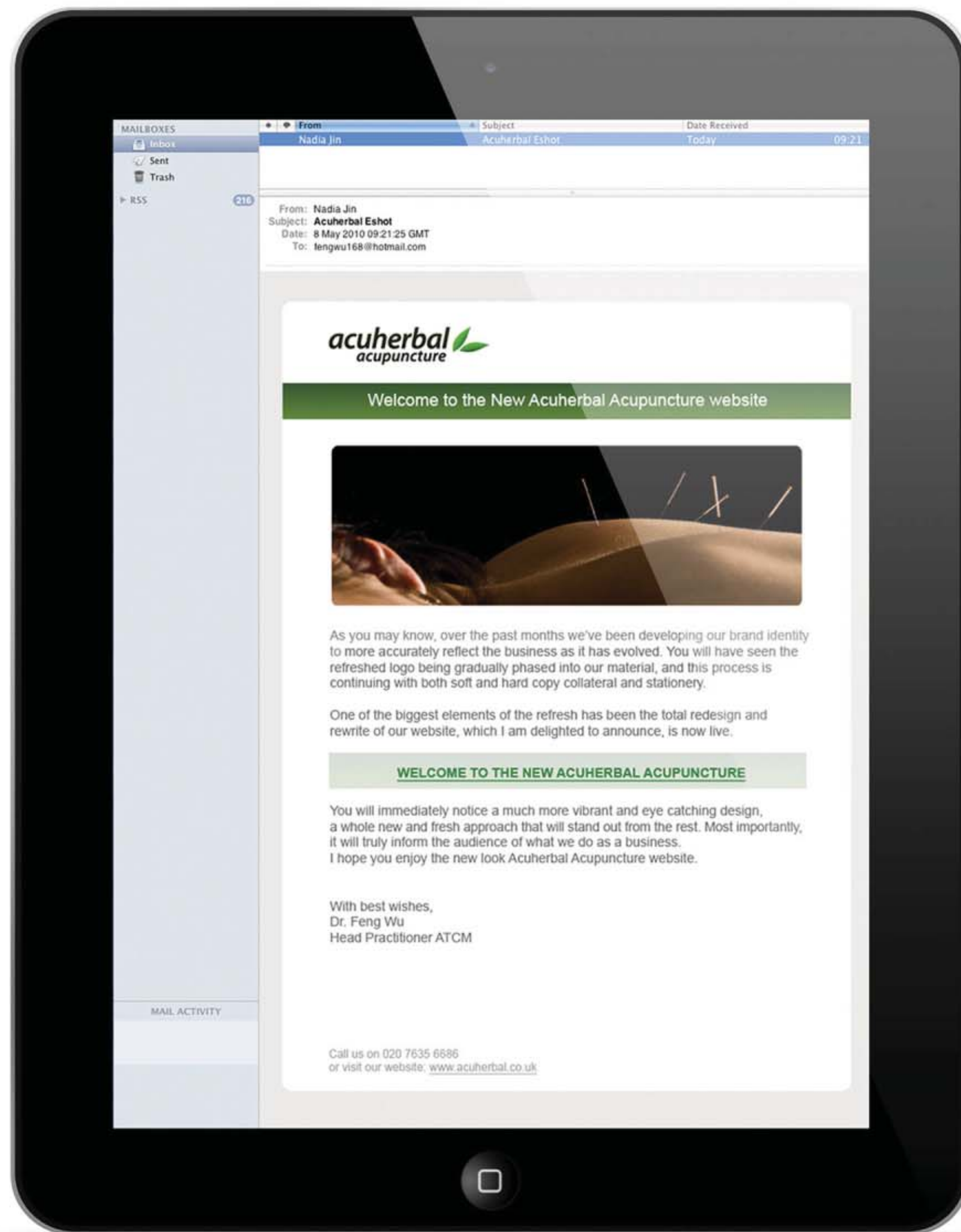


Remedial massage incorporates the wisdom of ancient acupuncture point stimulation, lymphatic drainage, therapeutic essential oils, diaphragmatic cyclical breathing & heat application. The benefits of massage are extensive. Massage therapy treatments will have a therapeutic affect and improve health by acting directly on the muscular, nervous, circulatory and lymphatic (immune) systems.

Massage treatments aim to:

1. Develop, maintain, rehabilitate or augment physical function.
2. Relieve or prevent physical dysfunction and pain.
3. Relax tight and tense muscles.
4. Improve circulation, recovery time and immune system function.
5. Reduce overall stress.

Massage therapy is also effective in the control of pain chronic or acute, in stress reduction, and in creating a sense of relaxation and well-being.



Client Acuherbal  
Acupuncture Centre  
Project Email Marketing



**Do you have health problems such as pain, infertility, acne, eczema, stress, smoking, and weight control?**

We can solve your problem at Acuherbal Acupuncture. Practitioners with a proven track record working at leading Chinese hospitals and working locally up to 10 years could be at your service. For further details please contact us on one of our local branches.

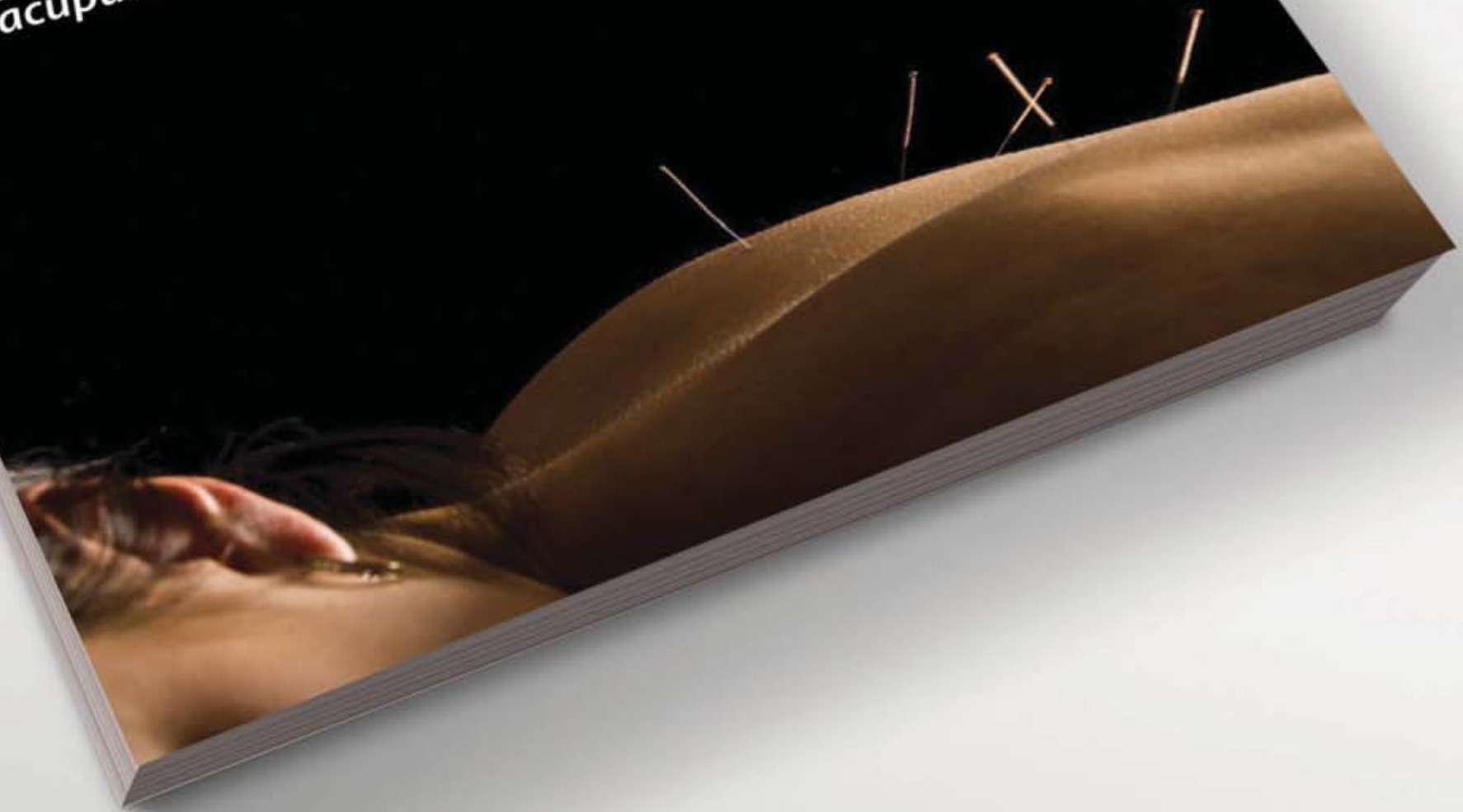


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E. acuherbal@hotmail.com

Opening times  
Mon - Fri. 09.30 am - 08.00pm  
Sat. 09.30 am - 7.30pm  
Sun. 11.00 am - 7.00pm

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T. 020 7252 8866  
E. acuherbal@hotmail.com

Opening times  
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Sun. 11.00 am - 6.00pm



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Client Acuherbal  
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Project Stationery



# LABANHEALTH

Acupuncture  
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Physiotherapy  
Reflexology  
and more...



For further information visit [www.laban.org/health.phtml](http://www.laban.org/health.phtml)  
email [health@laban.org](mailto:health@laban.org) or call 020 8691 8600

Laban is incorporated by Trinity Laban, Registered Charity 309996.  
Supported by Arts Council England with National Lottery funds. Photo: Kyle Stevenson.

**Client** Laban Health

**Project** Brand identity  
and poster design





# LABANHEALTH

Acupuncture  
Homeopathy  
Massage  
Osteopathy  
Pilates studio  
Physiotherapy  
Reflexology  
and more...

For further information visit [www.laban.org/health.phtml](http://www.laban.org/health.phtml)  
email [health@laban.org](mailto:health@laban.org) or call 020 8691 8600

Laban is supported by Terry Laban, Commissioner of Music and Dance, Registered Charity 307998  
Supported by Arts Council England (ref: Natural Lottery Fund), Photo: Kyle Stewart

**Client** Laban Health

**Project** Bus stop  
poster design





**LABANHEALTH**

Acupuncture  
Homeopathy  
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Pilates studio  
Physiotherapy  
Reflexology  
and more...

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LABANHEALTH

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Client Laban Health  
Project Invitation card



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COLLEGE OF MUSIC

## HAYDN FOCUS DAY

**TUESDAY 3 MARCH**

Trinity College of Music Keyboard Faculty  
presents a selection of works by  
Joseph Haydn (1732-1809) in his  
bicentenary year

1.15pm Peacock Room  
Lunchtime Concert  
featuring Harpsichord and Piano

3.00pm Peacock Room  
Afternoon Performance

6.00pm Theatre Studio  
Haydn Lecture  
with the Vardanyan Quartet

7.00pm Peacock Room  
Evening Concert  
including a reception for students  
and staff



Free admission  
[www.tcm.ac.uk/whatson](http://www.tcm.ac.uk/whatson)

TL TRINITYLABAN  
conservatoire of  
music and dance

**Client** Trinity College  
of Music

**Project** Poster design



**TRINITY**  
COLLEGE OF MUSIC

## What's on

Sat 2 May	10.00am	Junior Trinity: Open Day Main Programme & String Time Programme	Trinity College of Music Free
	3.00pm	Handel: Giustino	Old Royal Naval College Chapel £12 (E9); 020 8463 0100
Mon 4 May	10.00am	Harp Masterclass with Letizia Belmondo	Trinity College of Music Free
	6.00pm	String Ensemble - Shipley Arts Festival	The Malden Theatre Windlesham House School; £5
Tue 5 May	10.00am	Harp Masterclass with Letizia Belmondo	Trinity College of Music Free
	1.05pm	Wren Ensemble	Old Royal Naval College Chapel Free
	3.15pm	Linn Lillsunde violin & Hiu-Lan Chow, piano	Southwark Cathedral Free
	7.30pm	Beats in the Bar	Blackheath Halls Free
Wed 6 May	1.30pm	Double Bass Masterclass with Paul Ellison	Trinity College of Music Free
Thu 7 May	10.00am	Saxophone Masterclass with Martin Robertson	Trinity College of Music Free
	1.10pm	Mendelssohn & Milhaud Chamber Music	St Afege Church Free
	6.00pm	Joas Cardoso cello (Trinity College London Scholar)	The MacLaren Hall Free
	7.30pm	Contemporary Jazz Ensemble	Blackheath Halls £8 (E5)

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**Client** Trinity College of Music

**Project** Wall diary poster design



The décor of the film notably features no solid architecture, only ruined buildings or tents and market stalls where people conceal themselves beneath canopies. This is the architecture of Bernbach's campsite. This is the architecture of war in general but also relates to Schürer's fascination with the French 18th Century pasteur and the architectural ruins he has a distinct preference for. As Schürer has noted, ruins have a distinct significance in Russian culture. "They occur and disappear as a result of political will, they serve as exemplars of imperial legitimacy and might, they reveal the vulnerability of Russia's identity between east and west, and they between the crushing of utopian projects and the magnitude of historical devastation."

Schürer comments on the both transient and concrete aspect of the film, "usually film about the Chechen war are made not in Chechnya but in nearby areas where there is no war as such but it looks similar and there are military people there. We could have built these tent settlements near St. Petersburg or even at the Leningrad station but we needed the atmosphere of the real people. They are not just actors who actually do an enormous amount of work there and serve and work there and the market is a real market with the real military people who come there and check and observe everything. In this film I presented the atmosphere of this life which is actually changing, it's becoming history. The characters change, their mood changes, the buildings change and in this respect we have worked as historians of life, we have preserved a working as historians of life, which are supposed to be in life, they plant trees... We didn't follow this kind of route, we just went there. We could be in Iraq, they plant trees... We didn't follow very complicated but it was honest, which was very important for us because whatever happened, however the project developed, we knew we had to avoid two things, being untrue about life artificially and on an everyday basis how life is."

As another film about a mother and a son, another film about war, *Alexandra* seems both to complete a trilogy and mark a convergence of all Schürer's principal themes. "Alexandra is very close to the things - which has not been finished yet - of *Mother and Son* and *Father and Son* but I would still like to make a film about two brothers and a sister in that wings which means there'll be four films, actually."

Schürer is famous for his vigorous optical distortions but the image is much clearer in *Alexandra*. "Spiritual forces and Confession were also filmed in similar conditions where these events actually took place but I had a different objective working on those films. In those films we needed to see life in the broadest sense of the word, and here we attempted to get inside. This is one of the features and strengths of fiction cinema as distinct from you often face that kind of moral, ethical issue. We don't always have the right to get too deep inside our characters. It's a very important feature."

*Alexandra* is on general release in the UK, care of Artificial Eye. A number of Schürer's films are also available on dvd. James Norton is a researcher, producer and director for television. With thanks to Vicky Tomkinson.

## THREE EXERCISES IN SYMMETRY

EVEN TO AUDIENCES FOR WHOM THE 'IMPOSSIBLE' MOVEMENT WOULD NOT HAVE SIGNALLED THE PRESENCE OF SUCH ARTIFICE, IT MUST INEVITABLY HAVE SERVED TO CONFER UPON THE NARRATIVE AN ELEMENT OF THE MAGICAL, OF THE FABULATORY.

### Marcel Carné and filmic formalities

The beginning and end of *Hôtel du Nord*, directed by Marcel Carné in 1938, are palindromic. The opening credits, backed by various images of canal activity, are followed by a sidelong shot of a footbridge across which two young lovers are entering frame left. The camera tracks towards them as they descend the steps and then, as they exit frame right, moves under the bridge to pick them up continuing forwards along the towpath. It settles to hold them briefly in full shot as they sit down together on a bench before finally lifting up to reveal the fortage and sign of the Hôtel du Nord.

This camera movement has an air of impossibility. Even assuming it is on a crane arm, how does this mechanism manage to duck under the bridge? Since we know that the action in fact took place on a specially-built outdoor set - though one modelled upon an actual Parisian location, and intercut here and there with what are surely genuine canal-side shots - we may assume that only the visible half of the footbridge actually existed. But even to audiences for whom the 'impossible' movement would not have signalled the presence of such artifice, it must inevitably have served to confer upon the narrative an element of the magical, of the fabulatory. It need hardly be pointed out that such a thing would carry no weight in our era of computer-generated imagery which, by making everything possible, has closed the door upon whole areas of signification.

The final shot finds the two lovers on the same bench in the half-light of dawn. The woman says, 'Let's go now, it's finished.' The man says, 'What's finished?', and the woman says, 'Hôtel du Nord.' She may mean their love's fulfilment with this hotel - a failed suicide pact, prison, other emotional entanglements - or she may mean the film itself. They get up to leave, and the camera



Le Quai des Brumes 1939

PRÉVERT ENJOYED SOME POPULARITY AS A POET, AND WAS REGARDED AS A MAN OF THE LEFT. THOUGH WHAT HE PRODUCED WAS NOT FOR THE MOST PART POETRY OF THE WORKBENCH BUT POETRY OF THE STREET.

By Dan Snihan

repeats the whole opening movement in reverse. Almost the only other line of dialogue in that scene is the first, where the woman glances up at the sky and says, 'Le jour se lève.' This was to be, whether Carné then knew it or not, the title of his next film.

*Hôtel du Nord* was preceded by *Le Quai des Brumes*, on which Carné worked with his two people most closely associated with him in the public mind: writer Jacques Prévert and actor Jean Gabin. Prévert enjoyed some popularity as a poet, and was regarded as a man of the Left, though what he produced was not for the most part poetry of the workbench but poetry of the street, his world the harbour-side, the cheap hotel, the restaurant, the flower stall. *Hôtel du Nord*, though Prévert did not work on it, has its share of odd balls and stunts in the plot and are then people who appear briefly in comparison with *Le Quai des Brumes*, and to turn from the one film to the other is to experience the full flavour of the Carné-Prévert partnership. Here pretty well anyone who is not an actor is a psychopath, and an early scene in Panama's bar (if it actually is a bar), where one by one seemingly deranged

cross-purposes, resembles nothing so much as an *Abstrud* drama of the 1950s. An amiable drunkard, who has guided Gabin to this hotel, makes several further appearances in the film, always in Gabin's vicinity, without ever quite encountering him again.

*Le Quai des Brumes* is not palindromic, but it does nevertheless exhibit certain symmetries. In the first sequence Gabin makes a left in a lorry, and, as it drives along a muddy, tree-lined road, he makes the driver aware to avoid a dog on foot and the dog attacks itself to him for the duration of the film. In fact a plays little part in the action, and we may suppose that Prévert introduced it primarily to undercut the convention of the stereotype of what Auden was to call the 'doomed tough'. When Gabin is finally killed in a pillar in a ship's cabin, breaks free and runs a naturally assume he is to join his mother for a sentimental leave-taking. But no: he is last seen escaping along the tree-lined stretch of road to be absorbed into the mist from whence he first emerged. This marks a formal book-ending of the film, but we may, if we are so minded, read it in a fatalist sense. There is a moment earlier on - though it does not register as particularly important at the time - when someone says casually to Gabin 'Is that your dog?' and he says 'Yes.' This may be understood simply as signalling the deserter's re-integration into ordinary society, but it also, in hindsight, marks his acceptance of whatever destiny the animal may carry.

And there is something else. While seated in the cab of the lorry, Gabin starts talking about how killing is shown in films. At first his manner is peculiar, amused, but, as he continues, all in formal close-up, a subtle change in his expression and tone makes us realise that he is describing his own experience, and that he

has in fact killed someone. According to legend, Gabin had written into his contract that he should die at the end of every film. When, at the end of this one, he is finally gunned down, his death is held in long shot. There are no close-ups of grisly details because we do not need them. They have been supplied already, verbally, in the opening scene.

It must be said from the start that *Le Jour se lève*, though recognisably belonging to this tradition of films, is in a different league from the other two, partly no doubt because it was based on an original screenplay rather than on an adaptation from a novel. The characters are recognisably those of a working class dance, gritty but not caricatured. Gabin's François, is creditably shown sandblasting machine casings in a factory, and the all-pervasive psychism of the previous film is concentrated in the character of Valentin, portrayed with generous conviction by Jules Berry, rival of François for the affections of two women. The worldly Chère and the seemingly innocent Françoise. This is a work in which all the elements - setting, movement, performance, settings, dialogue - support and sustain each other as in a piece of perfect carpentry where every joint fits tight.

Françoise lives on the top floor of an extraordinary narrow, six-storey building which appears to have been left over from the demolition of a boulevard. Here, late one evening, he shoots a man - Valentin, as we will discover. From this beginning we will stay with François throughout his lonely night as the police lay siege to his room and he reflects, in a series of flashbacks, on the events which have led to this outcome. (Such a structure must have seemed very daring at the time, for the opening titles are preceded by a caption card explaining how it is to be understood. Thus, it is safe to assume, would have been provided at the insistence of the *force* office.)

## Overview

Gino Cerruti designs and manufactures dresses and gowns ranging from richly ornate gowns to modestly accented evening wear creating a discerning range of styles which promise every woman an elegant and stylish look for parties and special occasions.

Elaborately embroidered or understated with subtle details, our special occasion wear offers such a wide variety of designs that there's sure to be something which appeals to every female partygoer. Our prom dresses are exquisitely produced with the finest fabrics, vibrant colours and exceptional hand finishing, making each special occasion gown fit for a princess.

Our collections feature elegant bridal & evening wear using the highest-quality silk chiffon, satin and lace, enhanced with Swarovski crystals and sequined pieces to create a truly luxurious appearance. Hand finishing is a core part of the design in all of our collections of eye-catching evening and bridal dresses and gowns. Expert workmanship and creativity are important aspects in the design and construction of these collections - with particular focus on the finest possible cut. The creative team of some 20 designers, pattern makers and sample technicians have been creating ultra-feminine designs for that perfect dress for over 25 years.

### History

Gino Cerruti opened its first modest showroom in November 1983 at Glenworth Street, in Marylebone, London, specialising in made to measure evening and party wear for 20 to 50 year old career women who wanted to make an impression. Back in 1997 it identified a gap in the market for exclusive, quality evening and occasion wear, made to fit the individual, at reasonable prices. The showroom proved to be a resounding success over the years and has since led to a move to larger premises in Wembley in 2001 with greater space for the design teams to develop their eye-catching collections.

In 2001 it also launched its first bridal wear collection after seeing there was also a lack of contemporary non meringue style dresses to suit modern bridal tastes. At the moment Gino Cerruti is acknowledged as one of the leading fashion design and manufacturing groups of exclusive special occasion wear in Europe, producing fashion under its own brand, for prêt à porter and bespoke options.

### Mission

Our mission at Gino Cerruti will always be to serve our customers better than anyone else could serve them. We offer value through our products and services; with consistent commitment to providing the quality and variety our retailers expect at the most competitive prices. The most fundamental foundation of our success is based upon the individual success of our independent retailers; hence we have a policy of always giving the most competitive pricing in the marketplace, resulting in high profit margins and the consequential success to our retailers against all competition, whether through the department stores or online retailers.

We attempt to always provide the level of service beyond our customers' expectations by giving that level of trust and proactive response in creating long lasting relationships. Our commitment to support all our customers, whether they are large or a small retailer based in a rural area, is by always providing exclusivity based upon not only geographical but also demographic catchment areas. Our small retailers are our lifeblood! If they are successful we are successful.

about themselves and show how truly beautiful they are. Because we understand retail ourselves, our mission is to create styles that will appeal to our real customers, rather than some catwalk ideals. Our focus has and will always be on producing beautiful, elegant clothes, that help women feel good about themselves and show how truly beautiful they are.

### Vision

Today, from a purely fashion point of view, there is a tendency for women in search for the perfect dress to be swamped by the sheer volume of designs, to the point where they end up making unflattering choices simply out of frustration. Gino Cerruti's vision is to promote its individual styling and design service to help women take some of the pain out of finding that special dress. We are geared to fulfil the needs of the modern day woman who want their moment in the spotlight.



Style 8001P

There's nothing  
**Amateur**  
about it

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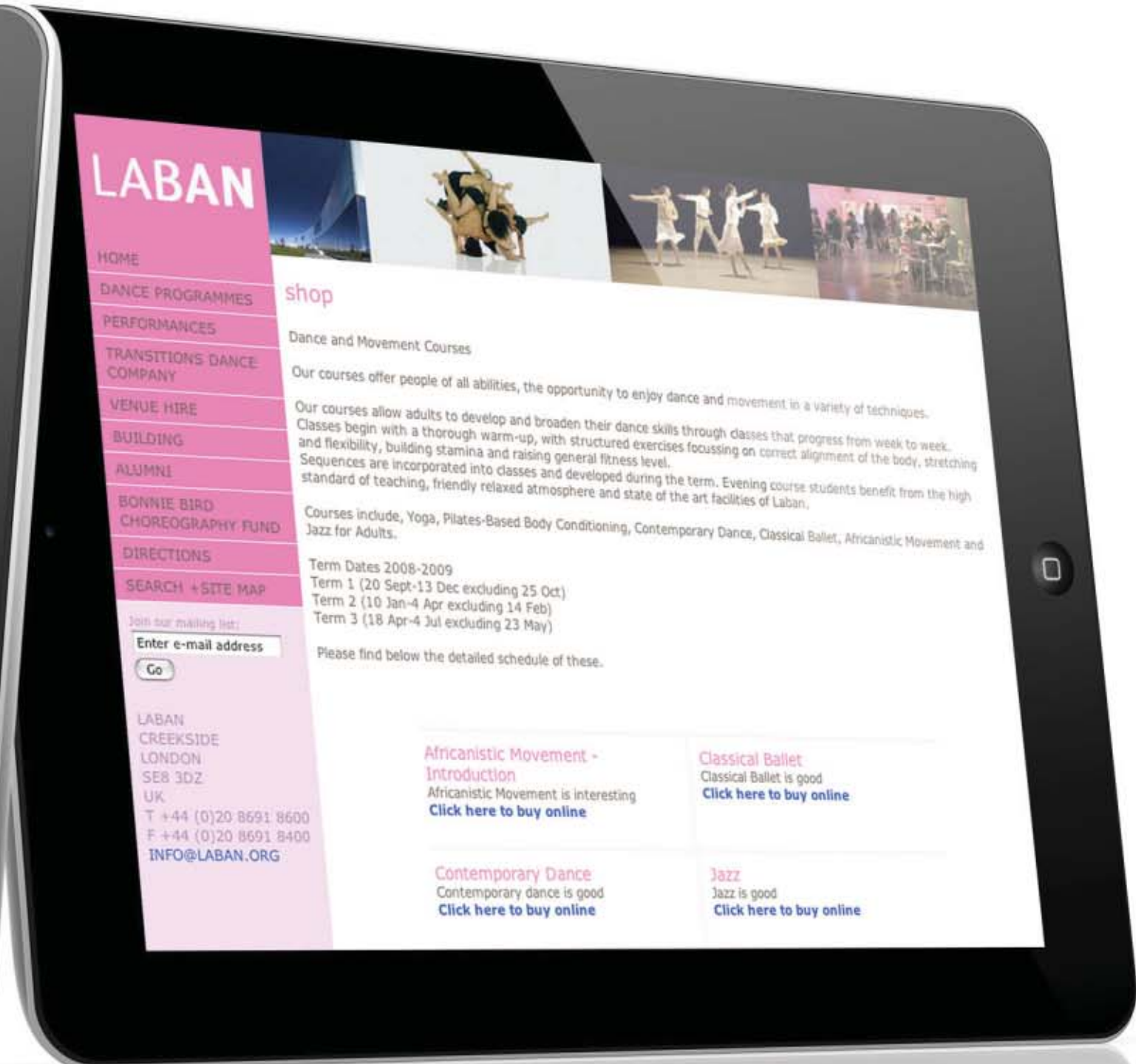
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# CONTACTS

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