

# RESUMÉ



## WHO AM I?

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## DID I GO TO COLLEGE?

Diploma: 82 - 84 Technical Drawing,  
Dublin Institute of Technology, Ireland.  
Degree: 84 - 87 Commercial Photography  
Dublin Institute of Technology, Ireland.  
Software: Expert level in Adobe CS6, Acrobat PDF,  
Microsoft Office, iWorks, WordPress.

## AM I ON-LINE?

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<http://www.mvdigital.nl/>



## WHAT IS SO MARVELOUS ABOUT ME?

AUG 06 - PRESENT  
MARVELOUS, AMSTERDAM  
FREELANCE GRAPHIC DESIGN,  
DTP AND ART DIRECTION

We weren't always so Marvelous, we learned along the way, working on big ideas for even bigger clients. From Guinness to Amstel, from Nike to Adidas. There was a career before we became a ZZP'er (freelancer). Today Marvelous has an impressive list of international clients. They require a diverse skill set, from brand creation to final delivery of both digital and printed materials. We also work directly with small businesses and charities while still freelancing for leading design and advertising agencies, it helps to keep things fresh. We have a reputation as the seasoned professional in graphic digital design, DTP and Art Direction.

Client History: Shimano, PRO Bikegear, TomTom, ABN Amro, Canon, Nikon, Sharp, IKO, & Samhoud, St. Jude Medical, Ricoh, Kikkoman, Mitsubishi, My First Buddha, UXUS Future Brands (McDonald's, Proctor & Gamble etc), British Lung Foundation, SKY Press.

## WHY I DID A 180 DEGREE TURN?

APRIL 05 - PRESENT  
ADK EUROPE, AMSTERDAM.  
SENIOR DESIGNER

I was initially employed at ADK Europe (Japanese ad agency) as a designer for Mitsubishi Motors retail brochures. This involved designing and producing a total of 12 product brochures and their adaptation to 16 different languages. This was an opportunity to liaise directly with the marketing and technical departments of Mitsubishi Motors which also provided an insight into the famous Japanese business culture.

On completion of this project I continued to work on their Nikon account. Producing and designing advertising for the complete range of cameras. These projects increased my understanding of certified PDFs processes which was beginning to surpass the Lithographer in the print industry.

Clients: Mitsubishi, Nikon, Kikkoman.



## WHY DID I COME BACK TO AMSTERDAM?

MAY 03 - MARCH 05  
180 AMSTERDAM.  
SENIOR STUDIO DESIGNER

Returning to Amsterdam and joining 180 (ad agency) built on my experience of sportswear branding. Working in the studio alongside an award winning creative department, new technology and great concepts were an everyday reality. I retrained extensively in InDesign which has dramatically altered graphic studios in recent decades. This along with many other unique aspects of 180 Amsterdam - kept me on the cutting edge of both advertising and graphic design.

Clients: Adidas, Dunlop, Dockers, Versatel and Amstel Beer.

## WHY I WENT HOME?

MAY 02 - MARCH 03  
THE POWERSCOURT ESTATE, IRELAND.  
HOUSE MANAGER

In 2002 I was unexpectedly offered a position in middle-management on the Powerscourt Estate for the famous Slazenger tennis family, the job came with a house and offered me the chance to utilise my management experience. A complete career change while returning to the Wicklow mountains of my youth was brave and invigorating.

The work included management of a five man team and their rota's, overseeing the security, cleaning, reception staff, dealing with the public and trouble-shooting everyday problems. The estate is a modern business with tenants, shops, hotel (Ritz Carlton), golf course, restaurant, franchise businesses and estate gardens.

## WHAT I LEFT BEHIND.

AUG 98 - MAY 02  
WIEDEN+KENNEDY, AMSTERDAM.  
STUDIO ARTIST / DEPUTY MANAGER

In 1998 I moved to Holland (my wife is Dutch). After freelancing for a year I was offered a position in Wieden + Kennedy assisting the creative directors in developing presentations and artwork for clients such as Nike, Vodafone, Siemens and Audi.

Although a highly demanding and stressful environment, it was rewarded by working with strong creative's on some very impressive campaigns. I was also deputy manager of the studio in absence of my manager which entailed management of a 9 person team, freelancer's and their workloads.



## WHERE HAVE I BEEN?

1991 - 1998

VARIOUS, LONDON

FREELANCE DESIGNER / DTP'er

By the relatively young age of 25 I was often considered over experienced when I'd apply for full-time positions. Hence I concluded freelance the best way to utilize my broad experience, between 91 and 98 I worked for a variety of companies in London. These positions often varied from Senior Art Director to Design and Production Consultant. Listed below are just a few of these varied clients and tasks.

GE Capital/Woodchester Crédit Lyonnais:

(setting up a studio for the art direction and production of ads and brochures in the marketing dept.)

AGA Advertising: art direction; Lloyds bank, GEC Marconi.

Accent Graphics: artwork; Laura Ashley, Harrods, Mothercare.

EMAP publishing: magazine layout and design.

Allister Cordice & Lane: magazines and packaging, artwork and design, mock-ups and visuals;  
Superdrug, Sport magazines.

Micheal Peters: artwork.

Clockwork Marketing: art direction and brochure design for engineering companies such as Mitsubishi.

Goodlife Magazine: solo art direction and production for this up-market free-distribution magazine.

Vernon Stratton Advertising: art direction on ads and brochures; Savoy Hotels Group

Intergraphic: the specialist field of designing annual reports for the Middle East.

International Textiles Benjamin Dent (ITBD): artwork for design trend manuals in the fashion and textile industry.



## WHERE I LEARNED MY TRADE.

JAN 90 - DEC 90  
SLANE GRAPHICS, LONDON.  
JUNIOR PARTNER

On the closing down of Graven Images myself and the art director decided to go it alone, Slane Graphics, a DTP based design consultancy was the result, the work consisted mainly of magazine and record / CD design. Duties ranged from visualizing, DTP, design (Quark, Illustrator, Freehand) to production and studio management. Few people can say they had the infamous Trojan Records as a client!

AUG 89 - DEC 89  
GRAVEN IMAGES, LONDON.  
GRAPHIC DESIGNER / DTP'er

Contrary to the advice of my colleagues I moved to Graven Images in order to gain Mac experience in the fast world of publishing, the job entailed design and production on Apple Mac (Quark, Illustrator) working to very tight deadlines. Most of my previous colleagues spent the next two years asking me what a Mac was!

MAY 86 - JULY 89  
DON BURSTON & ASSOC.  
SURREY, ENGLAND.  
GRAPHIC DESIGNER / DTP'er

Don Burston's was a design consultancy specialising in B2B information, annual reports, corporate identity, packaging and press ads. I realized a high standard of technical illustration and visualization, designing and producing brochures, ads and displays for; Sealink, Guinness, Oracle U.K. and Dalgety.

## WHERE IT ALL BEGAN.

JUNE 84 - APRIL 86  
O'CONNOR O'SULLIVAN ADVERTISING  
DUBLIN, IRELAND.  
ART ASSISTANT

One of Ireland's oldest advertising agencies, great effort was made by all members of the creative team to ensure I knew the ground work for graphics. This was a time when young Irish creative's where expected to serve their time in apprenticeship. Everything I now do on an Apple Mac, I first learned to do with a pen, ink, ruler and a repro camera. This still proves to be an invaluable and lasting experience, even in today's digital world.

Clients: Carlsberg, Nissan, Glaxo, Wilkinson Sword.

## WHAT OTHER THINGS HAVE I ACHIEVED IN MY LIFE?

90 - 95  
ROYAL IRISH RANGERS  
LONDON  
INFANTRY (RESERVES)

Age 24, I'd already bought my first house and was a company director but realised there was more to life than making money. That's why I joined the Army reserves. I was the fastest promoted corporal in the history of the regiment during peacetime. I received a top report from battle command school and was acting sergeant after 4 years.

95 - 97  
THE SERIOUS ROAD TRIP  
LONDON - BOSNIA  
HUMANITARIAN WORKER

After leaving the Army reserves I dedicated my spare time to a London based charity that provided children's entertainment and humanitarian aid during the war in Bosnia. The SRT was a maverick organisation that broke the siege of Sarajevo to deliver aid while the U.N. was failing to do so. Standing on a street collecting money is a profound experience. Assisting and dealing with the traumatic demands of field staff was both an honour and privilege. I worked on many fund raising projects and proposals to organisations such as War Child and Unicef.

2012-14  
AMSTERDAM  
VOLUNTARY WORK

In Amsterdam I continued my love of voluntary work at the 'Z' Krant, the magazine for homeless people. Generally assisting the sellers, I instigated a programme of web training, contributed to the magazine and online advertising strategies.

## WHAT OTHER MARVELOUS THINGS DO I DO?

I'm a keen walker / backpacker / cyclist and I enjoy listening to Folk / Jazz / Country / 1930's / 40's music, retro-scooters, fixie bikes, photography, meditation, yoga, swimming, pipe smoking and ofcourse, a good movie.

THANK YOU  
FOR BEING  
MARVELOUS