



gw\_portfolio\_2025\_

# George Walkerding



have a mooch at my stuff.



# Just a quick bit about me

Hey there, I'm George. Here's the elevator pitch...about me.

I'm a multi-skilled creative from South Wales with a particular fondness towards branding and illustration.

I have nearly a decade of experience in the industry and have been lucky enough to get a fair few feathers in my hat along the way.

I have worked both freelance and for a range agencies on a plethora of clientelle covering many business sectors including B2B and B2C.

I hope you enjoy having a look through my work, and I look forward to meeting you.

**George**

(my mates call me G...really imaginative I know)

**Brands, clients and companies I've had the great pleasure of working with:**

**Invisalign** **Lenovo** **LilyO'brien's**  
**AlfaRomeo** **VisitBristol** **MissMillie's**  
**Trelleborg** **RoyalCanin** **Samsung**  
**BespokeMentoring** **StuffAdvertising**  
**TeamEleven** **RevereAgency**  
**PerfectStorm** **boxb.** **Boomsatsuma**  
**WeWereHidden** **Aguettant**

...There's probably a fair whack more.  
I've been in the game a while now!



portfolio

# Here's your options



My cheeky little folio is all interactive.  
Click a button and have a mooch about  
or just flick through the classic way.

Branding

Print

Web/Digital

Illustration

to the start

# Branding

go on, be a poppet and click one.



We Were Hidden

Bespoke Mentoring

Ursus

[look at other stuff](#)

[back to the start](#)

[contact me](#)

# WE WERE HIDDEN.

We Were Hidden is a personal passion project of mine that will be working in partnership with Bespoke Mentoring.

When I first joined the company I noticed that when a young person would leave our care, they were given a Bespoke Mentoring T-Shirt. What did I think? 15 year old me wouldn't be seen dead in that shirt!


I then gave my employer the proposal of starting a project in my free time that would benefit the business and give young people with lower income backgrounds an opportunity to express themselves the way they wanted to.

I, along with nearly ten other artists came up with designs for a clothing line with multiple ways to contribute to a good cause.

A highly rewarding project with many opportunities for it to do good for those who need it. I unfortunately can't get the entire brandbook into my portfolio but would be happy to send to anyone that would like to look at this project in more detail.



next project 

project menu 

folio start 

contact 

WE MADE A CHOICE,  
AND SO WE WERE HIDDEN NO LONGER.



## CONTENTS

OUR MISSION  
HOW IT WORKS  
THE WIN WIN WIN  
SITUATION  
WHY COLLABORATE  
OUR PARTNERSHIP  
COLLABORATORS  
THE FUTURE  
SOCIALS  
DESIGNS  
LOOKBOOK  
BE A COLLABORATOR

## THIS IS WHAT WE'RE ABOUT. OUR MISSION.

WWH is an idea. It's a notion. It's an insatiable desire to **do better**. The aim is to throw a spanner in the works and do things wildly against the grain, but we're going to do **good for the world** while we're at it.

**We want to give the middle finger to fast fashion.**  
We're creating an eclectic roster of amazing artists and designers to create amazing designs for people to wear with pride; and here's the kicker...with the opportunity to **pay it forward for those who need it**.

We want to create a platform where people can buy stylish garments for themselves with the option to help those who need it create their own style and identity. We plan to implement **multiple ways to help**: Buy One Give One, Sponsorship, Add to the Pot and Kindness Packages.

The main goal for WWH is for everyone to be able to take control of their own identity and be hidden no longer, no matter the situation. buy for yourself, buy for others, or both. **The choice is yours, there are no bad options.**



## HOW IT WORKS.

### Buy one for yourself, Buy one for someone who needs it.

This is the main model we want to focus on. It's simple really. Buying two items with one in mind to give forward will equate to a large discount. It's a win/win.

### Sponsorship.

This is ones a little different for this kind of industry. You know those charities where you can sponsor a penguin? a tiger? a donkey? Well, this is similar to that; except you're helping someone in care or with low income develop their own style and find their own identity.

### Add to the pot.

Ever popped your change in a charity box at the shop? yeah, we do it too. Choosing to add to the pot at the end of a purchase will accumulate points for future discounts, as well as assisting someone to find their own identity. good idea right?

### Just the old fashioned buying of garms.

We get it. Not everyone is in the position to give money away. There's a cost of living crisis - it's tough out there. If you dont want to pay anything forward, we totally understand, we dont blame you.

That's why with every purchase we invest a percentage into giving to someone in need. No matter what, you're helping.



menu

## A WIN FOR THEM. A WIN FOR YOU.

Our aim is to create a winning scenario for absolutely everyone this project touches. We are giving complete transparency towards the people that work with us so collaborators can have full faith they are doing something awesome and has some serious meaning.

### A win for young people who need help

Creating a safe community, having a better option for clothing and style, being given more freedom to express themselves.

### A win for collaborators

This project will open more networking links, a wider demographic for your artwork and using your craft to do some real good. All this on top of being compensated for your time.

### A win for Bespoke Mentoring

Bespoke's Partnership will create word-of-mouth interactions opening doors to potential new mentee's and co-operative schemes. Creating a bigger circle for Bespoke Mentoring to work within.



## HOW DOES THIS BENEFIT COLLABORATORS?

Let's get something straight, we will NEVER expect collaborators to work for nothing. They're artists, we believe they should be paid as such.

We Were Hidden is a minimal profit business model. We only want to cover our overheads: Providing garments to those in need, Staffing hours, paying artists and garment/printing costs etc. We intend to retain a small amount of profit for business development so that we can grow, not so that we can line our pockets. That is literally it. By aiming for minimal profit, we can keep our prices down.

Our main goal is to keep our overheads as low as possible so that we can operate as well as we can. If artists are happy to simply contribute designs that is ofcourse completely welcomed and we can compensate this by giving you completed clothing to do with what you like. However, we understand that many artists make a living from their craft.

We are proposing a payment system that works on paying commission after our sales have come in. This would mean that the more sales made, the faster you will receive the agreed collaborator commission.

We're going to be completely transparent, based on our business model we can't pay out big bucks, but we want to do everything we can to make it worth your time and effort. This will just take honest and open communication to ensure all parties are understanding of the situation. Sharing the launch on your platform and spreading the word to accumulate more sales will naturally expedite payments and lead to further collaborative work on the next line, if you're keen, ofcourse!



## HELP FROM OUR PARTNER, BESPOKE MENTORING.

Bespoke Mentoring is a leading UK alternative provision that specialise in supporting care leavers, ex-offenders, young people with EHCP's (Educational Health and Care Plan) and adults with barriers to employment.

We Were Hidden was conceived from the idea that some of the young people in Bespoke's care don't always have the means to choose their style with as much freedom as they deserve. This may be through barriers such as finances, living situations, learning disabilities - the list goes on.

We have partnered with Bespoke to make a positive difference. We have the ability to fund these people with garments through their care plans at base cost so they can dress the way they want to, assisting with their confidence and self esteem.

That's not all, We Were Hidden can give these young people the opportunity to learn about areas of the business to further assist with their redirection to a brighter future. Sessions on Entrepreneurship, Graphic Design, Illustration, Business Studies, Screen Printing and Working with DTF heat press garments.

We are so fortunate to have this avenue of working alongside a company that can passively assist with our funding while benefitting themselves as a company - most importantly helping young people in need throughout.



## OUR COLLABORATORS.

### The original pioneers.

This bunch of legends are the original driving force for We Were Hidden's initial launch. These people are first and foremost wildly kind-hearted for investing their time and energy into the project before its fruition.

The eclectic roster of artists involved have come together to form a massive variety of styles for awesome clothing.



## DESIGNS.

### This is the main event.

The following are but a few of the designs submitted by our awesome collaborators.

This imagery will be used primarily for garments but can be used in other ways for the brand such as care packages and promotional items in the form of stickers, prints, etc. (pretty much anything really!)

The possibilities are endless.



## LOOKBOOK.

### A glimpse of what we will be sending out.

How the designs are used is obviously massively important, we've put some serious time into making the designs look the best they possibly can with meticulous placement and garment choice.

### \*DISCLAIMER\*

we're currently using edited image mockups until we get our first prints so we can sort out some proper photography shoots. Cut us some slack, will you?

next  
project

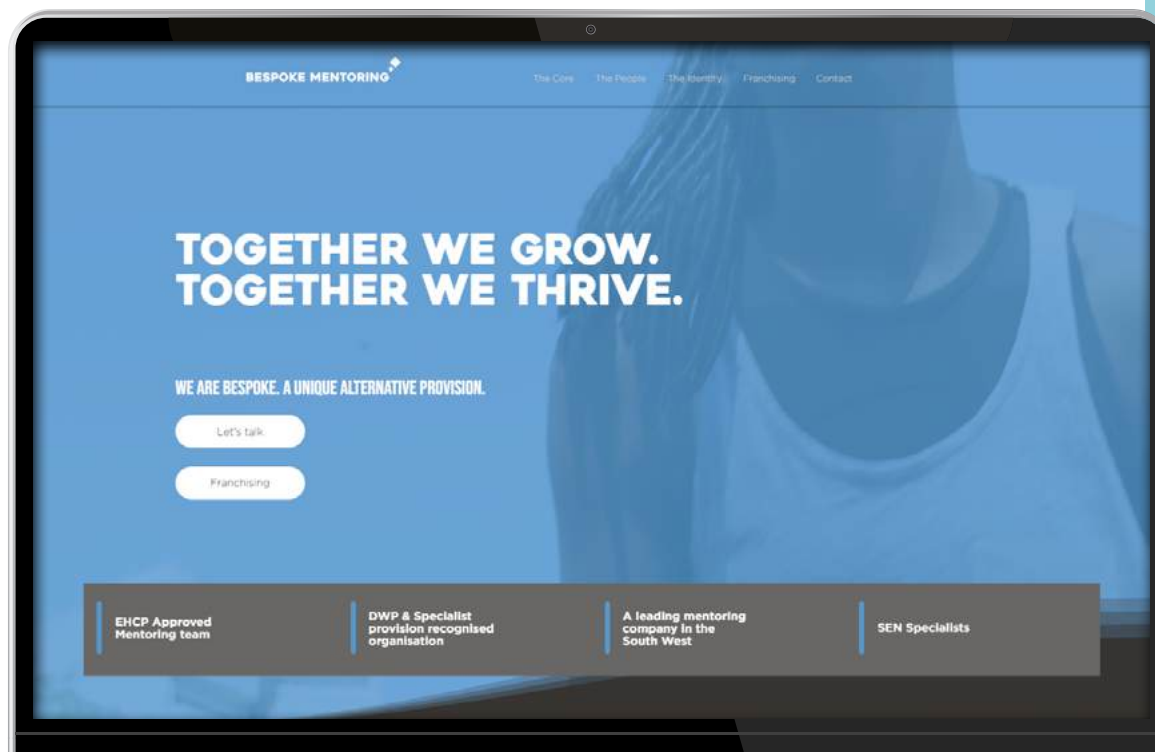
menu

# BESPOKE MENTORING

Bespoke Mentoring is the fastest growing mentoring company in the country. I joined Bespoke in 2022 as a 2-in-1 role - both Creative Lead and Mentor with the main purpose of my creative role being responsible for a full brand refresh with a focus on gaining traction for the website to obtain new contracts through social media and professional appearance.

Once the new guidelines were created I was then responsible for designing the website, signage, social media campaigns, brochures, long form/ short form content and managing and guiding more junior members of creative staff.

The following are the brand guidelines but please explore the [website](#) to check out a large portion of work I created during my time at Bespoke.



next project ▶

project menu 🔍

folio start ◀

contact ☎


# BESPOKE MENTORING

I started at the Bespoke as a freelancer to simply update the website. I expressed to my employer it would be of great benefit to the company to solidify a brand and focus on the identity before going straight to a website redesign.


With this proposal, The owner of Bespoke offered me a full time role as Creative Manager/Mentor. From here I had the opportunity to undertake a full brand refresh and contribute to Bespoke's incredibly fast growth. Bespoke has now gained traction across multiple counties to work with young people and the social media platforms that I have been responsible for have seen views into the tens of thousands. Overall a very successful brand refresh.



next project 

project menu 

folio start 

contact 

# BESPOKE MENTORING

## LOGO USAGE

**Correct logo lockups**  
The nine logo lockups are the only logo's to be used for Bespoke Mentoring. We always try to use the main colours for our logo's but allow all charcoal or white if it is absolutely necessary. We try to use the main stacked lockup where we can but can use the horizontal lockup and the symbol alone where necessary.



Don't skew or distort the logo



Don't recolour the logo



Never remove the symbol



Don't use the incorrect logo colour so that it's difficult to see

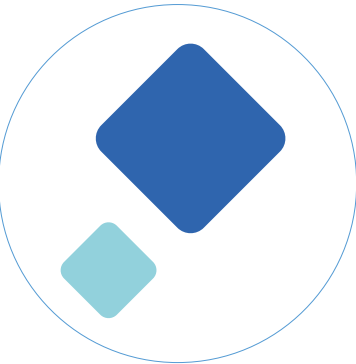
## OUR SYMBOL

### WE ENABLE GROWTH

Our motif may appear simplistic at first glance but its meaning holds much more depth than originally thought.

The two squares being different sizes **symbolises growth** and abstractly makes up the image of a square **speech bubble**.

We enable growth through communication with our mentees.



## COLOUR PALLETTE

### PRIMARY

Bespoke Blue  
C85, M58, Y0, K0  
R48, G40, B75  
#265ae

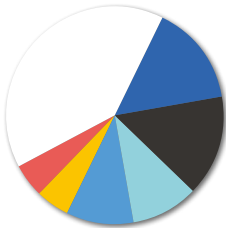
### SECONDARY

Secondary Blue  
C67, M28, Y0, K0  
R85, G155, B213  
#549bd4

### ACCENT

Coral  
C01, M76, Y60, K0  
R124, G91, B86  
#e95c5c

### USAGE RATIO



Charcoal  
C70, M64, Y63, K61  
R56, G52, B49  
#373431

Mint  
C46, M0, Y15, K0  
R147, G210, B221  
#92d0bc

Yellow  
C01, M24, Y89, K0  
R252, G197, B0  
#ffc000

Pure White  
C0, M0, Y0, K0  
R255, G255, B255  
#ffffff

## DEVICES

**Image Frames**  
This take our diamond style branding and 'rolls' into a square so that images fit the frame more attractively.



**Diamonds**  
This is our main device. we use the diamond clusters to create depth in our designs, fill unwanted 'blank space' and design attractive layouts.

**Alternate Diamonds**  
When being used on a darker background, we invert the diamond colours to white with a slight opacity, keeping the shadows.

next project



project menu



folio start



contact



# BESPOKE MENTORING

## BRANDING EXAMPLE

**Peer Mentoring Handbook**  
These mockups are a prime example of how our branding should be utilised. Typography, colours, image treatment and devices - collectively forming a professional and engaging asset for company use.



## SOCIALS BRANDING

**Take note of the colour change.**  
We want to show that Bespoke Socials is a sister entity to Bespoke Mentoring. We use the same tone differences except we switch the blues for purples. We give the logo its own unique appearance while still in keeping with the brand.

The Bespoke Socials branding is primarily going to be focussed on our online presence and social media and there should be no reason to use it outside of this area unless required.

Aside from the logo and colour palette, all Bespoke Socials branding is identical to the existing Bespoke Mentoring brand.



## SOCIALS COLOUR PALETTE



next project ▶

project menu 🔍

folio start ◀

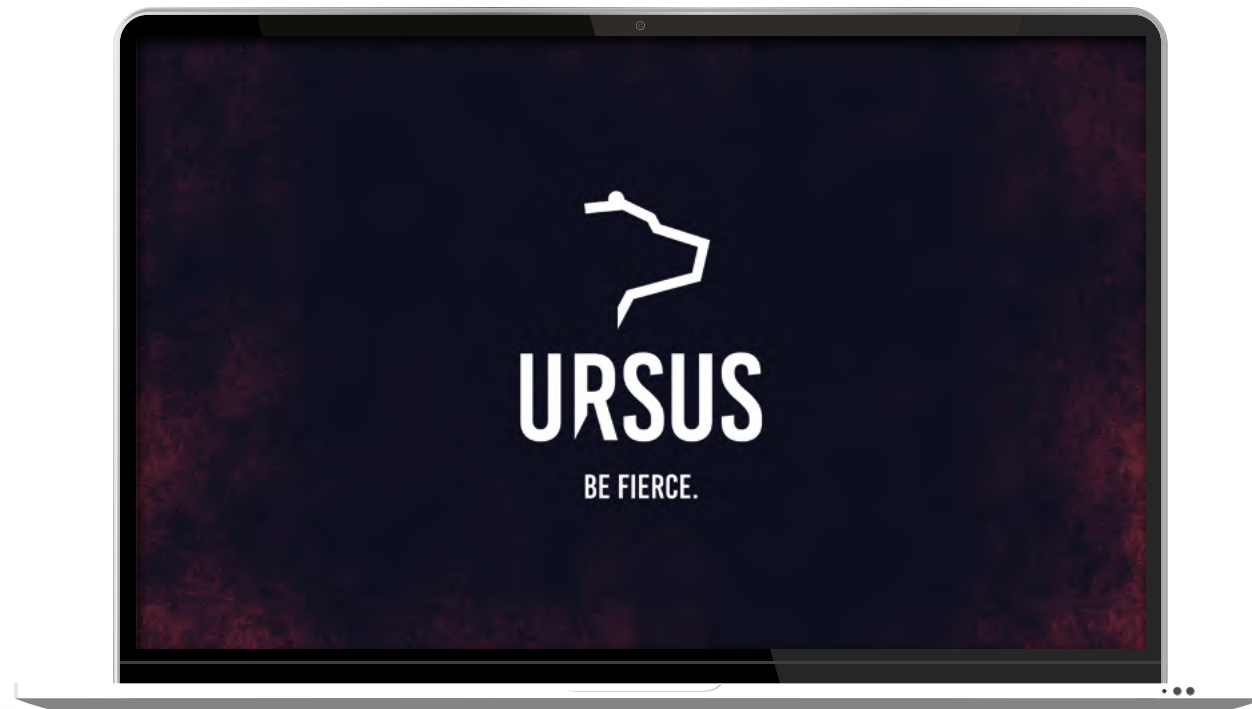
contact ☎

# Ursus

The Ursus brand guidelines project was a conceptual brief provided by a previous employer. My task was to develop comprehensive brand guidelines and assets for an urban-style sports brand that aimed to break away from the conventional norms seen in typical sports brands like Nike and Adidas. I drew inspiration from companies like Gymshark and Tapout, which are known for their distinctive, 'against the grain' style within the sports market.

With only the name, logo, and two primary colors (blue and red) as my starting materials, I embraced creative freedom to craft a brand that would stand out in the competitive realm of sports marketing.


[Full project here](#)



next project 

project menu 

folio start 

contact 

# Ursus



## LOGO USAGE

1.



This is our primary logo. Used where space is ample and on larger pieces such as billboards.

Ideally used on portrait layouts.

2.



This is our secondary logo. Used where space is more limited and on smaller pieces such as social assets.

Ideally used on landscape layouts.

## ALSO OK...



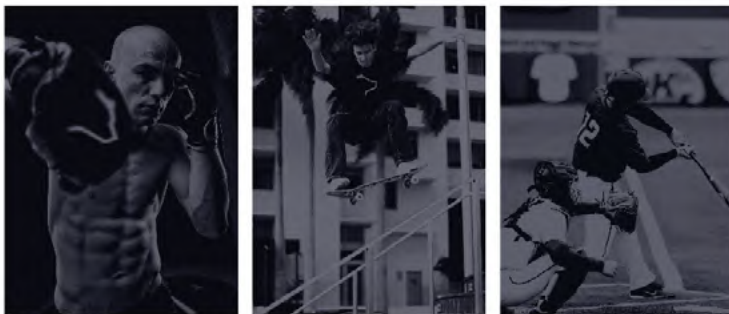
Using simply our ident on its own is perfectly fine, if space is an issue or it simply works well.

## URSUS

The standalone typeface can be used sparingly, though only when needed or when the typeface works best in a particular design.

## IMAGE TREATMENT

Any images that do not have the purpose of sale, such as product images on the webstore will be edited as below to match our brand. High contrast, black and white images with our brand's blue as a 40% opacity overlay.



## EMBELLISHMENTS & PATTERNS

These patterns and embellishments are to be used sparingly throughout all of our designs.

The red keyline embellishments are to be sporadically placed across designs in different sizes, though always keeping stroke weight at 1pt.

The transparent block patterns are to be used beneath large bodies of text or in corners - but no more than 2 of these block patterns per design.



next project



project menu



folio start



contact



# Ursus

## TYPOGRAPHY & FONTS

# HEY YOU

**IN OUR BRANDING  
WE USE A RANGE  
OF TYPOGRAPHY.**

**IT GIVES OUR BRAND DEPTH,  
TEXTURE AND ALLOWS US TO BE  
MORE EXPRESSIVE AND FIERCE  
WITH GREATER FLEXIBILITY.**

Sometimes we need to use the small print. We use this font for general copy, fine print and any other **larger** bodies of text.

This text is **clear** and **uncomplicated** for easy reading. It does not demand an overwhelming amount of attention so in this hierarchy of typography, this font would naturally be read last.

**DOWNCOME REGULAR:** This is the bold, brash and daring font we use for low word count headlines. Use sparingly (up to 4 words) as longer bodies of copy with this text will become harder to read.

**MONTERRAT BLACK:** This is the font we use for most headings and CTAs. This font demands attention as the example shows; it would look great in a short sentence block for important information.

**BEBAS KAI:** This is the font our logo typeface is made from. It works well as a secondary heading font when Montserrat Black does not work. This font additionally works well for subheadings.

**MONTERRAT ExtraLight / Bold:** This font is used for all of our larger bodies of text, fine print, or anything where we need to use a little more finesse with our words. Using **Montserrat Bold** like the example is great for highlighting anything important.

## COLOUR PALETTE

**HEX: #000021**  
**RGB: R:0 G:0 B:33**  
**CMYK: C:100 M:0 Y:0 K:77**

Ursus is quite a dark and grundy brand which makes this colour ideal for background settings and other areas that need large coverage of dark colour.

**HEX: #E60000**  
**RGB: R:230 G:0 B:0**  
**CMYK: C:0 M:100 Y:100 K:0**

We use this red alongside our blue wherever needed to create great design. This red works perfectly for punchy headings and CTAs.

**HEX: #FFFFFF**  
**RGB: R:255 G:255 B:255**  
**CMYK: C:0 M:0 Y:0 K:0**

We use white for most of our headings and body text as it contrasts nicely from our blue and red.

**HEX: #000000**  
**RGB: R:0 G:0 B:0**  
**CMYK: C:100 M:100 Y:100 K:100**

Black is used for headings and body copy above lighter backgrounds. Use occasionally on other assets such as our logo and embellishments.

**25% OPACITY OF...**  
**HEX: #000000**  
**RGB: R:76 G:76 B:76**  
**CMYK: C:54 M:54 Y:54 K:0**

This colour is only used above our blue and red. Use sparingly on embellishments and text boxes.

## MAILER ASSET



next project 

project menu 

folio start 

contact 

## OOH DESIGNS



# Ursus

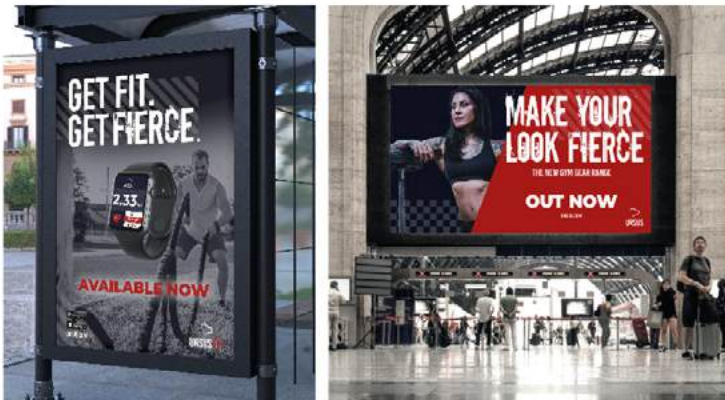
## SOCIAL MEDIA - INSTAGRAM STORIES



## UI DESIGN



## OOH DESIGNS



## SOCIAL MEDIA - FACEBOOK / INSTAGRAM



next project ▶

project menu 🔍

folio start ◀

contact ☎

# Print

Stuff I've done that's been printed on something or other.



MatOrtho Saiph Campaign

[look at other stuff](#)

[back to the start](#)

[contact me](#)


# MatOrtho print

MatOrtho, a leading UK orthopaedics company tasked my agency (Perfect Storm) to launch a campaign for their latest knee replacement system, SAIPH.

My responsibility was to create a comprehensive and visually engaging set of assets, which involved a detailed brochure, a user-friendly website, impactful social media assets, and various other promotional materials to be utilized at exhibitions, conventions, and across online platforms.



next project 

project menu 

folio start 

contact 

# MatOrtho



saiph

## A KNEE DESIGNED FOR THE HEAD & HEART

MatOrtho

## CREATING NATURAL FREEDOM OF MOVEMENT

CAN YOUR TOTAL KNEE IMPLANT CHOICE GIVE PATIENTS MORE OF THEIR LIFE BACK?



### CONTENTS

1. Who this eBook is for 4
2. Your patient expectations are on the rise 5
3. Are current TKA implant options working for your patients? The misconceptions 6
4. What problems are conventional TKA implants causing? 8
5. What is causing the problems in the current TKA procedure? 10
6. A solution: the medially stabilised concept 17
7. How can medially stabilised implants solve the problems caused by other TKA options? 17
8. The future of medially stabilised knees 18
9. The SAIPH® knee: the solution to recreating a fully stable knee 19
10. How do the SAIPH® knees solve conventional TKA implant problems? 20
11. Could the SAIPH® knee improve your patients' lives? 29
12. About MatOrtho®, the SAIPH® knee manufacturer 29
13. References 30

next project ▶

project menu ↻

folio start ◀

contact ☎

## MISCONCEPTIONS

### MISCONCEPTION ONE

Current TKA outcomes meet patient expectations

Most studies agree that the disatisfaction rates for TKA are around 20%.

This is in contrast to hip arthroplasty which has a disatisfaction rate of 7% and partial knee arthroplasty which has a disatisfaction rate of 4%.

More recently, Dalence has suggested that disatisfaction may, on average, be a little higher (8-10%). Nevertheless, this equates to 100,000 patients annually in the US alone. This study highlighted the issues of poor patient meeting knee, such as pain, co-ordinating and overall, decreases in quality of life.

Some might perceive that number as a substantial number of TKA patients with current expectations.

### MISCONCEPTION TWO

All implants used are selected to deliver optimal patient outcomes

When selecting your patient's implant, you want to offer them the best option to alleviate pain, provide a better quality of life and enable them to return to activities they love.

Many patients and healthcare professionals believe that healthcare services always select implants to deliver the best patient outcomes.

However, with healthcare costs in key focus, public and private healthcare systems often place a short-term emphasis on saving on the cost of implants via bundled deals with large corporations rather than the performance of the implant, which should be the priority.

Clinicians must consider the clinical benefits when selecting implants. However, many implants being used do not have leading performance results.

“Patients believe that healthcare services always select implants to deliver the best outcomes.”

### MISCONCEPTION THREE

We don't need new knee replacements; we just need to align our existing ones better

With fewer new TKA systems entering the market, many orthopaedic companies appear to have switched focus from implant innovation to perfecting the placement of their existing implants. Both alignment devices and robotic-assisted surgery have entered the market with the aim of better implant alignment in the hope of providing patients with better results in the long term.

Robotic increase the cost of each operation and the time taken associated with the procedure. In addition, charge management in the theatre environment to incorporate new surgical instrument devices can be challenging from a logistical, sterility and servicing perspective. There is little evidence to suggest better TKA patient outcomes associated with robotic-assisted surgery.

MatOrtho® is currently the last remaining independent UK orthopaedic company. The SAIPH® knee achieves the highest patient satisfaction rates on the UK National Joint Registry (NJR). It hasn't needed unconventional alignment tools to achieve this.

## CURRENT PROBLEMS

### What problems are associated with the current TKA implants?

#### High Revision Rates

According to a recent study by the New Zealand Joint Registry, the current lifetime risk of revision of TKA for young males between 46 and 50 years is 25.2%.

Some studies have reported that the revision of TKA is 2.8% at 5 years\* and about 5.8% at 10 years\*.

According to a recent study from Patel et al (2020), the UK are performing an estimated 186,320 primary knee surgeries and 24,468 revision knee surgeries per annum.

Over the years 1/1/2019 to 31/12/2020, there were 237,504 primary knee procedures in the UK. There have been 43,838 revisions linked to primary procedures in the NJR between 2003 and 2020\*\*.

An increasing number of primary procedures, coupled with the current risk of revision, poses a significant burden ahead in all countries.

#### Reduced stability

After TKA, many patients expect to resume an active life. With that, they expect that knee itself to have the same range of motion (ROM) and stability as before.

However, postoperative instability is the third most common mode of TKA failure, reported as the cause of a revision procedure in 7.3% - 28.9% of the cases.\*\*\*

#### Patellofemoral articulation not tracking as well

Most standard TKA devices have a centrally located trochlea, which does not replicate the natural tracking of the patella. Tracking the patella is important in increasing the efficiency of the quadriceps muscles, which helps facilitate knee extension. The maltracking of the patella can lead to increased pain\*\*\*\* component wear, instability and poor clinical outcomes\*\*\*\*.

#### Paradoxical motion caused by the implant

Several studies have shown that, during flexion, a posterior sliding of the lateral femoral condyle on the tibial plateau can be observed while the medial compartment remains stable\*\*\*\*. The said motion occurs about the medial compartment.

Most conventional TKAs were designed before we genuinely understood knee kinematics. As a result, most TKA designs alter normal knee kinematics\*\*\*\*. They cause an abnormal anterior sliding of the femoral component on the tibial plateau, making the knee feel less natural for the patients.

This phenomenon is shown to be common in traditional TKA designs and is known in the literature as "paradoxical motion"\*\*\*\*. This phenomenon is evident in cruciate retaining (CR) and posterior stabilised (PS) implant designs\*\*\*\*.

During knee flexion, the implant allows the weight of the body to push the femur forward on the tibia and it is stopped by the posterior cruciate ligament (PCL) or mechanical post. This is important as the motion causes a "valgus flexion instability"\*\*\*\*, which is instability during the transition from extension to 90° of flexion\*\*\*\*.

#### What other improvements could be made to TKAs to increase the patient's quality of life?

- Better replication of the normal pattern of movement of the knee
- Better stability of the knee post-implant
- Better replication of the flexion of the knee
- Increasing the longevity of the implant

# MatOrthio

## CURRENT PROBLEMS

### Why do we need to solve TKA implant problems as soon as possible?

#### To reduce the impact on our patients

There are currently more dissatisfied knee replacement patients than dissatisfied hip replacement patients<sup>1</sup>.

Studies tell us this is because:

- The patient's knee replacement functionality is limited after the operation<sup>2</sup>
- Patients suffer reduced stability of knee replacement compared to their native knee<sup>3</sup>
- This can impose significant postoperative limitations

All of which results in the need to lower patient expectations<sup>4</sup>.

When looking at why certain patients are dissatisfied with the procedure, you may think that patients have unrealistic expectations for the outcome.

However, the truth is they just want to be able to return to their normal day-to-day lifestyle.

We understand that you want to meet your patient's expectations.

And we believe it is our job to help you meet them.

#### To reduce the impact on orthopaedic surgeons

A surgeon's primary goal is always to put the patient's well-being and needs first.

Current TKA procedures do this job, done but can be improved. As such, we should challenge the status quo on knee replacement procedures as we can always do better to improve our patient's quality of life.

Dissatisfied patients may take up more of your time than happy patients, and an underperforming knee is unlikely to be fully resolved.

### Do you sometimes:



#### Many surgeons are dissatisfied with implant performance

With a dissatisfaction rate of up to 20%, it would not be surprising to know that many surgeons are unsatisfied. They may not be content with the status quo on TKA procedures and need help finding innovative ways to perform TKA due to companies not prioritising implant innovation.

At Orthio, we believe that the demand for TKA is increasing with a predicted 673% increase in cases in the USA from 2005, leading to 3.48 million cases by 2030<sup>5</sup>.



15

## SOLUTIONS

### A SOLUTION: THE MEDIALY STABILISED CONCEPT

One concept that could solve standard TKA problems is the medially stabilised design. In several recent case studies<sup>6</sup>, this implant design has shown promising results in resolving the problems caused by standard TKA.

#### How does it work?

Medially stabilised total knee replacements are designed to replicate the normal physiological kinematics of the knee.

By stabilising the medial compartment of the knee, patellofemoral motion is eliminated<sup>6</sup>.

Medially stabilised TKAs can replicate the knee's function. They are designed with:

- A ball-in-socket compartment that is highly congruent, providing increased overall stability through the range of motion
- A lateral compartment that is characterised by less conformity to provide a natural freedom of movement.

Both these compartments work together to reproduce the physiological kinematics of a normal knee.

“Medially stabilised implants can replicate the knee's function”

### How can medially stabilised implants solve the problems caused by other TKA options?

#### Higher satisfaction rate

In a 278 patient multicentre study, Bare et al. reported a high degree of satisfaction. This study reported a satisfaction rate of 96.4% among medially stabilised patients<sup>7</sup>.

This study's results are further supported by a recent article by Sahli Butta and Vijay Kumar, which compares satisfaction scores between the medially stabilised and posterior stabilised TKA<sup>8</sup>. The study results show that the medially stabilised TKA has higher patient satisfaction and expectations than posterior stabilised knees<sup>8</sup>. The study stated that this higher satisfaction score could be related to the better replication of natural knee kinematics the medially stabilised knees provide.

#### Increased stability

The idea and principle of the medially stabilised knee replacement is to replicate the medial stability of a normal knee.

Due to this principle, the movement of a medially stabilised knee replacement is symmetrical during flexion, similar to a normal knee.

This principle is supported by a study by Fahad Hassan, which stated that higher stability is observed in the medially stabilised compared with a posterior stabilised knee replacement<sup>9</sup>.

The study concluded this increase in stability is due to the design having a "conforming, congruent, medial tibiofemoral articulation with a fixed anterior and posterior lip".

17

next project



project menu



folio start



contact



## SOLVING PROBLEMS

“95% of patients with a SAIPH® knee are satisfied”<sup>10</sup> 61.87

### Higher Overall Patient Satisfaction compared to conventional TKA

A visual analogue scale (VAS) was used in a 2-year follow-up study by Walker et al. to measure patient satisfaction with SAIPH® knees<sup>10</sup>.

It reported that 95.3% of the cohort responded positively, which the authors commented was unusual in their previous knee cohorts and equivalent to satisfaction responses for their hip cohorts (95.2% satisfaction score).

In another study by Bare et al., which has a cohort of 274 patients fitted with the SAIPH® knee implants, it was reported that 97.9% of patients identified their knee problems as better than before surgery<sup>7</sup>. Furthermore,

9 out of 10 patients described their knee problems as 'much better' two years after the surgery<sup>11</sup>.

#### Higher Patient-Reported Outcomes

Patient-reported outcome measures (PROMs) provide a means to measure the success of knee surgery objectively.

In a study by Katchky et al., a cohort of 100 SAIPH® knee patients' data was reviewed five years post-operation<sup>12</sup>. The study reported the patient's PROMs, including KOOS, WOMAC, Oxford Knee Score, Forgotten Joint Score (FJS) and EQ-5D.

Results show a significant improvement in PROMs measures.

The study's Forgotten Joint Score of the SAIPH® knee patients is similar to comparative research.

It commented that the score was 'unusually better than previously reported TKA cohorts' and 'equivalent to scores for knee arthroplasty patients'<sup>12</sup>.

Supporting the study by Katchky et al., the study by Bare et al. was on between December 2015 and July 2019, in which 295 knee patients completed the study<sup>7</sup>.

The study recorded PROMs, including KOOS, OHS, UCLA Activity, EQ-5D, and range of motion. The measurements were taken preoperatively and at one and two years postoperatively. Improvements were observed in all outcome measures, consistently achieving excellent scores.

When comparing the PROMs of the SAIPH® knee patients with other TKA designs, a KOOS study by Bare et al. on 64 patients found that the MKA<sup>®</sup> and the SAIPH® knee implants resulted in better patient-reported satisfaction.

23

## SOLVING PROBLEMS

### Orthopaedic Data Evaluation Panel (ODEP)

The Orthopaedic Data Evaluation Panel is an independent, multidisciplinary panel of experts who evaluate and provide ratings for TKA devices.

The ratings are based on the number of years the product has been evidenced and cohort size (the number of available patients for the year being rated) to define the 'strength' of evidence for a given implant and where the evidence shows that the revision rate is below the defined threshold for that time point. A star may be awarded if the criteria for the specified rating is evidenced with a large cohort. However, this does not mean that the revision rate is lower than devices without a star but that have a smaller cohort.

#### How the ratings are based<sup>13</sup>:



To introduce the new technology safely, MedOrthio® released the SAIPH® knee in limited availability and under close monitoring for the first ten years.

ODEP evidence devices into their available cohorts, which is why the SAIPH® knee UK data are divided into the following categories:

• Procedures with no patella.

• Procedures with a cementless patella.

• Procedures with a cemented patella.

This means that the cohorts on which the ODEP rating is based are relatively small, as each cohort represents a different construct. Even after being divided into separate categories with smaller patient cohorts, it is found that all the SAIPH® knee constructs have a considerably lower revision rate than the requirement for each rating. The SAIPH® knee has a current rating of 15A. The SAIPH® knee strength of evidence is in having such low revision rates and in having a much wider range of motion, such as PROMs and satisfaction.

#### The ODEP ratings of all SAIPH® knee constructs are as follows<sup>14</sup>:



27

# Digital

designs for all things web, social and generally techy.



MatOrtho Saiph Campaign iPDF

Lenovo B2B Campaign Concept

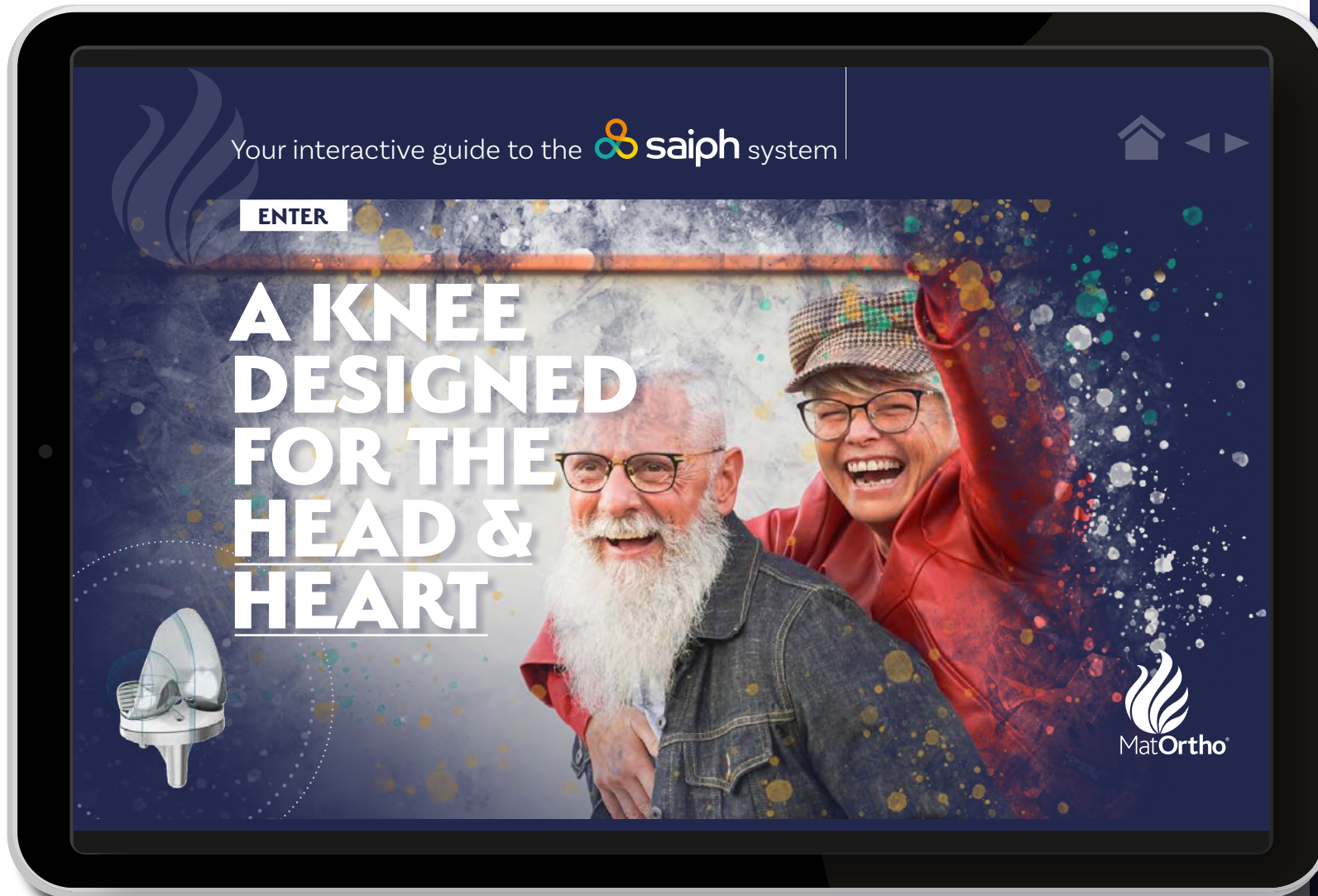
[look at other stuff](#)

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# MatOrtho digital

Alongside the previous print designs that were created, I was assigned the task of developing an interactive PDF. This iPDF was designed to serve as a valuable tool for salespeople, enabling them to educate and inform medical professionals about the unique features and benefits of the SAIPH knee system.



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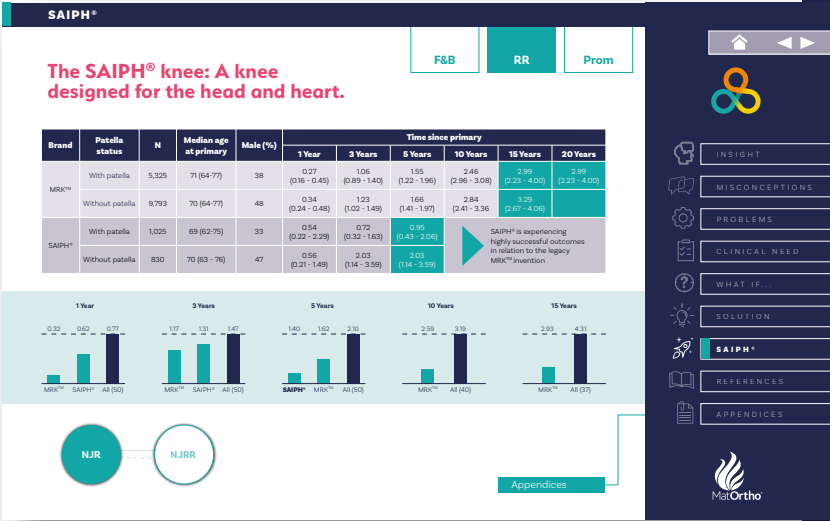
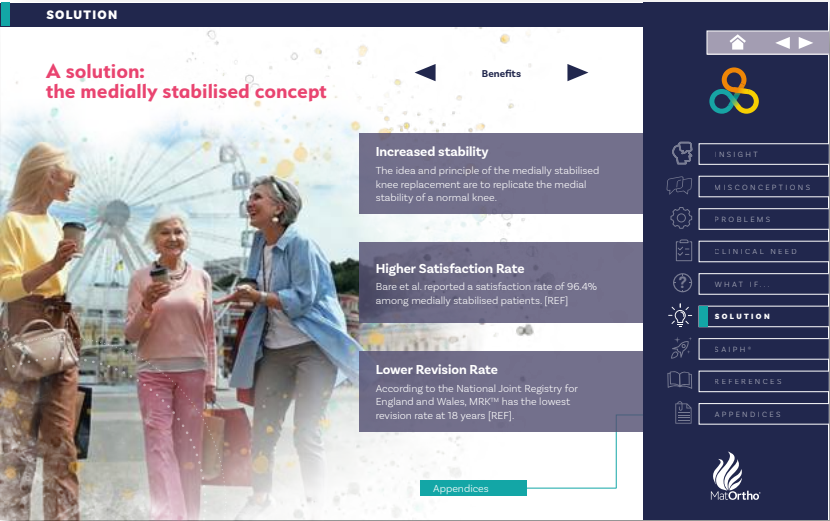
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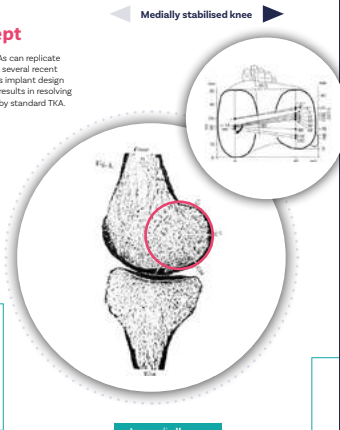
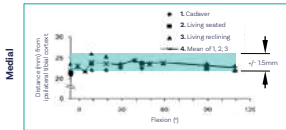
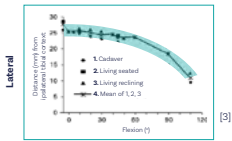
# MatOrtho

## SOLUTION

### A solution: the medially stabilised concept

Medially stabilised total knee replacements are designed to replicate the normal physiological kinematics of the knee. By stabilising the medial compartment of the knee, paradoxical motion is eliminated [REF].

Medially stabilised TKAs can replicate the knee's function. In several recent case studies [REF], this implant design has shown promising results in resolving the problems caused by standard TKA.



- INSIGHT
- MISCONCEPTIONS
- PROBLEMS
- CLINICAL NEED
- WHAT IF...
- SOLUTION**
- SAIPH®
- REFERENCES
- APPENDICES



## SOLUTION

### A solution: the medially stabilised concept



#### Not all medially stabilised knees are the same.

Although in the same "class", there are subtle differences between the articular geometry and PFJ kinematics of different MS TKAs and grouping them does not allow individual comparisons.

A few other designs claim to be medially stabilised TKA. However, they are either not fully conforming between the femur and tibia. As such, they do not provide inherent stability through the range of motion.

Appendices



- INSIGHT
- MISCONCEPTIONS
- PROBLEMS
- CLINICAL NEED
- WHAT IF...
- SOLUTION**
- SAIPH®
- REFERENCES
- APPENDICES



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## SAIPH®

### The SAIPH® knee: A knee designed for the head and heart.



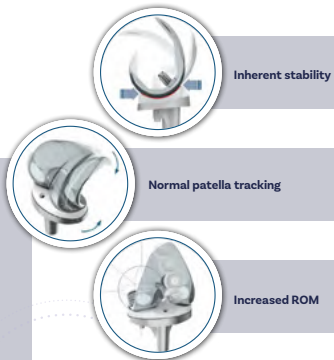
The SAIPH® Knee is stable throughout the range of motion with no mid-flexion instability.

Fully conforming for low contact stress without a secondary wear surface or risk of catastrophic "spinout".

Physiological rollback/rotation without a post and, therefore, no post wear.

Equivalent ROM to "high-flex" knees.

Natural lateral patella tracking without excess lateral tissue stresses and no clunk or crepitus due to box cut.



Appendices

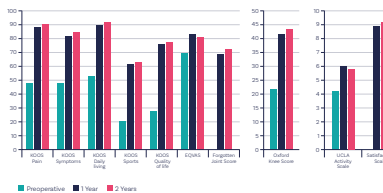


- INSIGHT
- MISCONCEPTIONS
- PROBLEMS
- CLINICAL NEED
- WHAT IF...
- SOLUTION**
- SAIPH®**
- REFERENCES
- APPENDICES



## SAIPH®

### The SAIPH® knee: A knee designed for the head and heart.



"How would you describe the results of your knee replacement?"

**94.6%** said 'much better' after 1 year.

**93.2%** said 'much better' after 2 years.

"Overall, how are your problems now, compared to before your knee replacement?"

**95.6%** voted 'good - excellent' after 1 year.

**96.3%** voted 'good - excellent' after 2 years.

Appendix VI



- INSIGHT
- MISCONCEPTIONS
- PROBLEMS
- CLINICAL NEED
- WHAT IF...
- SOLUTION**
- SAIPH®**
- REFERENCES
- APPENDICES



project menu

folio start

contact

# Lenovo

I was asked to conceptualise a new B2B campaign for the Lenovo Thinkstation range during my time at Revere Agency. The aim here was to capitalise on the 'WFH' and hybrid working culture that has now come into full use since the pandemic.

The campaign focussed on updating systems so that workers could work from home more comfortably and efficiently.


**Full project here**



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project menu 

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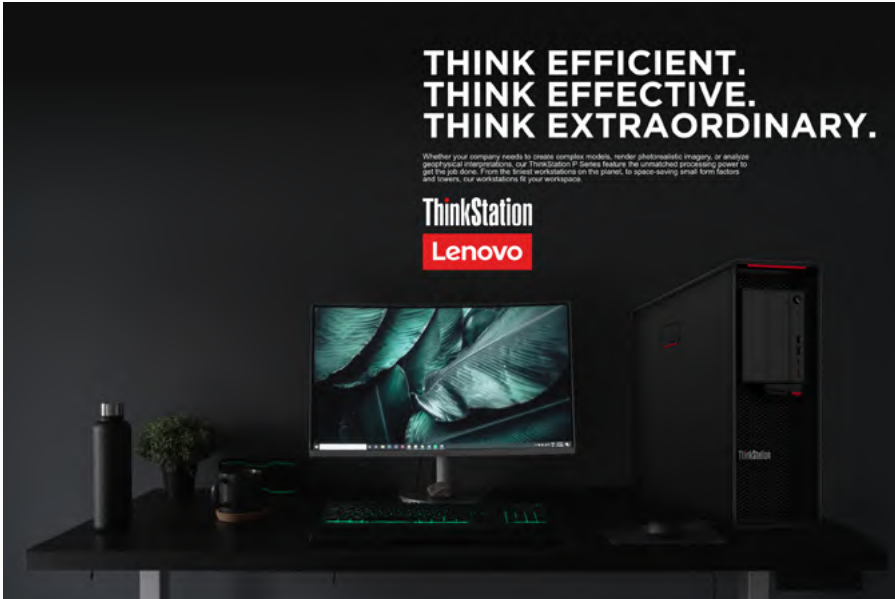
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# Lenovo

**THINK EFFICIENT.  
THINK EFFECTIVE.  
THINK EXTRAORDINARY.**

Whether your company needs to create complex models, render photorealistic imagery, or analyze geospatial information, our ThinkStation P Series feature the unmatched processing power to get the job done. From the finest workstations on the planet, to space-saving small form factors and towers, our workstations fit your workspace.

**ThinkStation**  
**Lenovo**



**GET ANGRY.  
THEN GET A  
THINKSTATION.**

The right choice  
for your business.

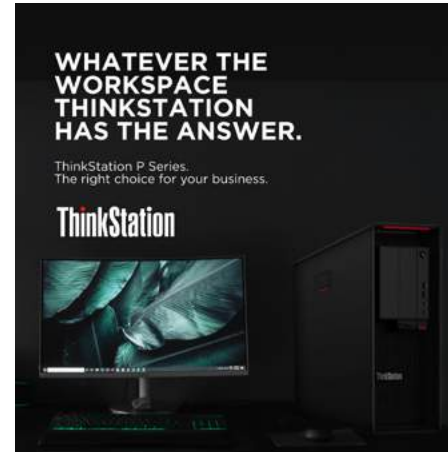
**ThinkStation**  
**Lenovo**



**WHATEVER THE  
WORKSPACE  
THINKSTATION  
HAS THE ANSWER.**

ThinkStation P Series.  
The right choice for your business.

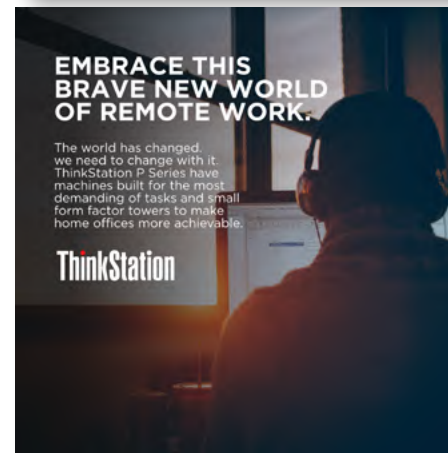
**ThinkStation**



**EMBRACE THIS  
BRAVE NEW WORLD  
OF REMOTE WORK.**

The world has changed.  
we need to change with it.  
ThinkStation P Series have  
machines built for the most  
demanding of tasks and small  
form factor towers to make  
home offices more achievable.

**ThinkStation**



**THINK EFFICIENT.  
THINK EFFECTIVE.  
THINK EXTRAORDINARY.**

Starting at £659.99 per unit  
with exclusive member-only  
offers with Lenovo Pro. The  
right choice for your business.

**ThinkStation**



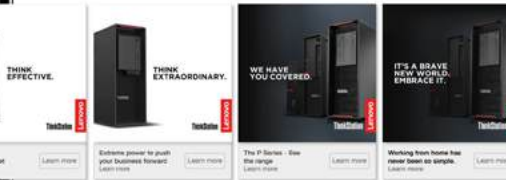
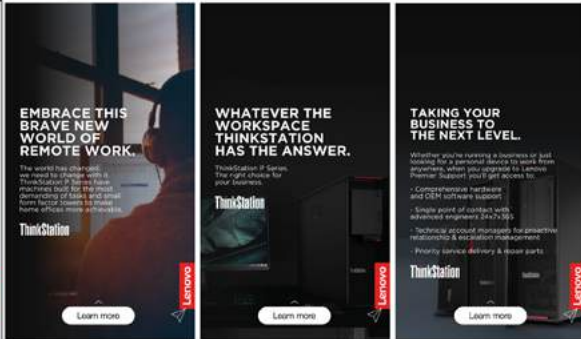
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# Lenovo



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# Illustration

I am a digital artist. Often inspired by Sci/fi, fantasy and all sorts of pop culture.



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# Illustration



# Illustration



# Illustration





# Thank you.

**I'd love to hear from you.  
Here's my contact details:**

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07975 602 176

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