

A senior integrated designer with a wealth of experience in digital, print and social projects. I have the conceptual vision and technical skills to create confident and compelling work.

I've worked for a number of leading London agencies and my core expertise is in advertising, branding and direct marketing. I'm articulate and experienced at working closely with clients and presenting work at the highest levels.

I am also experienced at a managerial level too, having led a creative team of designers, artworkers and copywriters.

Tom Gifford

tom@tomgifford.co.uk
tomgifford.co.uk
07780 991002
35 York Road
London N11 2TH

Tom Gifford Limited

Freelance Senior Designer
Mar 2016-Present

Hogarth Worldwide

Creative Team Leader,
Oct 2015-Mar 2016

Hogarth Worldwide

Lead Designer, based at JWT
Aug 2014-Sept 2015

Table19

Senior Creative Artworker,
May 2010-Jul 2014

WDMP

Senior Creative Artworker,
May 2008-May 2010

Meteorite

Senior Creative Artworker,
July 2006-April 2008

Matthew Poppy Ogilvy

Artworker, Jun 2005-Jun 2006

BBC Audiobooks

Designer, Dec 2002-Jun 2005

SWAY plc

Designer, Jun 2001-Dec 2002

Computershare Document Services

Designer, Apr 1999-Jun 2001

Skills

Advanced:

InDesign • Photoshop
Illustrator • PowerPoint

Intermediate:

After Effects • Sketch • HTML & CSS

Education

The University of the West of England,
Bristol, 1995-1998

BA (Hons) Art & Visual Culture 2.1

Mid-Warwickshire College,
Leamington Spa, 1994-1995

BTEC Diploma Foundation Studies

The Trinity School,
Leamington Spa, 1988-1994
4 A Levels • 2 AS Levels • 8 GCSEs

Milverton Combined School,
Leamington Spa, 1981-1988

References

Clare Sanger Studio Director
& Founder, Hogarth Worldwide
clare.sanger@hogarthww.com
Tel. 0787 622 4153

Matt Broekhuizen CEO, Table19
matt.broekhuizen@table19.co.uk
Tel. 020 7089 1999

TG	
PORT-	
FOLIO	

City & Guilds: Brand Rollout & Marketing Materials OLIVER

Helping OLIVER set up a brand new in-house design team at City & Guilds. Working as a senior integrated designer, I helped get everything up and running smoothly. I worked across a range of print and digital marketing campaigns along with events collateral. I also provided strategic and executional support on guidelines, helping implement the rollout of a new brand across the business.

Apprenticeship reforms – how you'll benefit

Starting in April 2017, all employers operating in the UK, with an annual pay bill over £3million, will be required to contribute to a new apprenticeship levy. In return, new apprenticeship reforms mean you will have more opportunity to directly drive the skills and training you need for your business.

Whether you are new to apprenticeships or already have a thriving apprenticeship programme, if your company has a pay bill over £3million, you will contribute 0.5% of your pay bill to the new apprenticeship levy.

The need to know:

- The levy will be 0.5% of an employer's pay bill which is across all employees – no employer is exempt.
- The levy will be collected by HMRC, directly via the PAYE process and it accessed through the new Digital Apprenticeship Service.
- There will be a £1,000 allowance for two young companies, similar to R&D tax allowances, to offset against the levy bill.
- The Government will top-up monthly levies for apprenticeship training by 50%.
- No levy paying companies those under the £3m pay bill threshold will receive apprenticeship funding through a new Government funded co-investment model.
- A proportion of the levy collected across the UK will be allocated to Skills, Specialist and Business Support and Landing in these regions will continue as business as usual.

Some examples of what different companies might have to spend on apprenticeships:

Levy rate (0.5% of pay bill)	Non-Levy Payee: Employer with a pay bill of £200,000	Levy Payee: Employer with a pay bill of £200,000
Allowance (£1,000)	£1,000 (0.5% of £200,000) - £1,000	£1,000 (0.5% of £200,000) + £100,000
Annual Levy Payment	£0 (as they are not a levy payee)	£1,000 (0.5% of £200,000) + £100,000
Cost to spend on apprenticeships	£1,000 (Government top-up)	£101,000 (0.5% of £200,000) + £100,000 (Government top-up)

Over 22,000 organisations will be subject to the levy

Apprenticeships are changing. You are part of that change.

An employers' introduction to the new levy and apprenticeship reforms

City & Guilds
A City & Guilds Group Business

Sounding like City & Guilds
Your two minute summary to voice, tone and style

City & Guilds
A City & Guilds Group Business

Voice what we stand for

Whatever we are saying, and whoever we're talking to, remember this is the mission behind everything we do. This is why we are here. This is why City & Guilds exists as a company.

Unleashing tomorrow's talent → empowering
→ forward thinking
→ people first

Who are you talking to?
Are they a learner, a Government minister, college head or HR Manager of a big corporation? Make a mental picture of your audience if you can.

What's the most important thing they need to know?
Pick just one thing you really need to get across and only add more information in if you really have to.

What do I want them to think, feel or do?
Work this out and decide which of the know, feel and do is the most important and make that your first point.
Using these simple questions every time you need to write something will give you an instant plan to shape your writing around.
Try it – it works.

Also – different audiences may need more emphasis on one or other of our key characteristics – this graph will help.

Provider	Employer	Stakeholder	Learners
Key characteristics: 50% People first 20% Empowering 20% Forward thinking	Keywords: Collaboration Helpful + Proactive Responsive	Key characteristics: 60% Forward thinking 20% Empowering 20% People first	Keywords: Inspirational Fun + Trustful Specialist
		Key characteristics: 80% Forward thinking 10% Empowering 10% People first	Keywords: Expert + Visionary Confident Influential
		Key characteristics: 50% Empowering 20% People first 30% Forward thinking	Keywords: Aspirational Friendly + Trusting Achievers

Tone how we sound

People first
Make it personal
Have one person in mind when you start to write and use 'you', 'us', 'them' etc. to keep your writing conversational and naturally friendly.
Make it as easy read
Break up long copy in to smaller sections and use subheadings to guide your reader through your main points.

Empowering
Think in benefits not features
Your reader will be asking 'what's in this for me?' – make sure you highlight the real benefit to them.
Make it useful
Say what you need to say in plain English. Cut out anything that's not needed – include useful information wherever possible and make links and calls to action clear and simple to implement.

Forward thinking
Give your writing a contemporary feel
Try and feel as interesting, fun, dynamic or story to base your information on – people are often looking for quick and factual news-like writing, particularly if they are reading on mobile or tablet.
Use modern graphics to tell a story
If you can, use diagrams and infographics to show complex information in a simpler way. This is a great way to present information on digital platforms and social media.

Style how our writing looks

Write: City & Guilds: Never: C&G
City & Guilds is an individual
When writing about ourselves we say 'City & Guilds is...' not 'City and Guilds are...' thank of the company as a single entity not a collection of people.

Web addresses
Don't include the 'http://' or the 'www' so it's always cityandguilds.com

British English
We use British English spelling not American English versions – watch out for words like specialise, programme and colour.

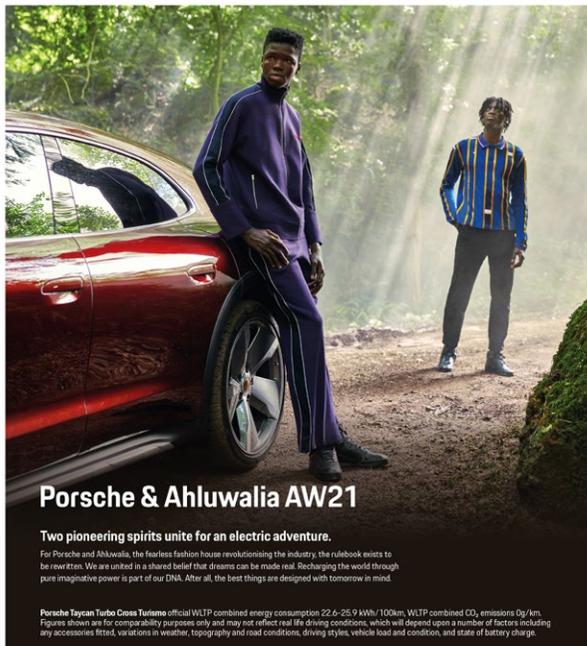
Numbers
Numbers are one to nine written out and 10 onwards as digits.

Dates
We write dates as day, month and year –
Like this: 30 August 2017
Not this: the 30th of August 2017

Time
We use the 24 hour clock so it's 17.30 not 5.30pm (it's a full stop!) and not a colon (:) in between the hours and minutes.

Bentley: New Flying Spur press ad & Porsche: Taycan Cross Turismo press ads
Keko London

Keko London specialise in marketing luxury brands to the modern affluent consumer. As a freelancer, I've worked with them for a number of years, designing for social, print and press ads primarily across their Bentley and Porsche accounts. For the Bentley New Flying Spur campaign I was lead designer throughout, rolling out the concept across a wide range of channels and formats from Instagram stories through to retailer toolkits.

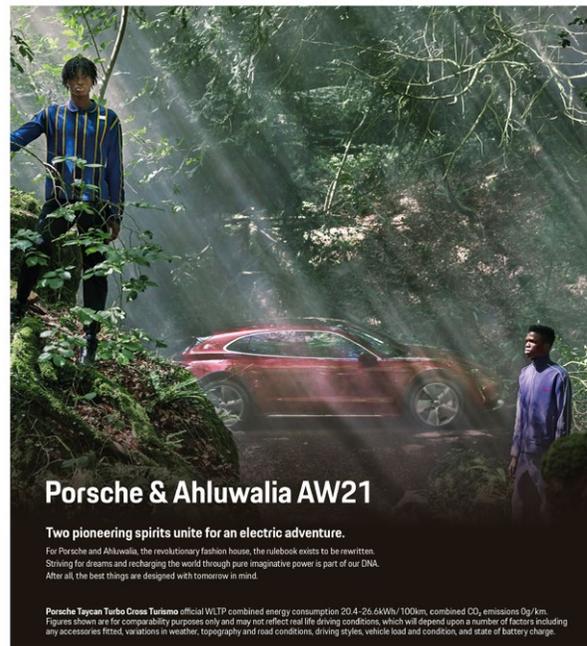


Porsche & Ahluwalia AW21

Two pioneering spirits unite for an electric adventure.

For Porsche and Ahluwalia, the fearless fashion house revolutionising the industry, the rulebook exists to be rewritten. We are united in a shared belief that dreams can be made real. Recharging the world through pure imaginative power is part of our DNA. After all, the best things are designed with tomorrow in mind.

Porsche Taycan Turbo Cross Turismo official WLTP combined energy consumption 22.4-25.9 kWh/100km, WLTP combined CO₂ emissions 0g/km. Figures shown are for comparability purposes only and may not reflect real life driving conditions, which will depend upon a number of factors including any accessories fitted, variations in weather, topography and road conditions, driving styles, vehicle load and condition, and state of battery charge.

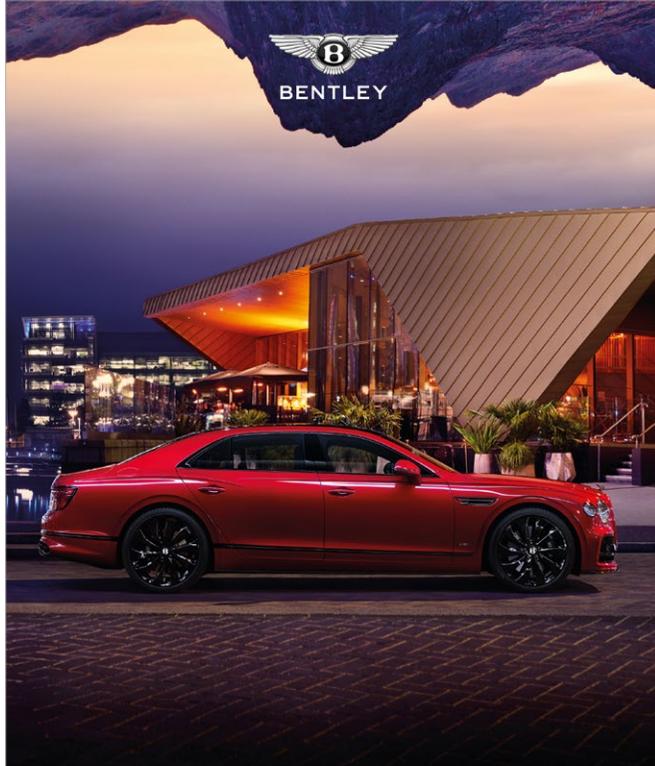



Porsche & Ahluwalia AW21

Two pioneering spirits unite for an electric adventure.

For Porsche and Ahluwalia, the revolutionary fashion house, the rulebook exists to be rewritten. Striving for dreams and recharging the world through pure imaginative power is part of our DNA. After all, the best things are designed with tomorrow in mind.

Porsche Taycan Turbo Cross Turismo official WLTP combined energy consumption 20.4-26.6 kWh/100km, combined CO₂ emissions 0g/km. Figures shown are for comparability purposes only and may not reflect real life driving conditions, which will depend upon a number of factors including any accessories fitted, variations in weather, topography and road conditions, driving styles, vehicle load and condition, and state of battery charge.

New Flying Spur V8.
This is modern alchemy.

Start your extraordinary journey at [Bentleymotors.com/NewFlyingSpur](https://www.bentleymotors.com/NewFlyingSpur)

New Flying Spur V8 WLTP drive cycle: fuel consumption, mpg (l/100km) - Combined 22.2 (12.7). Combined CO₂ - 269 g/km.

The name Bentley and the 'B' in wings device are registered trademarks. © 2020 Bentley Motors Limited. Model shown: New Flying Spur V8.

BENTLEY RETAILER

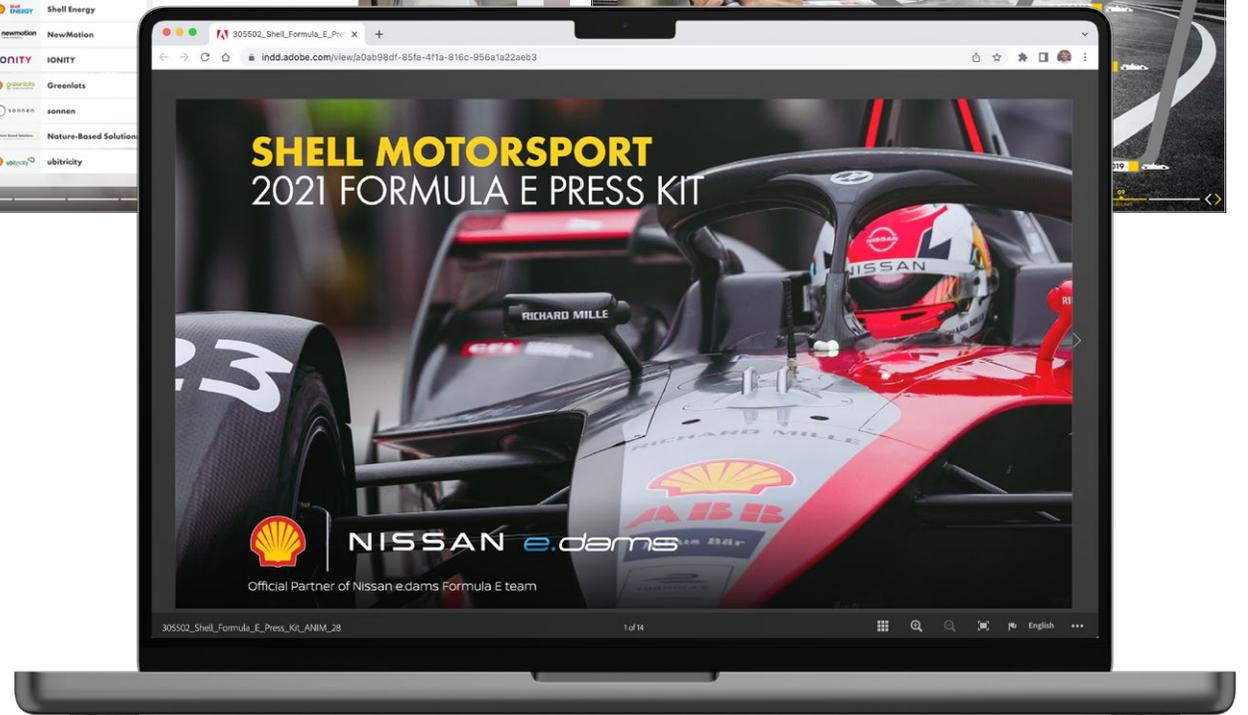
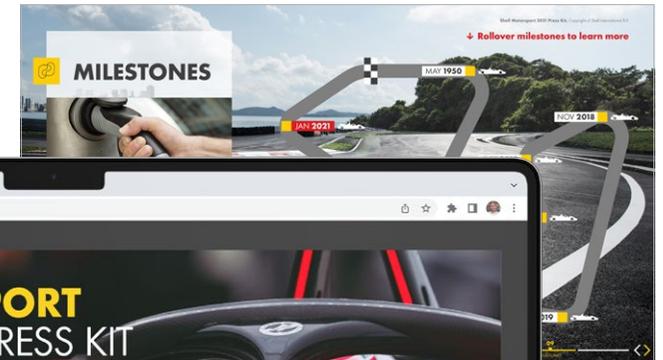
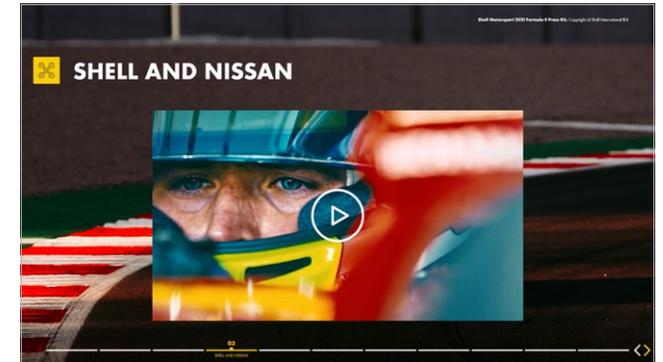
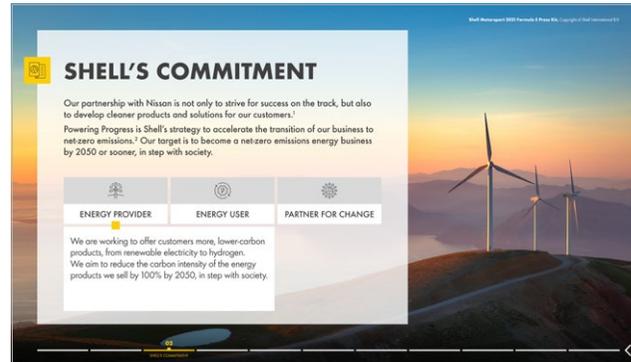
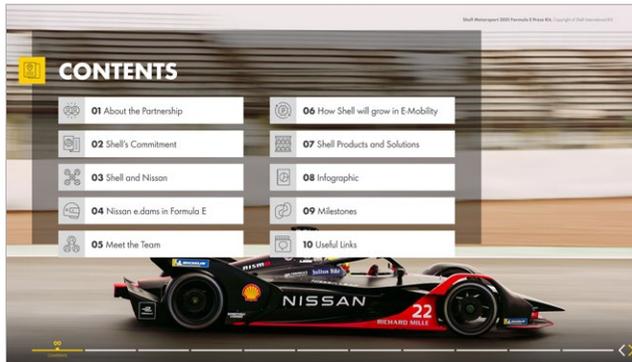


Sainsbury's Bank: Rebrand Table19

In late 2017, I helped rollout a new brand identity for Sainsbury's Bank across their entire range of marketing materials. This was a large project, covering all instore point-of-sale, leaflets, emails and other digital assets.

Working as part of a small team at Table19, we intelligently applied Wieden + Kennedy's new branding, evolving and adapting it to ensure it worked successfully across a number of different touchpoints.





Shell: 2021 Formula E Interactive PDF Press Kit Edelman

I was approached by Edelman to create an interactive PDF for Shell's 2021 Formula E Press Kit. In previous years these had been printed documents, but in the midst of the pandemic, Shell and Edelman were ready to try something a bit different. I designed and built a fully-interactive PDF from scratch, featuring video and audio clips along with infographics and articles.

[View the interactive PDF here >](#)



Elephant Park Brand Guidelines | Version 1.0 April 2019 | 6

2.1 – Primary logo

Elephant Park Brand Guidelines | Version 1.0 April 2019 | 8

2.3 – Logo with place projects

Sayer Street
ELEPHANT PARK

Walworth Square
ELEPHANT PARK

Highwood Gardens
ELEPHANT PARK

The logo is shown in three examples, each with a small elephant silhouette to its right.

Elephant Park Brand Guidelines | Version 1.0 April 2019 | 11

2.6 – Logo with Lendlease and/or partner logos

In instances where you need to feature more than one logo, it is important to ensure that all logos are visually balanced. The one logo should usually comprise any of its neighbours. Logos should be aligned with the Elephant Park logo where possible.

Where the Elephant Park and Lendlease logos appear together, the Lendlease logo should be used to match the width of the Elephant Park wording (as shown in park below).

Match the height of the 'P' in Southwark to the height of the 'Elephant Park' wording. The Southwark logo LUL should sit on the same baseline as the 'Elephant Park' wording.

In instances where other partner logos are required to accompany the Elephant Park and/or Lendlease logos, these should be assessed on a case-by-case basis. Please contact the Elephant Park marketing team for guidance.

Elephant Park Brand Guidelines | Version 1.0 April 2019 | 21

5.1 – Photographic style

The type of imagery used will vary based on the category and context required, but all Elephant Park photography should aim to match the following criteria. This applies whether photography is commissioned directly or purchased from stock libraries.

It can take a while to find the correct image, but photography is a key ingredient in our communications, helping convey the tone of the brand.

All our photography should be:

- Candid, natural and authentic rather than staged or obviously staged.
- Photographs should feel like they could have been taken in Elephant Park.
- Reflecting the spirit and diversity of Elephant & Castle in terms of age, race and social class.
- People focused with a warm and optimistic feel.

Please ensure that all photography purchased is correctly licensed for the intended usage. Photos used in these guidelines are for illustrative purposes only.

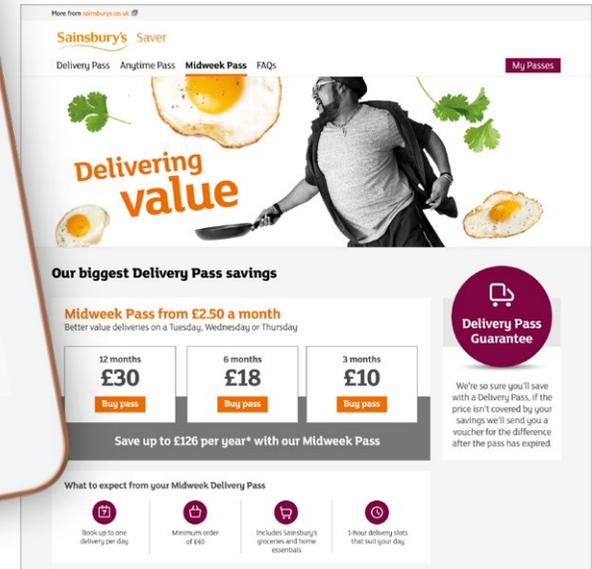
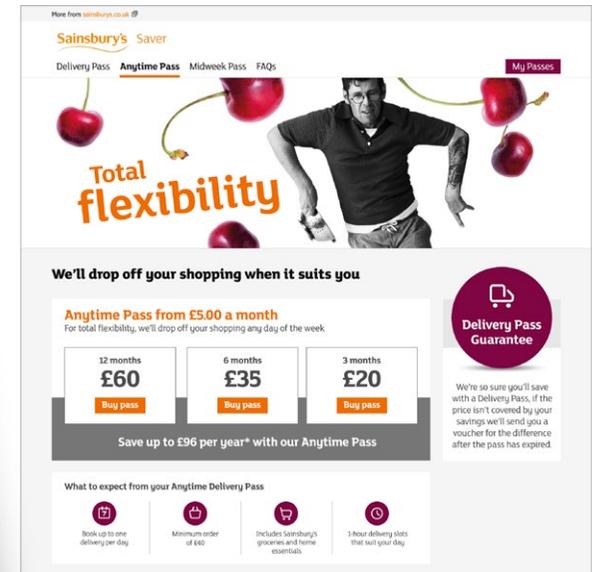
Lendlease: Elephant Park Branding Katswhiskers

Whilst working for Katswhiskers, I was lucky enough to get the opportunity to create both branding and guidelines for Elephant Park, part of a multi-billion pound Lendlease redevelopment of the former Heygate Estate in Elephant & Castle. The construction phase was already underway and I was tasked with developing a more customer-facing brand that would help Lendlease realise their ambitions to create a real sense of place and community.



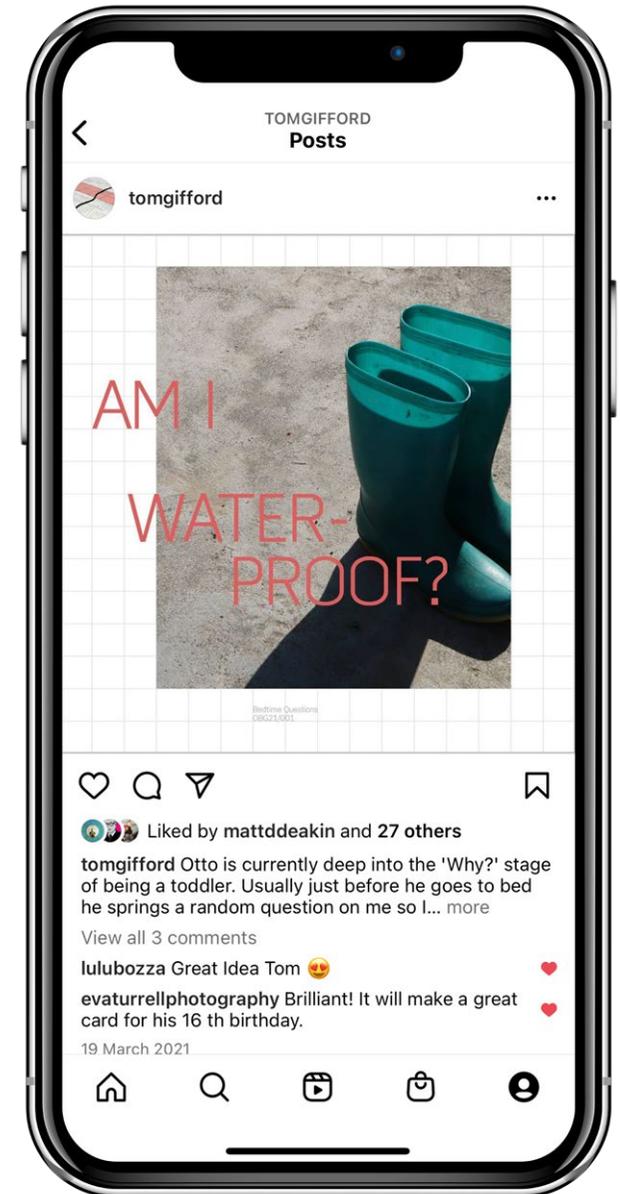
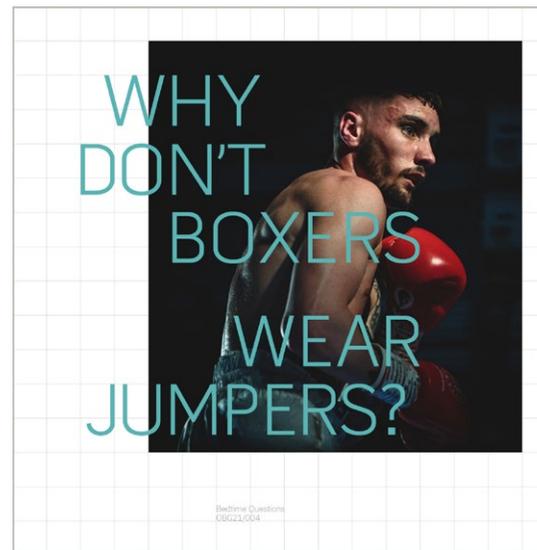
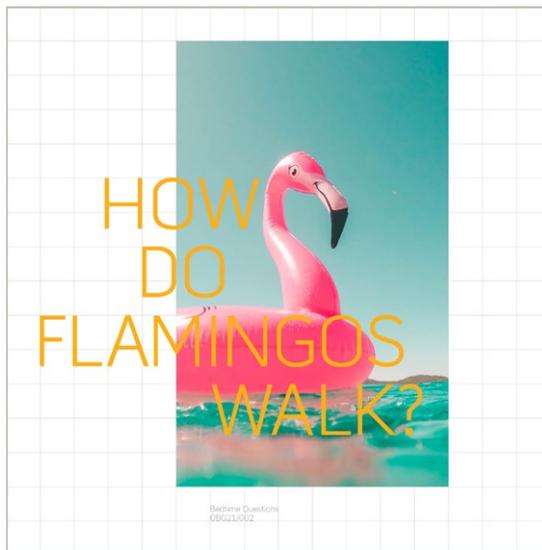
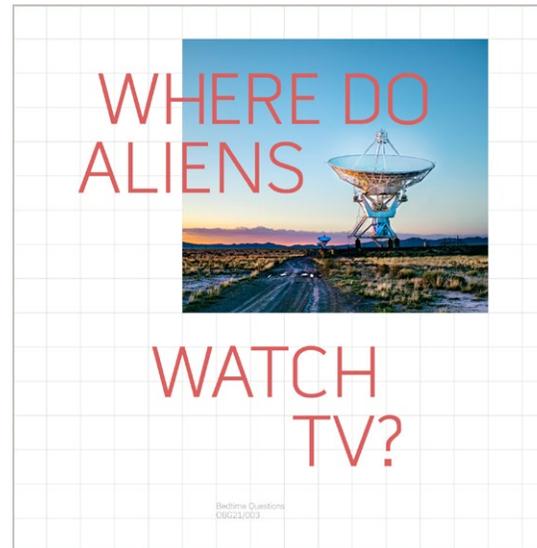
Sainsbury's: Delivery Pass Microsite Table19

Full redesign of the Sainsbury's Delivery Pass microsite. Structurally, I was tasked with simplifying the customer experience, making the Delivery Pass offering simpler to understand. At the same time, the look and feel needed to be updated to reflect Sainsbury's new branding.



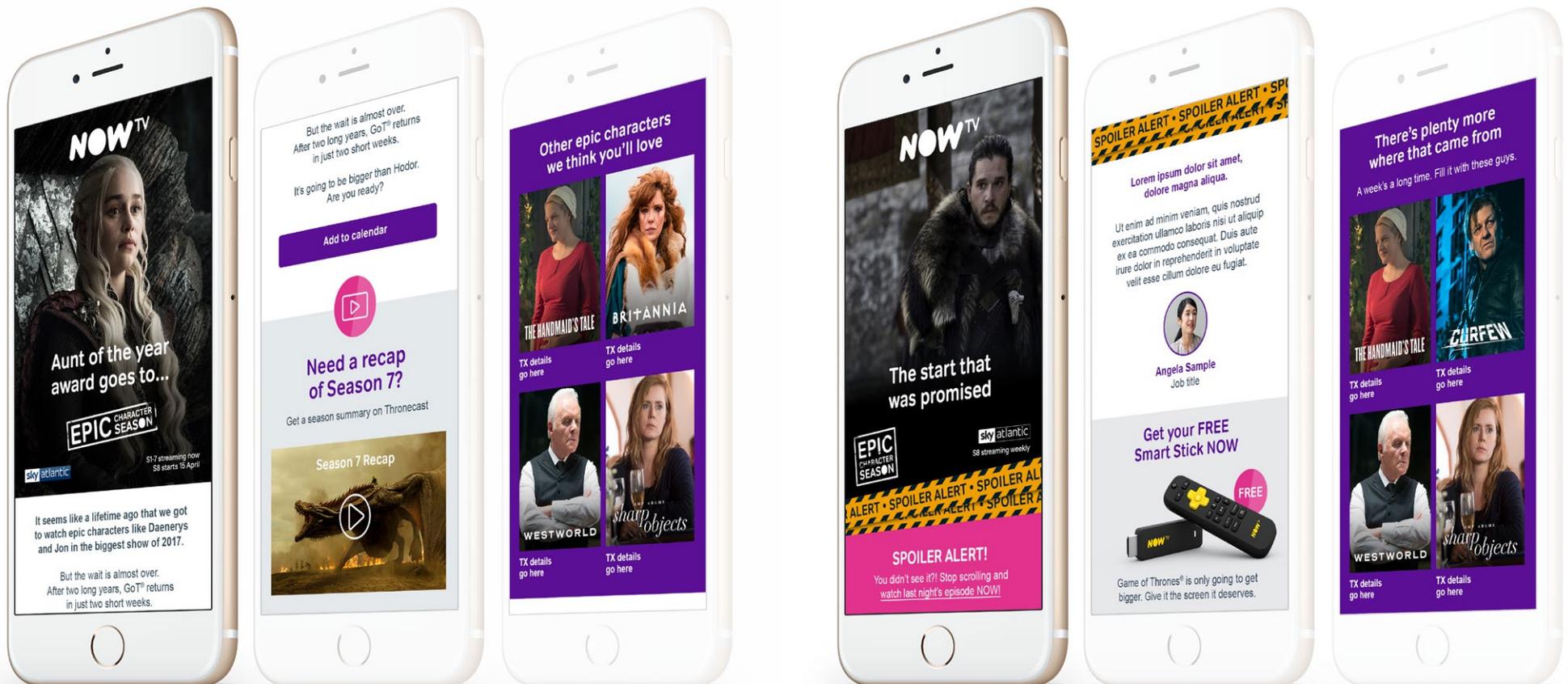
Otto Quotes

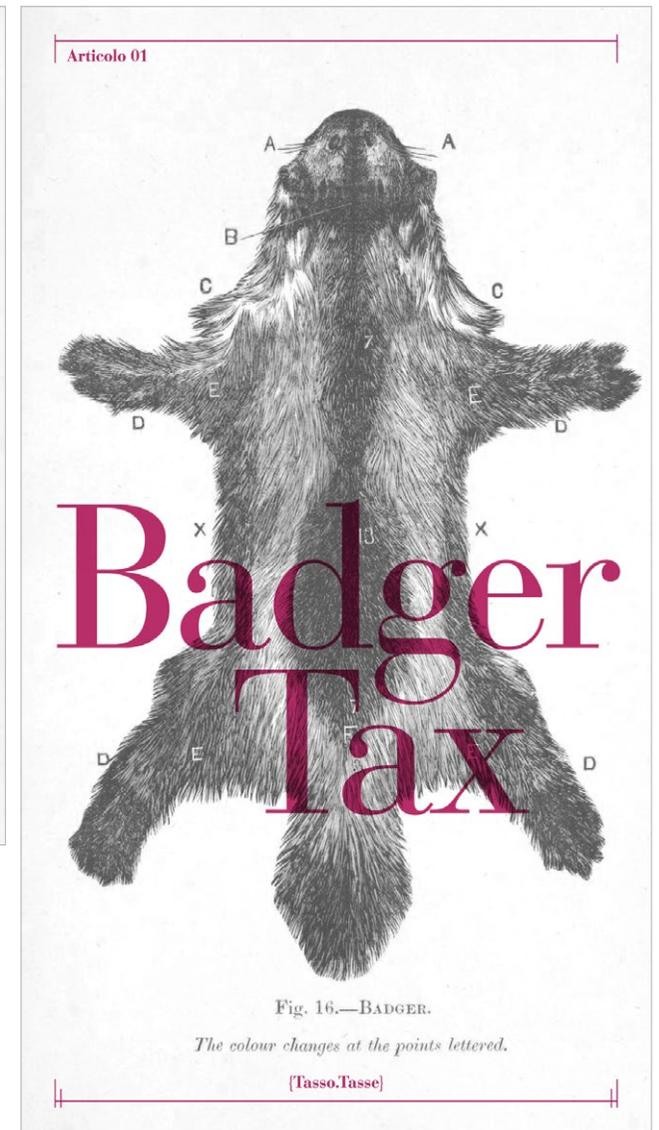
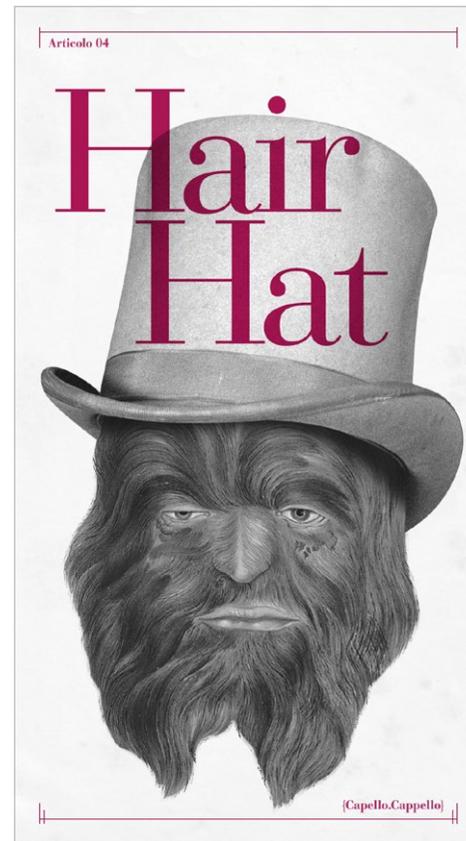
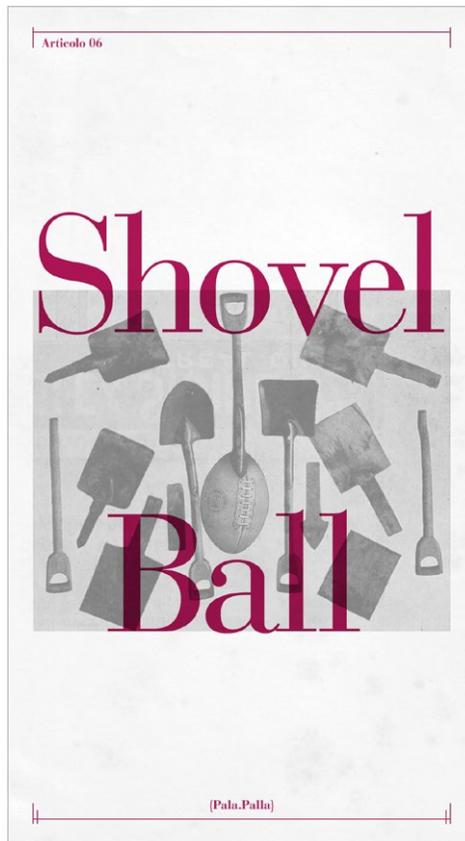
A little personal project based on the seemingly random and bewildering questions my son asks me just as he's falling asleep. I sourced imagery from Unsplash and turned them into a small series of Instagram posts.



NowTV: Game of Thrones Season 8 CRM Campaign Table19

Every now and again a dream project comes along. As a fan, I had great fun leading the design of a large email-based CRM campaign for NowTV to tie in with the launch of the final season of Game of Thrones. I designed a full suite of emails to run across a six-week period, aimed at a range of customers from hardcore fans, through to people who knew even less than Jon Snow.





Badger Tax

A short personal project about the pitfalls and misadventures of an Englishman trying to learn Italian, I set out to illustrate pairs of words which sound similar enough to each other in Italian, but can have wildly different meanings. I was then fortunate enough to be interviewed about the project on FastCo.Design.



Do

Doing is hard.

It means sacrifice. Early mornings, late nights, stress. It means risk. Doers risk everything. They can fail in front of friends, family or stadiums full of people. The thing about doers is they don't always win. They don't always make bags of money. They're not always top of the podium. But really, they can never lose. They were never the armchair commenters. They never have to wonder what might have been. They wear their hearts on their sleeves. They know how to finish what they start. And they know how to start. Really, all of us are doers. Doing is in our blood.

So, be a doer.



Doing is hard.

It means sacrifice. Early mornings, late nights, stress. It means risk. Doers risk everything. They can fail in front of friends, family or stadiums full of people. The thing about doers is they don't always win. They don't always make bags of money. They're not always top of the podium. But really, they can never lose. They were never the armchair commenters. They never have to wonder what might have been. They wear their hearts on their sleeves. They know how to finish what they start. And they know how to start. Really, all of us are doers. Doing is in our blood.

So, be a doer.

No.

6

Nothing is a mistake.

There's no win and no fail, there's only make.

Sister Corita Kent, 1968

Microsoft: Lumia Spring Campaign

J. Walter Thompson

Internal manifesto posters to help launch a global marketing campaign for Microsoft Lumia smartphones (formerly Nokia).

No. 6

A personal project of typographic posters illustrating Sister Corita Kent's set of creative rules.

Microsoft Lumia family logo grids

Size and positioning
To ensure consistency, the size and positioning of the Microsoft Lumia family logo is based on the principles of the Microsoft Grid. These principles apply for both print and online.

It is important to use your design judgement to ensure that the logo is not too small in relation to the document size. Typically, for a document that is approx. 4:3 ratio use a 9-square grid following the directions opposite.

For 16:9 ratio (or similar), follow the same process but instead use a 6-square grid which will result in a larger logo size.

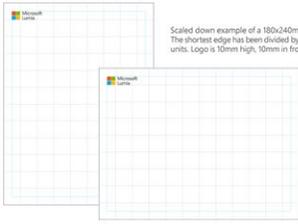
Pick the aspect ratio closest to your document and follow the respective guidelines opposite.

For 4:3 ratio documents

Step 1: Calculate grid units
Divide the shortest edge of your document by 9 to calculate your grid unit. For example: if the document is 180x240mm, each grid unit will be 20x20mm.

Step 2: Size of logo
The height of the Microsoft Lumia family logo should be half a grid unit. If your grid unit is 20x20mm, the Microsoft Lumia family logo will be 10mm in height.

Step 3: Position of logo
To ensure the correct amount of clear space, position the top left-hand corner of the Microsoft Lumia family logo 10mm down and across from the top left-hand corner of the document.



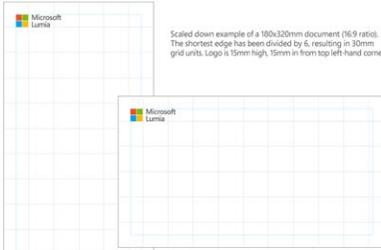
Scaled down example of a 180x240mm document (4:3 ratio). The shortest edge has been divided by 9, resulting in 20mm grid units. Logo is 10mm high, 10mm in from top left-hand corner.

For 16:9 ratio documents

Step 1: Calculate grid units
Divide the shortest edge of your document by 6 to calculate your grid unit. For example: if the document is 180x320mm, each grid unit will be 30x30mm.

Step 2: Size of logo
The height of the Microsoft Lumia family logo should be half a grid unit. If your grid unit is 30x30mm, the Microsoft Lumia family logo will be 15mm in height.

Step 3: Position of logo
To ensure the correct amount of clear space, position the top left-hand corner of the Microsoft Lumia family logo 15mm down and across from the top left-hand corner of the document.



Scaled down example of a 180x320mm document (16:9 ratio). The shortest edge has been divided by 6, resulting in 30mm grid units. Logo is 15mm high, 15mm in from top left-hand corner.

Lumia Phone Look and Feel Guidelines: Windows 10 (13 May 2015) May 2015 - Confidential document

Social | Events | Digital content | Film | Partnerships | Checklist | Creative direction | Links February 2015 | Page 30

Our illustrations are engaging, active and vivid.

Tell an engaging story
Illustration must have a purpose beyond decoration. Use illustration to communicate a clear message in a visually surprising way.

Style with active geometry
Our illustration style utilizes geometric shapes that feel digital and align with our product UI. Illustration should be simple but never static or sterile.

Use vivid color
Use vivid, flat colors drawn from the Microsoft color palette.

Use the Microsoft illustration library
A range of approved illustrations is available for use in Microsoft communications. Avoid purchasing stock illustrations whenever possible.

The Microsoft illustration library is here: <https://brandtools.microsoft.com/Search/Results.aspx?k=illustration&c=1>

See also: Imagery | Color



Purple gradient layout example – secondary option

Layoffs visual example only. Showing here devices for spring campaign. There is an additional option to use a purple gradient background.



Headline goes here.

Use the correct color mode and respective color breakdown as required e.g. RGB or hexadecimal for digital work, CMYK or Pantone for print.

Color	HEX	CMYK	Pantone
Purple	#663399	40/30/50/0	266
Dark Purple	#330066	40/100/50/0	266
Light Purple	#9966CC	40/50/50/0	266

March 2015
Confidential document

Product naming – primary option

All Microsoft budget devices featured in Windows 10 Holiday B1K campaign use Microsoft Lumia 000 name.

Lumia is a trademark owned by Microsoft Mobile Oy.
Set in Segoe Pro Regular where possible.
Follow naming style guide for consistency across all executions.
Follow grid guidelines and use templates where available.
No need to add copyright notice to marketing materials. Refer to link for further details on legal notices.

<https://microsoft.sharepoint.com/sites/LA/Assets/Brand/Campaigns/Windows10/Parent/Color/Type/Fonts>



Microsoft Lumia 000 made left-align to the best grid

May 2015 - Confidential document

New Microsoft Lumia family logo stacked

The Microsoft Lumia family logo clearly positions our device offerings as part of the Microsoft family. This new visual element helps us develop a unified brand vision, identity and voice for all Microsoft devices.

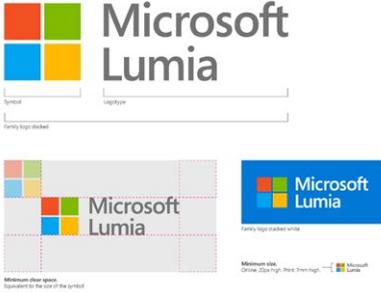
Primary use is the stacked version.
Secondary use is the landscape version where space or layout constraints prohibit use of the stacked version. Refer to further guidance throughout this document.

Clear space
We request the logo by giving it some space. The minimum clear space that must surround the logo is the equivalent to the width of the square symbol.

Minimum size
To give the logo should never appear smaller than 3mm high. On screen it must appear at least 22 pixels high.

Logo art files (PDF or EPS)
We use PDF as our standard vector file format. Today PDF is sensitive and provides better screen preview and compatibility with other programs than EPS files. PDF files are fully scalable and work like AI or EPS files. PDF files can be placed in design as a link graphic or opened in Illustrator. We do not offer AI or EPS files.

Refer to page 12 for usage on colored backgrounds.



Minimum clear space equivalent to the size of the symbol

Minimum size: Screen: 22px high; Print: 3mm high

Lumia Phone Look and Feel Guidelines: Windows 10 (13 May 2015) May 2015 - Confidential document

Microsoft: Lumia Campaign Guidelines

J. Walter Thompson

Working very closely with the UK Brand Director, I both wrote and designed a series of brand guidelines for Microsoft Lumia campaigns.

3 - it's our name.

So, nothing else please. Not Three Mobile, 3 Mobile, or Hutchison 3G. Just 3. We use the number 3 (not the logo) in sentences, and only ever write the word 'three' for our website and email addresses.

And this is how we look.

We only use this logo in the UK. Hutchison Whampoa uses the '3' brand in other countries, but all our logos are different. So please don't use any other versions. If you want to use this blue and purple logo on something you're writing, you can download it here: www.threemediacentre.co.uk



3: Journalist's Brand Pack

WDMP

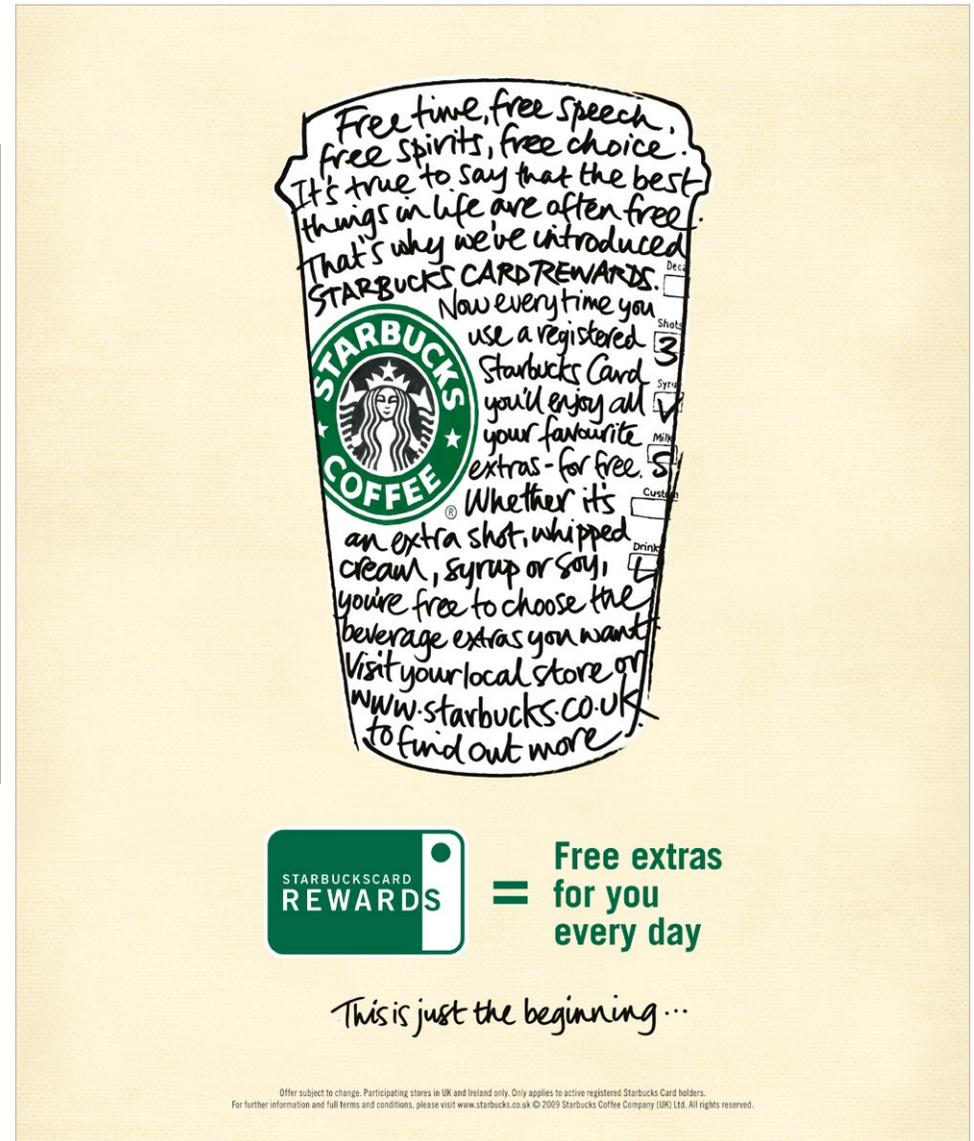
Phone network 3 kept finding that their brand was being incorrectly named in the media. Knowing that journalists wouldn't have the time to read a full set of guidelines, I was briefed to produce a clean, one-page reference to help clear up any confusion.

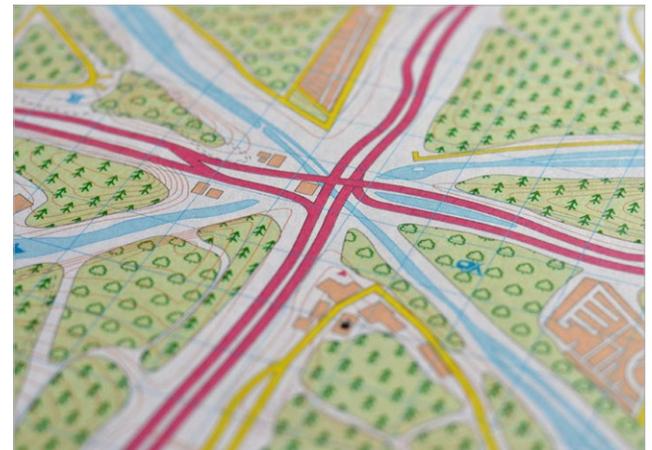
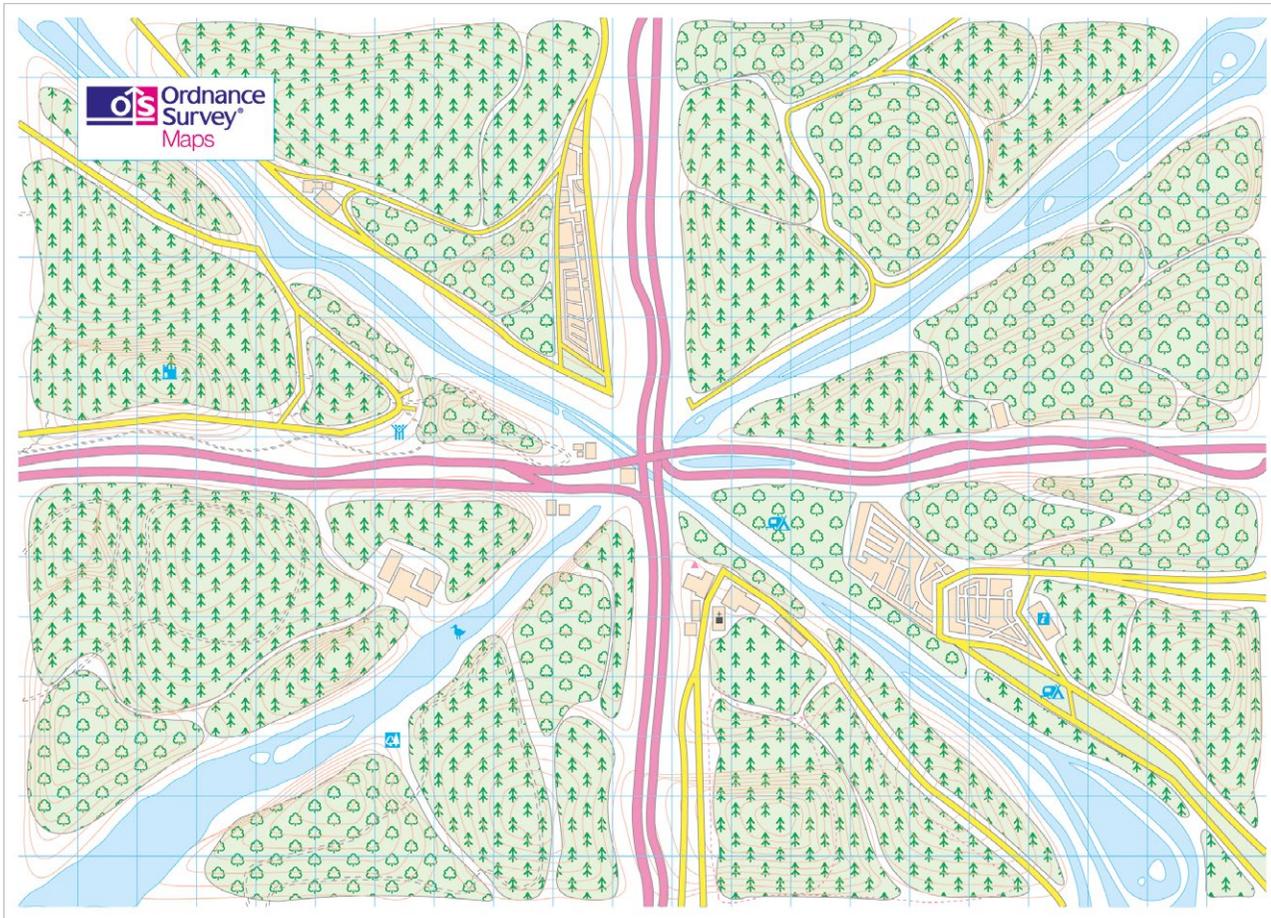


Starbucks: Starbucks Rewards Press Ads
WDMP

Working closely with the art director, Jon Workman, I helped create a series of press ads to launch the Starbucks Rewards CRM programme. Taking its cue from the handwritten names on the takeaway cups, the creative uses a calligraphic approach. Ruth Rowland who specialises in hand lettering was commissioned to provide the illustration.

I designed the key visuals, before then artworking all subsequent press adverts for national press.





Ordnance Survey: Key Visual

WDMP

Whilst pitching for the Ordnance Survey business I created a key visual illustration to help hold the campaign route together, The concept was based around the idea of the Ordnance Survey providing Great British Adventures. Working closely with the Art Director under the constraints of pitch timings, the idea was to create a Union Flag using geographical elements found on a typical map.



Bainbridge Print: A2 Screenprinted Poster and Social Posts

Since 2013, I've been working with Bainbridge Print, producing materials for their annual open printmaking exhibition. The aim is to raise awareness of the exhibition, and to encourage printmakers to enter and submit their work. I had the idea of reversing the title graphic, as printmakers are used to reading and working 'back to front'. It has the benefit of creating a striking visual that catches the eye, as well as being an in joke that talks directly to the target audience.