

IN TALENT WE TRUST

PPHO - Character Design & Visual Communication

An integrated illustration and design system for Anne Weber's human-factor methodology: characters, explanatory graphics, learning materials and motion.



The PPHO learning guide, shown with the original Léonard character.

CLIENT

IN TALENT WE TRUST
WEBER SAS · Paris, France

PERIOD

Mar 2024 - Mar 2025
Completed March 2025

ROLE

Creative Director · Illustrator
Visual Systems & Information
Design

BY

Ian David Marsden
marsdenillustration.com

A visual system for a human-factor methodology

IN TALENT WE TRUST is a Paris-based consultancy founded by Anne Weber. Its PPHO methodology addresses human potential, cognitive diversity, adaptation and organisational performance.

From March 2024 to March 2025, Ian David Marsden developed the illustrated communication system around this framework. His work combined creative direction, character design, editorial illustration and information design across print, digital and motion.

The communication challenge was to make relationships within a complex methodology visible. The system needed both a recognisable guide and an iconographic vocabulary that could explain ideas without relying on the character in every image.

THE BRIEF

Create a recurring character with a range of roles and expressions. Develop visual metaphors and explanatory diagrams for the PPHO pillars. Prepare consistent assets for learning guides, presentations, website integration and campaign communication.

CLIENT

IN TALENT WE TRUST A brand of
WEBER SAS, Paris

METHODOLOGY

PPHO - Plein Potentiel Humain &
Organisationnel

FOUNDER

Anne Weber

PERIOD

March 2024 - March 2025

ROLE

Creative direction · visual systems ·
character design · illustration ·
information design

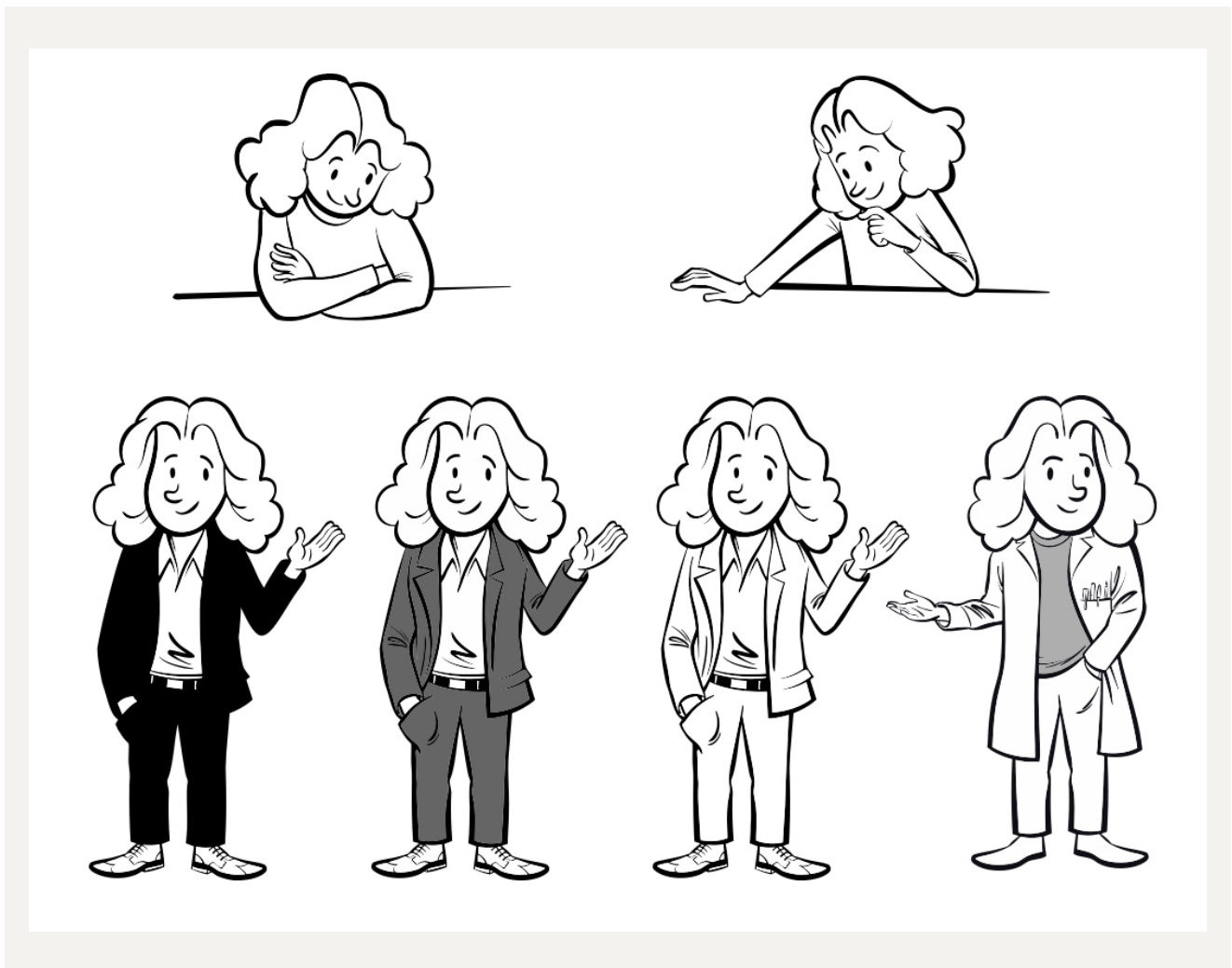


A simple star vocabulary complements the character-led illustrations.

Léonard: a recurring guide, built for variation

A modern-day reference to Leonardo da Vinci connects the character to curiosity, observation and experimentation.

Marsden designed Léonard as an original, reusable character rather than a fixed emblem. The development sheet establishes a consistent silhouette, facial structure and gesture vocabulary, then varies clothing and posture for different communication settings.



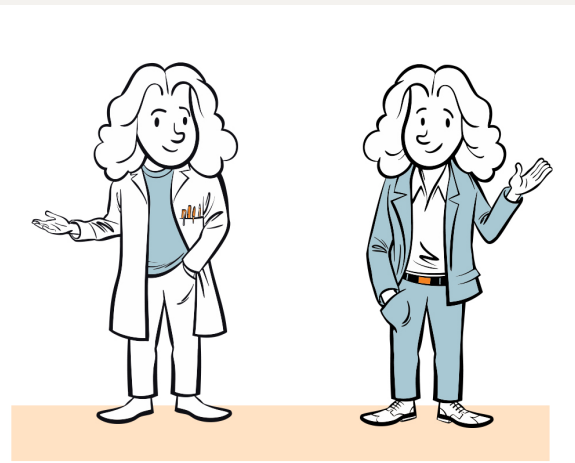
Character development: two seated poses and business, casual and scientific clothing variants.

The line-based construction allows Léonard to sit beside text and diagrams without introducing a competing visual style.

One character, several registers of communication

Léonard shifts between mentor, scientist, professional and observer while retaining the same identity.

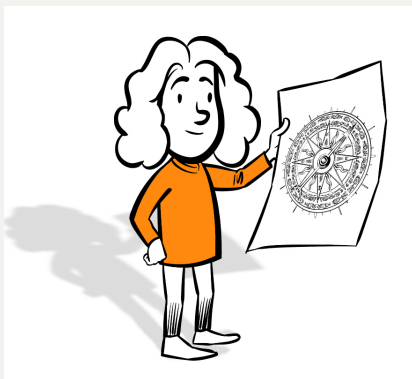
Changes in expression and body language let the character carry both ideas and emotional states. More restrained line drawings support editorial explanation; colour and a more finished treatment distinguish selected presentation and communication assets.



Scientific and business variants.



Thinking, presenting and observing.



Colour illustration for a conceptual explanation.

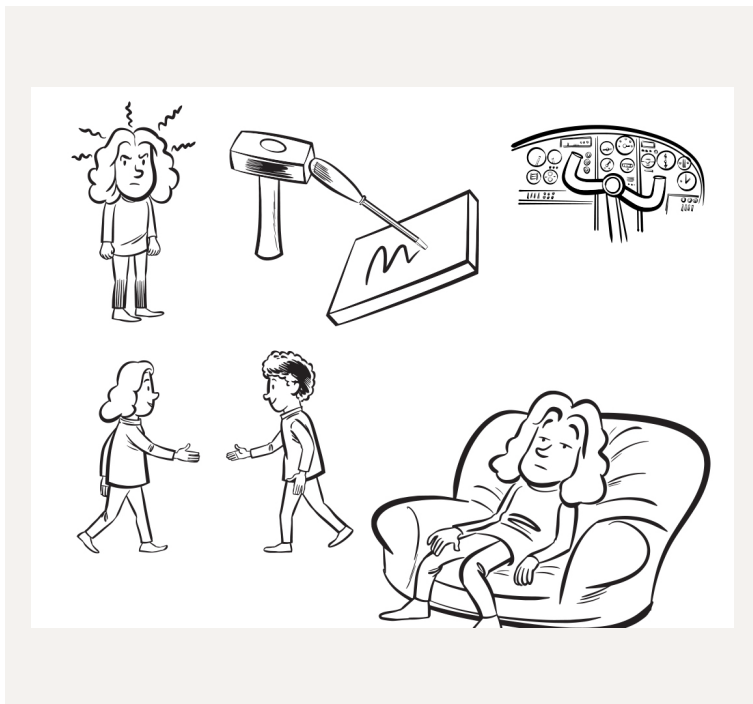
Character consistency

The same hair, face and proportions carry through the variants. Clothing, gesture and selective colour provide the change in emphasis. The character can introduce a topic, demonstrate a situation or accompany a model without being redesigned for each use.

Explaining behaviour through objects and actions

Familiar situations make abstract themes available as concrete, readable scenes.

A handshake describes interaction; an armchair introduces a human behavioural state; tools and a Renaissance flying machine support ideas about action and experimentation. The Vitruvian sequence turns release from a limiting framework into a visible change of posture.



Explanatory spot illustrations: interaction, comfort, tools and flight.

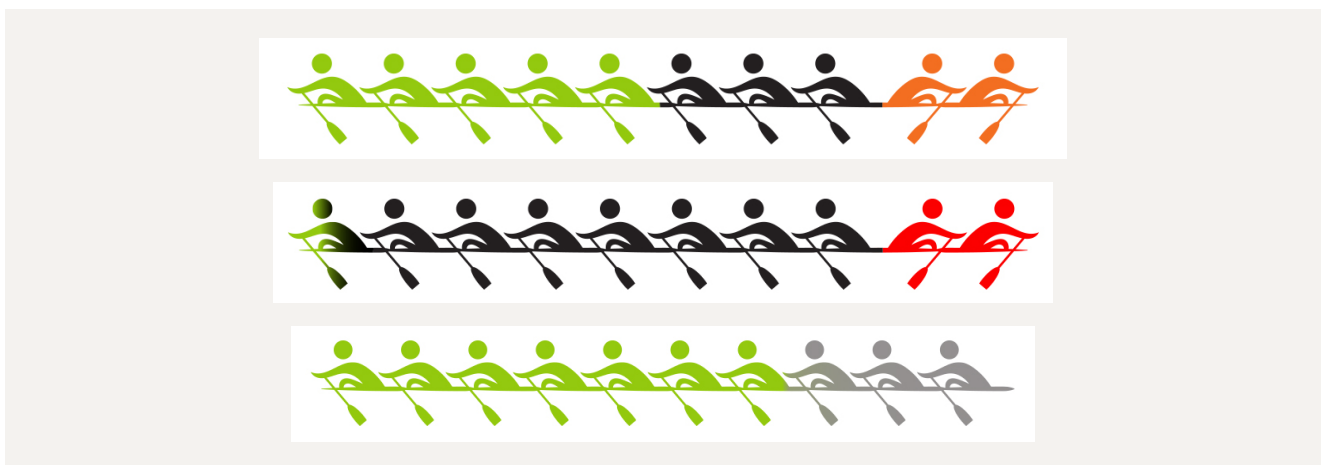


The Vitruvian "breaking free" sequence; both drawings also appear in the PPHO model summary.

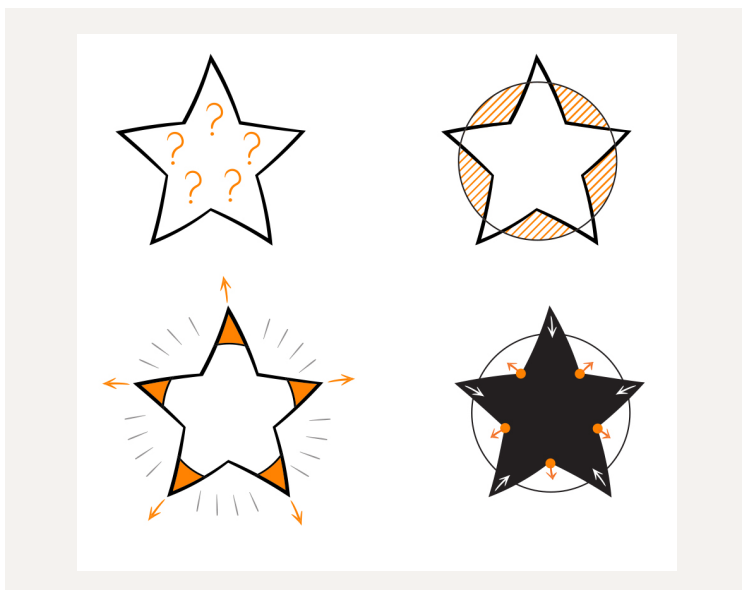
An iconographic language for talent and cooperation

Not every concept needs a character. Stars, rowing teams and cycles provide a second level of explanation.

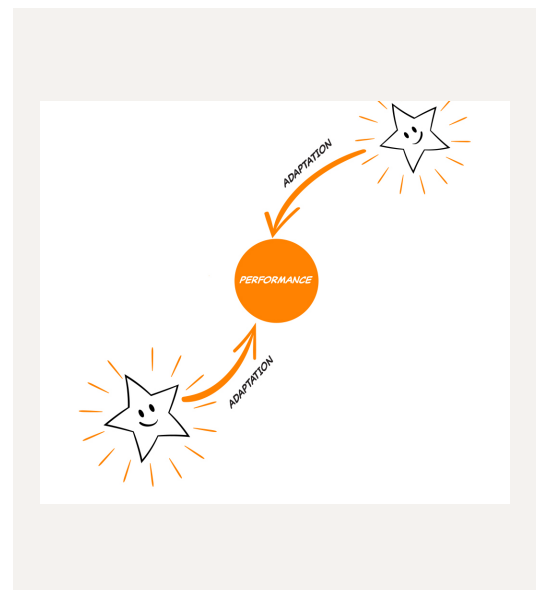
The rowing sequences use repetition, direction and colour to describe alignment, disengagement and collective effort. Star diagrams contrast restriction with expansion and potential; directional arrows organise adaptation and performance as a continuing relationship.



Three team configurations: repeated figures make differences in direction and participation visible.



Talent-strategy diagrams.



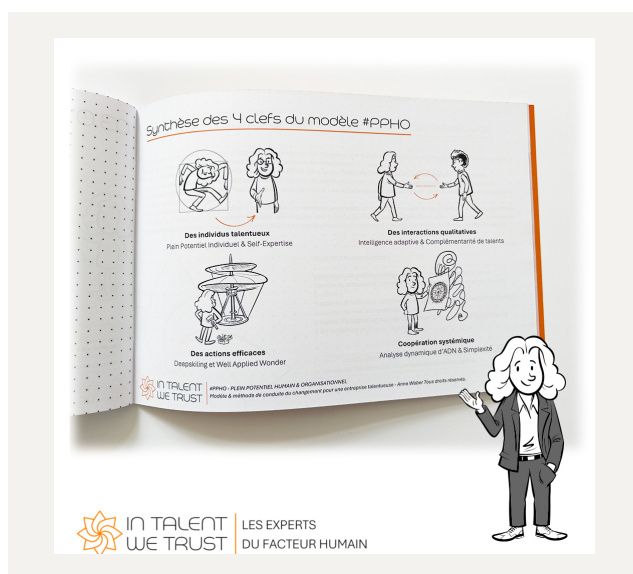
Adaptation and performance loop.

The conceptual framework is the client's. Marsden developed the graphic forms used to explain and repeat it across the material.

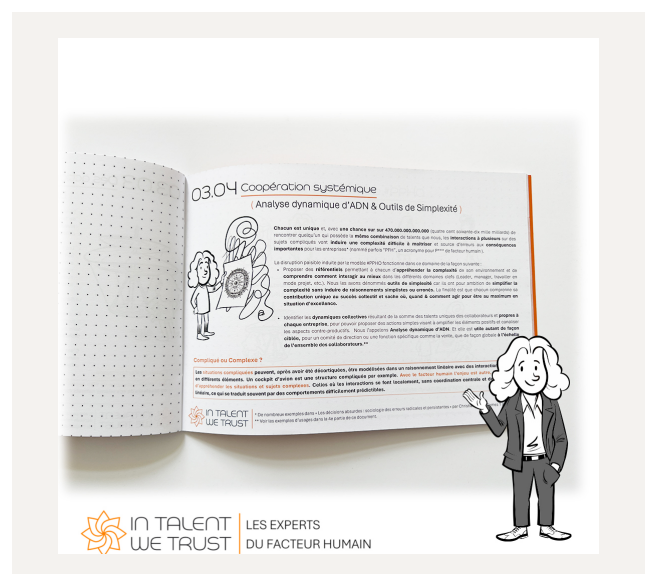
Illustration within the PPHO learning guides

The printed guide combines character-led explanation, systems diagrams and dense methodological text.

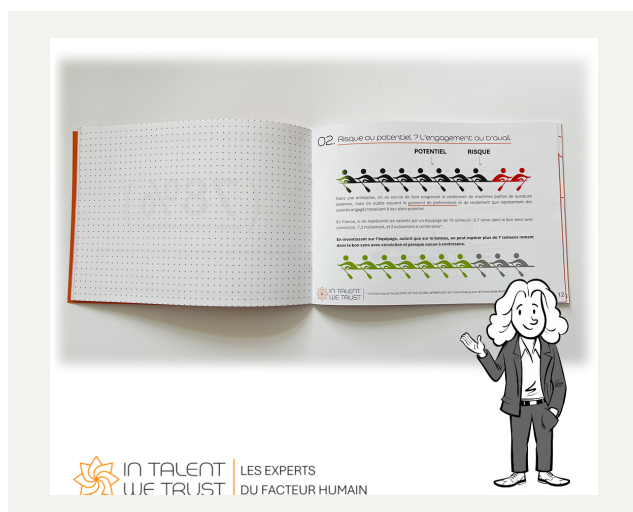
The illustrations cover each pillar of the PPHO model. Simple line work, limited colour and controlled emphasis allow them to function at editorial scale. The summary page brings the visual vocabulary together; detailed spreads apply it to specific topics.



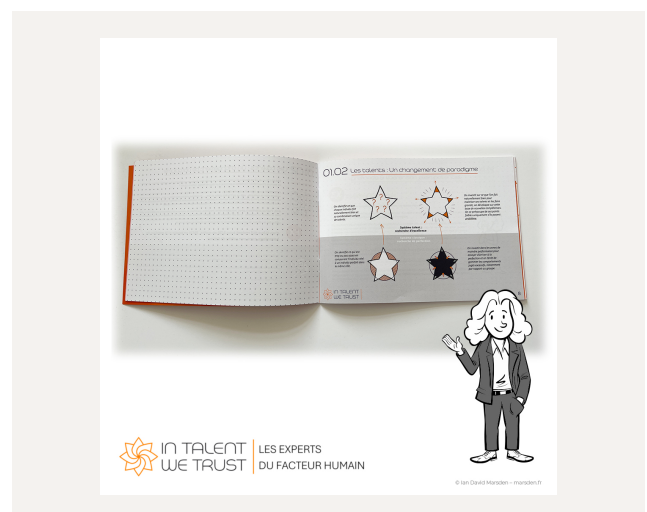
Summary of the four PPHO pillars.



Systemic cooperation and explanatory illustration.



Engagement at work: rowing diagrams.



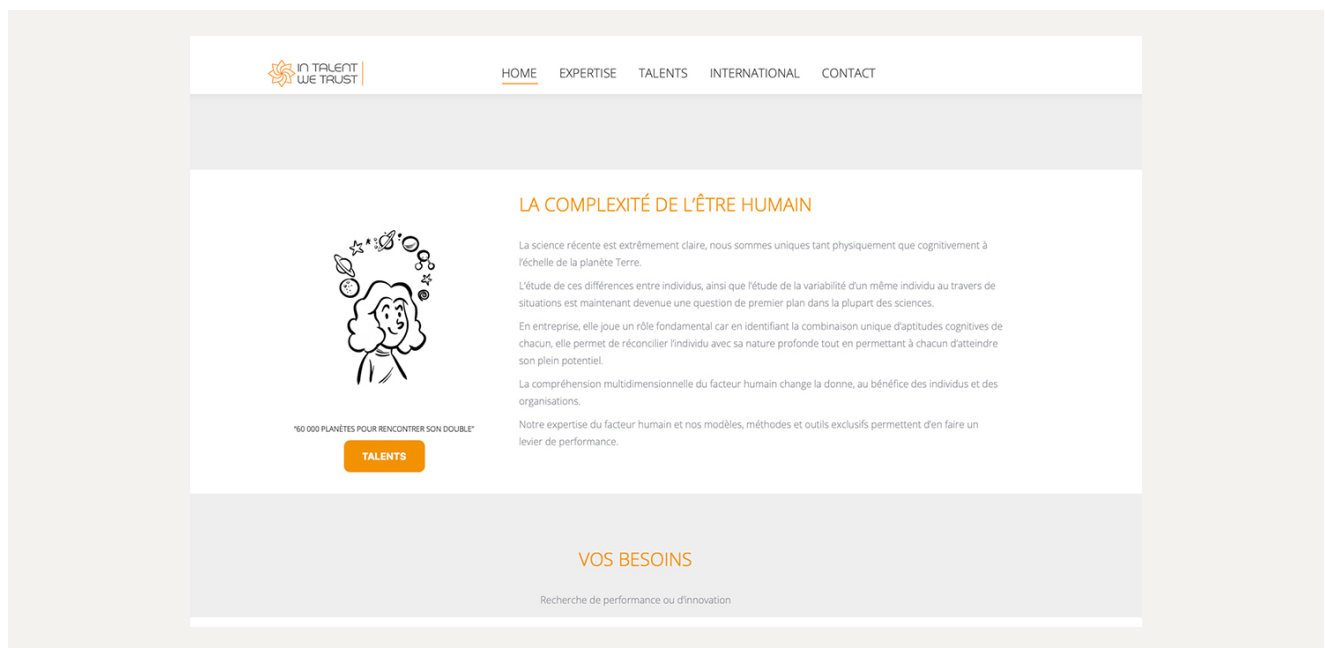
Changing approaches to talent: star diagrams.

Photographs of the booklet within portfolio presentation composites; the larger Léonard figures are added outside the photographed pages.

A consistent visual language across print and web

The website carries the same characters and graphic vocabulary into a different reading environment.

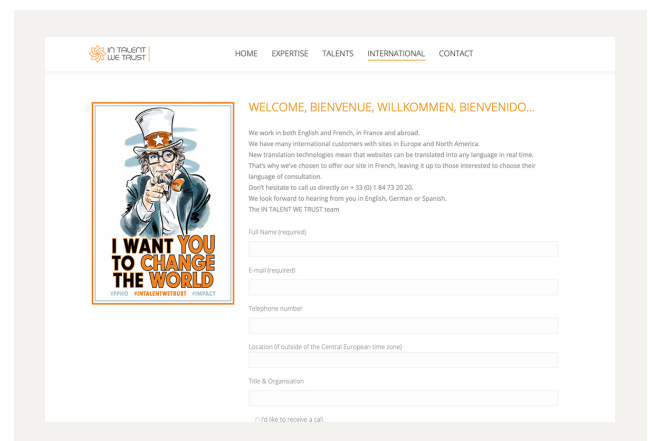
Léonard introduces the human-factor subject beside body text; star diagrams support a longer explanation of talent. The campaign poster provides a more expressive entry point. These applications show how the illustration system works at several scales within the client's communication.



Léonard accompanies the website section “La complexité de l'être humain”.



Talent diagrams in a digital editorial layout.



Campaign illustration within the website.

Website views document the application of Marsden's visual assets. Website development is outside the attribution made here.

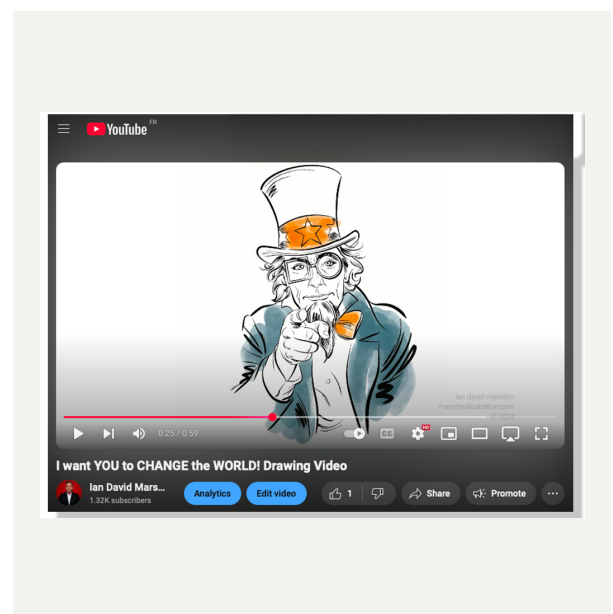
“I want you to change the world”

The Uncle Sam reinterpretation moves from analytical explanation to a direct campaign address.

The campaign called for a more expressive drawing style than the explanatory line illustrations. Hand-drawn and digitally painted, the poster retains the client’s orange accent for continuity. A motion-graphic drawing video shows the image developing in real time.



Finished campaign poster.



Drawing-video screenshot: the poster in development.

Artwork across formats

The same image functions as a finished poster, a digital campaign asset and the subject of the drawing sequence. This extends the project’s range beyond the line illustrations used in the methodological material.

Campaign illustration and motion graphics: Ian David Marsden. The supplied archive includes a screenshot of the video.

Creative direction, illustration and information design

One visual system connects the character, the methodology graphics and the campaign work.

The project brings together an illustrated visual system, editorial illustration and information design. Its continuity comes from a recurring character, a shared iconographic vocabulary and a limited colour language, with room for a more expressive campaign treatment.

SCOPE OF WORK

CHARACTER & ILLUSTRATION	Original Léonard design; role variants, poses and expressions; explanatory spot illustrations and conceptual metaphors.
INFORMATION & EDITORIAL DESIGN	Stars, systems diagrams, team dynamics and engagement cycles; illustrations for the PPHO pillars; print-ready assets for booklets and learning guides.
CAMPAIGN & DIGITAL ASSETS	Hand-drawn and digitally painted campaign poster; motion-graphic drawing video; visual assets for web integration and presentations.

Client: IN TALENT WE TRUST, a brand of WEBER SAS, Paris. Founder and PPHO methodology: Anne Weber. Creative direction, illustrated visual system, character design and information design: Ian David Marsden. Collaboration: March 2024 - March 2025; completed March 2025.

Booklet layout and additional website production credits remain unconfirmed; they are not attributed to Ian here.

ABOUT IAN DAVID MARSDEN



Ian David Marsden

Illustrator · Creative Director · Visual Systems Designer

Illustrator and creative director working across commissioned illustration, visual communication, character design, information design and motion. Based near Montpellier, France, and working internationally in English, French and German.

marsdenillustration.com · ian@marsdenillustration.com · linkedin.com/in/idmarsden

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