

HEATHER JONES

Senior Designer | Branding | Design & Digital Leadership

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LinkedIn | Website

PROFESSIONAL SUMMARY

Senior Graphic Designer and Creative Lead with over ten years' experience across in-house and agency environments. I specialise in brand development, design systems, and the translation of complex information into clear, accessible visual communication. I have delivered work across digital, print, and motion for global organisations in the financial services, real estate, aerospace, and luxury sectors. I am equally comfortable leading a creative team and doing hands-on design work. Originally based in Los Angeles, I relocated permanently to Scotland in 2021 and now work across Glasgow and London.

KEY ACHIEVEMENTS

Hymans Robertson: Delivered a full brand refresh and accessibility initiative across the Investment and Research groups, cutting production time by 50% and increasing client engagement by 15%.

The Summit: Directed a rebrand and an integrated marketing campaign for a 60-unit residential development in Los Angeles; all units sold in less than half the projected time-frame, setting a new benchmark for the developer.

Capital Group: Built a firm-wide asset library and standardised template suite, improving creative delivery and output by 10% per quarter and eliminating duplication across the business.

Wallrich Marketing + Communications: Led creative direction on an integrated healthcare campaign, achieving 55% membership growth over two years.

WORK EXPERIENCE

Hymans Robertson LLP – Glasgow, UK

Senior Graphic Designer

October 2023 – Present

- Led creative delivery across the Investment and Research departments, acting as brand guardian and ensuring all output met AA/ADA accessibility standards while maintaining a consistently high visual standard.
- Built a comprehensive design system and standardised template suite across Adobe and Microsoft, cutting production time by 50% and giving the wider business a reliable, self-serve creative toolkit.
- Planned and delivered 360 campaigns across digital and print, increasing brand visibility and stakeholder engagement by 15% through a more consistent and considered creative approach.
- Collaborated with UX designers and analysts to deliver user-centred interactive dashboards and motion content, improving audience engagement by 25%.
- Managed studio operations, resource planning and workflow across the team, mentoring junior designers and maintaining quality and efficiency under competing deadlines.

AREAS OF EXPERTISE

- Brand strategy and design systems
- Graphic design and art direction
- Data visualisation and infographics
- 360 campaign development
- Creative Cloud, Figma, Microsoft and Flourish
- Motion graphics and digital storytelling
- UX/UI and user-centred design
- Project and studio management
- Accessibility compliance

LEADERSHIP & ADVISORY ROLES

The Architectural Heritage Society of Scotland (AHSS)

Chairman & National Trustee

Elected to lead one of Scotland's principal built heritage charity organisations, with responsibility for governance, development, strategic direction and national advocacy.

Glasgow Urban Design Panel (GUDP) Panel Member

Contribute independent design expertise to the review and appraisal of major planning and development proposals throughout Glasgow.

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Senior Designer | Branding | Design & Digital Leadership

Planned Career Development: September 2021 – September 2023

Permanently relocated to Scotland and completed two postgraduate qualifications: MSc in Digital Marketing (Distinction) and MSc in Museum Studies (Merit), broadening expertise in digital strategy, audience engagement and cultural communication.

Capital Group LLP – Los Angeles, CA, USA

Senior Design Consultant (One-year contract, extended to two years.) September 2019 – July 2021

- Delivered end-to-end creative across design, content and video within an Agile environment, improving both delivery speed and stakeholder confidence in the creative output.
- Audited and overhauled the full suite of sales and marketing materials, building a scalable asset library that removed duplication, tightened brand consistency and became the standard template suite across the business.
- Translated complex financial data into clear, accessible dashboards and executive presentations, reducing a 7-day, multi-person reporting process to a 2-day, 2-person project, and enabling faster, better-informed decision-making across Investment Management and Client Relationship teams.

Career Break: Oct 2018 – Aug 2019

Relocated to Scotland to complete a degree in Furniture Making, Design and Restoration.

Wells Fargo Bank – Irvine, CA, USA

Creative Manager / AVP, Corporate Communications Group February 2013 – August 2018

- Led six creative teams across digital, film, social media and live events, overseeing end-to-end delivery of 360 campaigns from concept through to production.
- Art-directed and produced large-scale multimedia campaigns in collaboration with external agencies and production houses, maintaining creative quality and brand consistency across all output.
- Grew brand engagement by 4% year on year through a consistent, channel-appropriate storytelling approach across a complex, multi-platform environment.
- Built and developed a high-performing creative function of 40 people through hands-on mentoring, strategic recruitment and process improvements, increasing team productivity by 5% per quarter.

PREVIOUS EXPERIENCE

- At Research Affiliates, led a brand refresh across all key touchpoints for a global investment brand, managing and mentoring a team of over 20 consultants from concept through to final delivery.
- As a freelance design and film consultant, delivered art direction, graphic design and production management across automotive, fashion, finance, healthcare, aerospace and real estate sectors, with clients including NASA Jet Propulsion Laboratory, Mercedes-Benz, the Council of Fashion Designers of America, Kaiser Permanente and the Hallmark Channel.
- At Wallrich Marketing and Communications, managed the creative team and led award-winning campaigns across healthcare, manufacturing, finance and technology sectors.

EDUCATION

Pennsylvania State University, BA, Graphic Design

University of the West of Scotland, MSc (Distinction) Digital Marketing

University of Glasgow, MSc (Merit) Museum Studies

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Online Portfolio
LinkedIn

HEATHER JONES | SENIOR GRAPHIC DESIGNER | CREATIVE LEAD

Portfolio.

I am a senior graphic designer and creative lead with over a decade of experience building brands, design systems and campaigns across financial services, real estate, healthcare and hospitality.

In 2021 I relocated permanently to the UK from Los Angeles, California, and split my time between Glasgow and London.

This portfolio shows a selection of client work and personal projects that reflect what I do.

HYMANS ROBERTSON

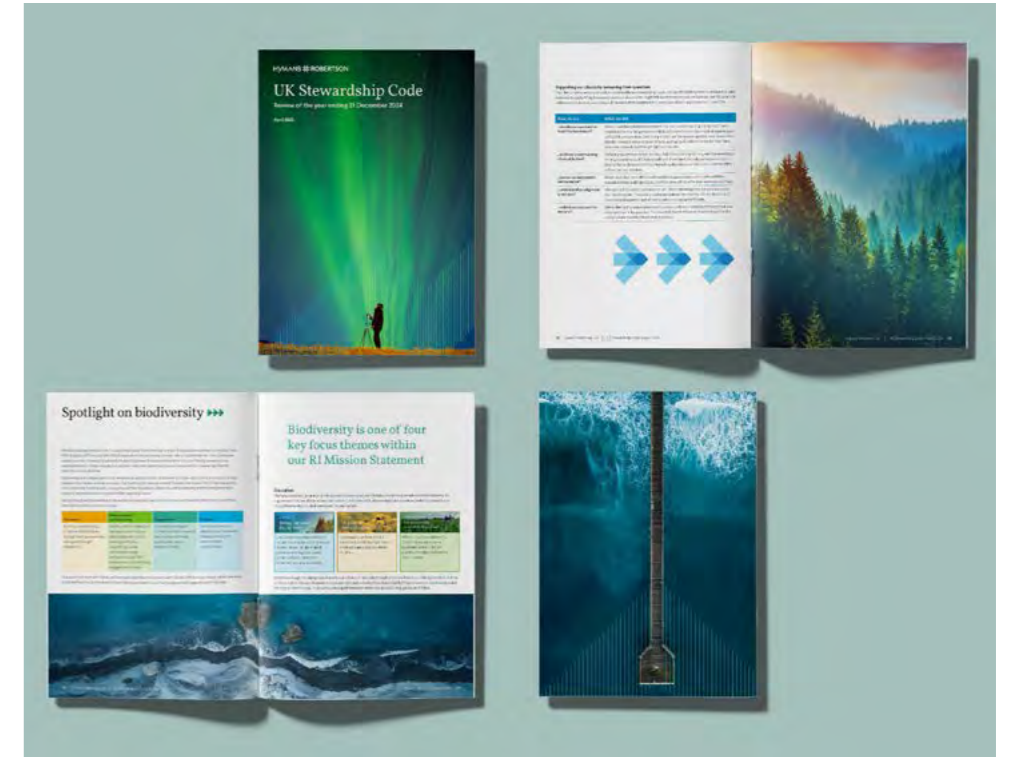
At Hymans Robertson, a leading actuarial and investment consultancy, I led creative output across the investment and research divisions, acting as brand guardian for a full accessibility and brand refresh. Introducing AA/ADA compliance alongside modernised guidelines cut production time by over 50% and increased client engagement by 30%. Work ranged from regulatory publications and data visualisations to interactive dashboards, motion content and marketing campaigns.

STRATEGIC CHALLENGE: The business was growing across multiple departments, but each area was designing independently. This fragmented the brand and slowed down production as teams repeatedly reinvented solutions. Accessibility was also inconsistent, creating risk in a regulated industry.

APPROACH: Rather than impose a top-down system, I audited what was already working across the divisions and codified it. The design system was built on patterns people were already using, so adoption was natural rather than forced. I also embedded accessibility from the start, treating it as a feature of the system rather than an add-on.

RESULT: Production time fell by 50% because teams no longer had to make foundational decisions twice. Client engagement increased by 30%, likely because consistency across touchpoints built stronger brand recognition. The system is still in use, which shows it was designed to flex rather than constrain.

Client: Hymans Robertson, LLP
Sector: Finance + Investment





THE SUMMIT

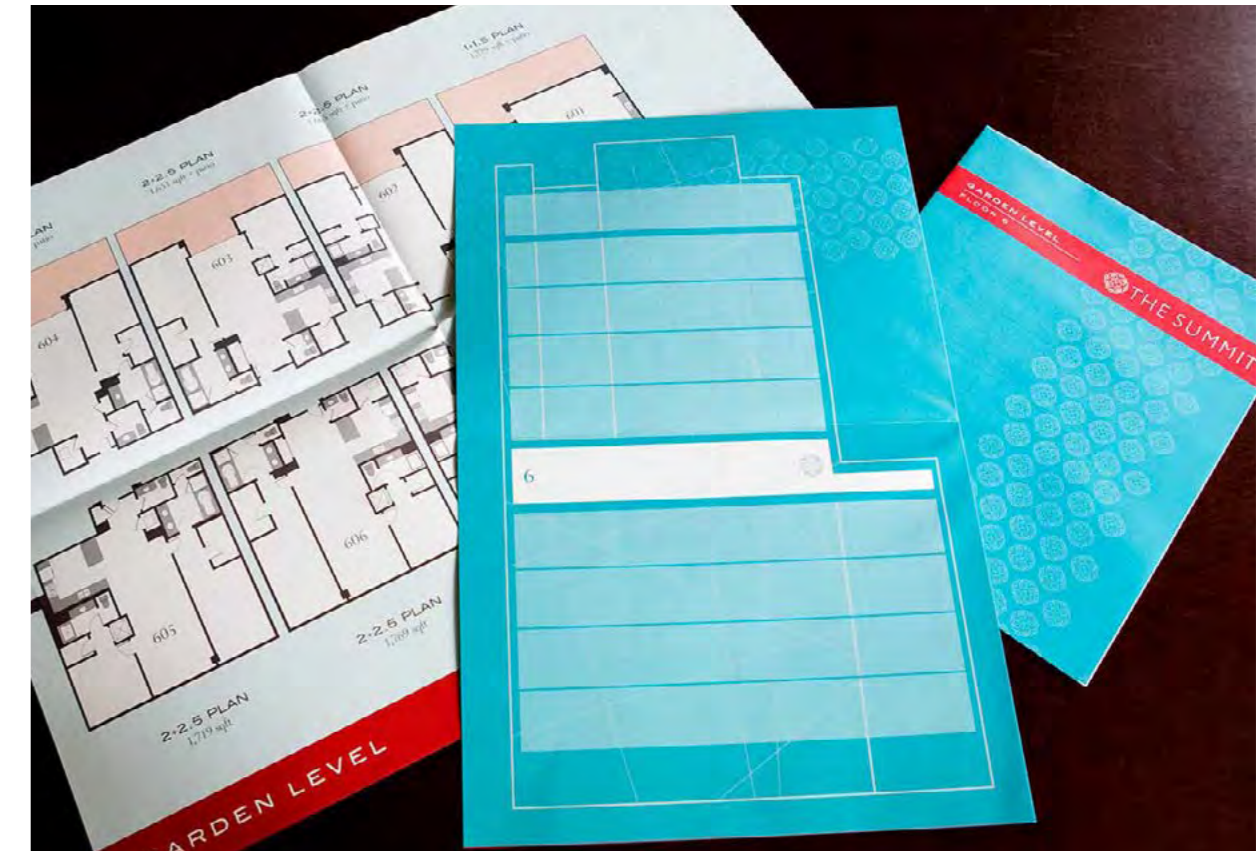
The Summit is a 60-unit condominium development in the heart of Los Angeles' Koreatown. The rebrand had a specific commercial goal: to sell all units within a tight timeframe. I built a bold, cohesive identity system across building signage, a user-friendly website, a printed portfolio with oversized floor-plate inserts, and branded stationery. All units were sold in under half the projected timeframe, setting a benchmark for the developer's future projects.

STRATEGIC CHALLENGE: 60 condominiums had to be sold in a tight timeframe to meet financial targets. The market was competitive. Potential buyers had many options. The rebrand needed to do more than look nice. It had to communicate that this building was the right choice.

APPROACH: The identity wasn't decorative. Every element served a purpose. The colour palette communicated premium positioning without arrogance. The signage was designed so that people moving through the building could understand the layout and feel oriented (which sounds simple but matters for first-time visitors). The printed portfolio was oversized to feel substantial in someone's hands. Print in a digital market signals confidence.

RESULT: All 60 units sold in under half the projected timeframe. That's not because the design was pretty. It's because every decision reinforced the message that this was a well-thought-through development. The developer still references this as a template for future projects.

Client: Kennedy Wilson
Sector: Real Estate



WELLS FARGO BANK

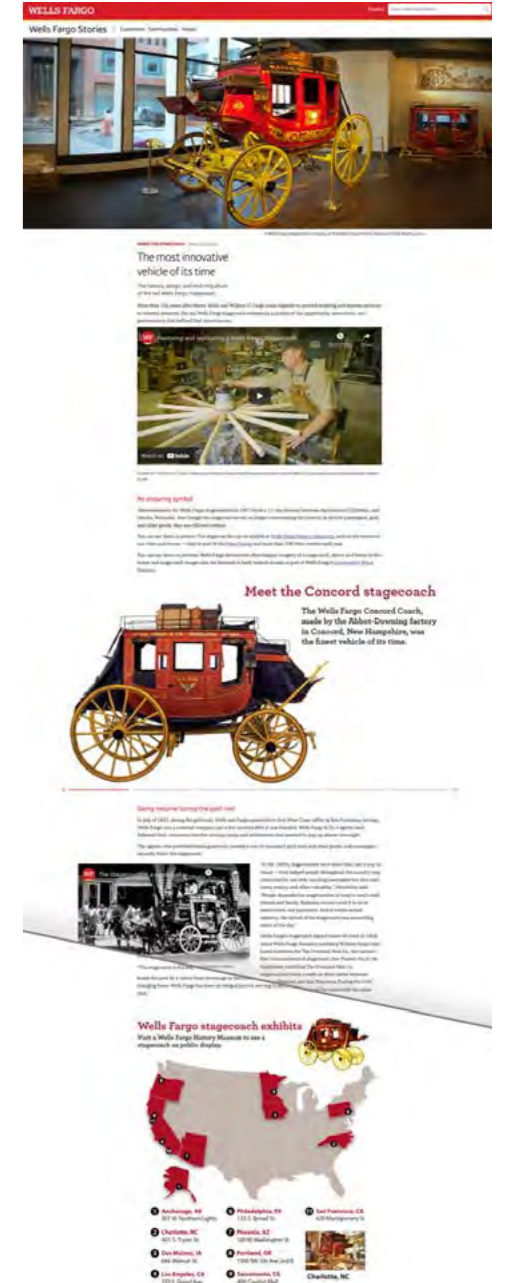
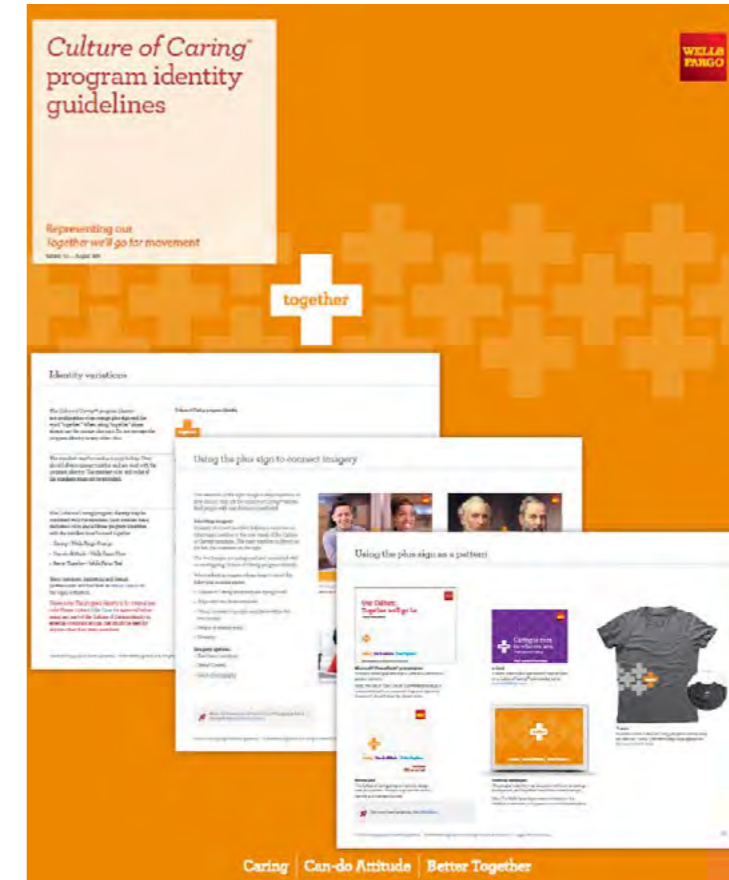
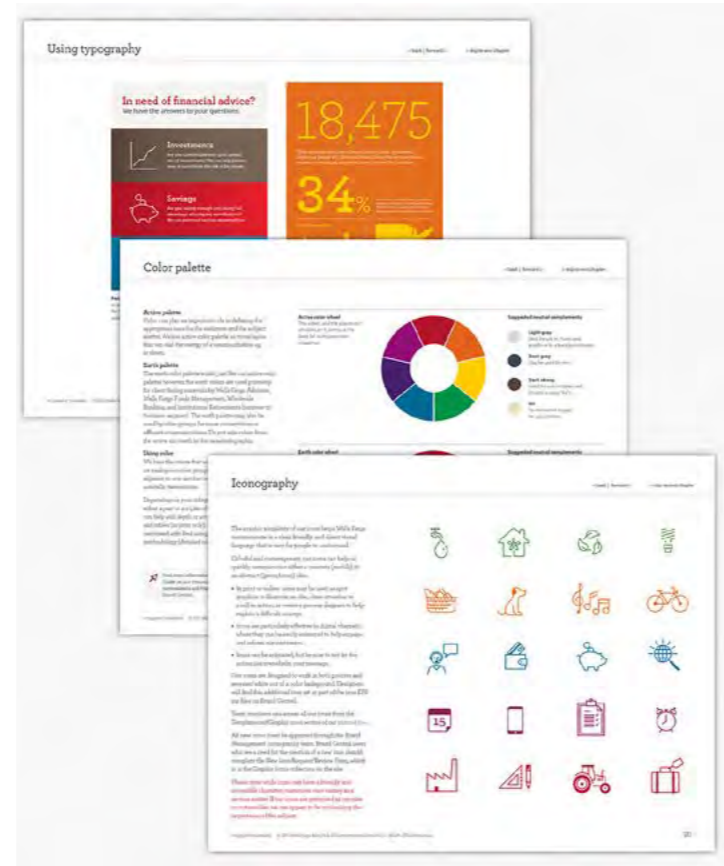
As Creative Lead for Wells Fargo's Corporate Communications, I oversaw all visual output across social media, digital platforms, executive communications and live events. Key projects included the Wells Fargo Stories platform, an editorial digital experience combining long-form content, photography, and video, and a full responsive redesign of the corporate website that significantly improved user experience.

STRATEGIC CHALLENGE: Wells Fargo is one of the largest banks in America, but the organisation's scale meant visual output was inconsistent. Social content didn't feel connected to print campaigns. Internal communications looked different from external. The bank had no clear visual language.

APPROACH: I didn't redesign everything. Instead, I mapped the visual principles that made Wells Fargo recognisable and built a hierarchy around them. Some things stayed loose. Others needed to be tight. The key was knowing which was which. I also positioned the Wells Fargo Stories platform as a cultural hub, not just a repository of information. That gave the broader visual system a purpose beyond consistency.

RESULT: We could confidently direct six creative teams and multiple external agencies because the principles were clear. No one was waiting for approval on whether a treatment was "on brand." The Stories platform became genuinely read by audiences, which meant the brand content had actual business value.

Client: Wells Fargo
Sector: Finance



KAISER PERMANENTE

As lead designer on a brand refresh for one of the United States' largest not-for-profit health plans, I developed an updated visual identity system covering colour palettes, typography and photography guidelines, which was then integrated into hospital interiors across California. I also produced foundational design documentation for Kaiser Permanente's National Facilities Services, including research white papers, medical imaging catalogues and wayfinding standards that continue to shape the organisation's built environments today.

STRATEGIC CHALLENGE: Kaiser is one of the largest not-for-profit health plans in America. A rebrand at that scale is not about aesthetics. It's about ensuring that a complex identity works consistently across hundreds of locations, thousands of employees, and millions of members. One wrong decision gets multiplied across the entire system.

Approach: I didn't just create a visual identity. I created a framework that allowed flexibility within consistency. The colour palette had rules, but those rules were designed so that regional teams could apply them without needing approval from headquarters. The wayfinding standards were documented in sufficient detail for architects and contractors to implement them independently. The photography guidelines meant that any hospital could commission local photography and have it feel like part of the system.

RESULT: The system is still in use years later, which is the only metric that matters. It hasn't become dated. It hasn't fractured. It still guides how Kaiser presents itself across California. That's not luck. It's because the system was designed to last and to work at scale.

Client: Kaiser Permanente

Sector: Healthcare, architecture, construction



MCE

Working with MCE, a specialist in elevator control technology, I designed a modular island booth for a national contractors' event that won first place for booth design. The concept comprised two connected islands, a 20' x 20' space linked by truss bridges to a 20' x 30' space, creating a commanding presence from every angle on the exhibition floor. Product and service messaging was integrated into the truss bridge structure, whilst clean, brand-driven graphics communicated leadership and expertise. The design drew substantial visitor traffic throughout the event and became the template for MCE's brand identity across other marketing materials, including brochures, white papers, sales sheets and print advertising.

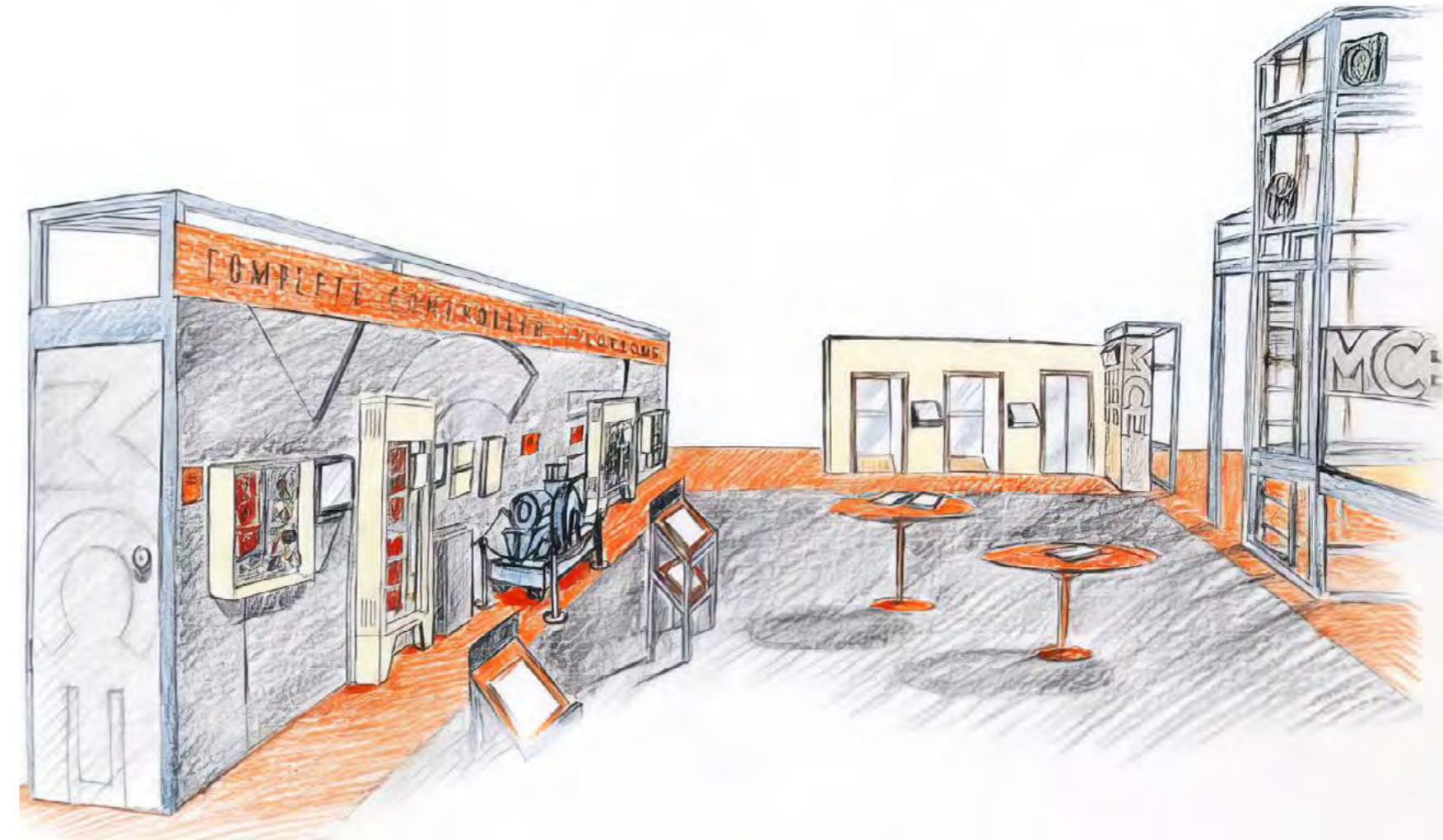
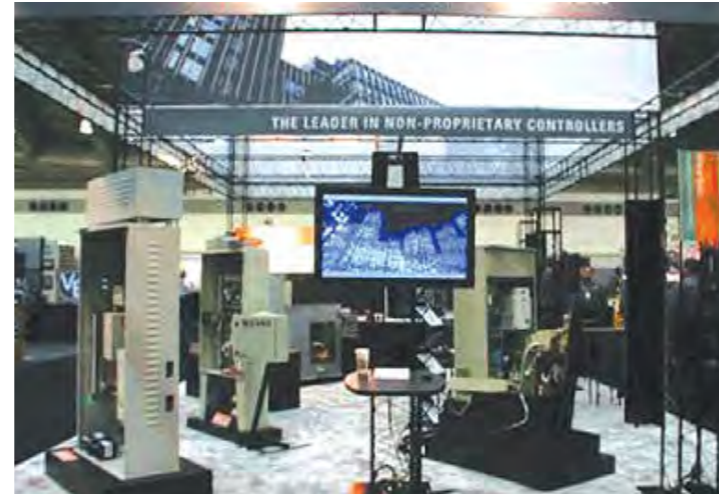
STRATEGIC CHALLENGE: MCE is a specialist in elevator control technology, which is not visually exciting. The exhibition booth needed to attract foot traffic in a crowded trade show environment. It also needed to communicate technical expertise without being dry or corporate.

APPROACH: Rather than show the product or spec sheets, the booth itself became the communication. The hand-drawn sketch of the concept was part of the thinking: this is designed, thoughtful, and engineered. The modular island concept meant people could approach from any angle, which increased the chance they would stop. The colour palette stood out on the show floor without being garish.

RESULT: The booth took first place for design at a national industry event. More importantly, it became a reference point for the client's brand identity. What started as a single trade show activation became the template for how MCE presents itself.

Client: MCE

Sector: Manufacturing



JASPER

Live *your* true potential

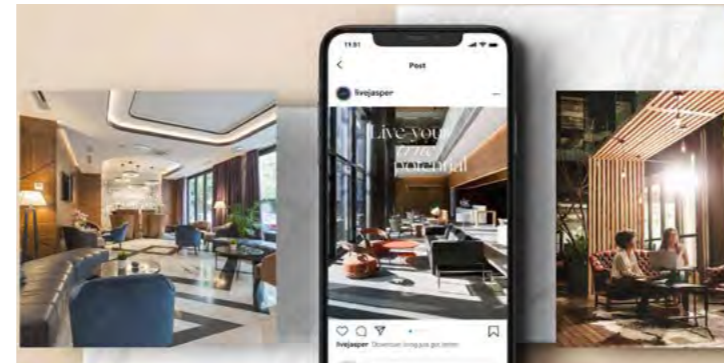
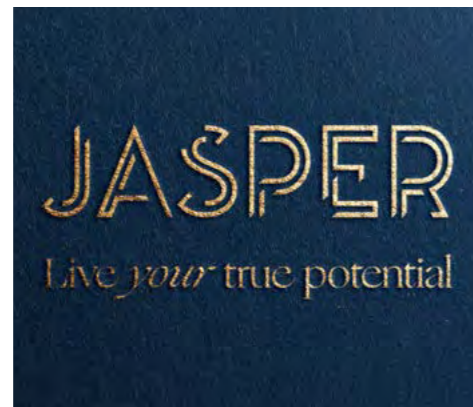
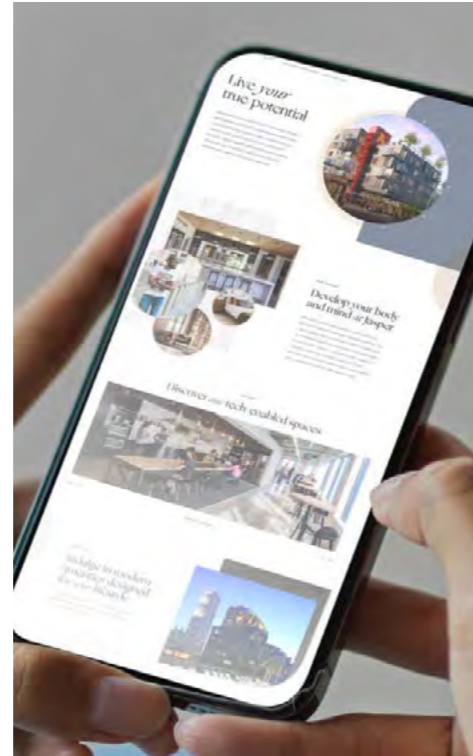
Jasper is a luxury residential development in Los Angeles aimed at ambitious young professionals who value design and wellness. I led the brand from inception, building an identity around a deep-blue palette and architectural motifs drawn directly from the building's own design language. The result was a cohesive system across signage, marketing collateral and social content that communicated Jasper's premium positioning without overstating it.

STRATEGIC CHALLENGE: Jasper is a luxury residential development aimed at young professionals who value design and wellness. This is a specific audience with specific expectations. The brand needed to communicate that this building was designed for them, not for a generic luxury market.

APPROACH: Rather than apply a standard luxury palette, I drew the colour and design language directly from the building's own architecture. The deep blue came from the facade. The geometric motifs came from the floor plates. This wasn't decoration. It was evidence that the brand had been designed alongside the building itself, not added afterward. That signals to the target audience that the developers understand thoughtful design.

RESULT: The identity communicated premium positioning without arrogance. It said "we designed this for you" rather than "we built something fancy." That distinction matters to the audience.

Client: Cityview
Sector: Real Estate



brand identity · signage · marketing collateral · promotional materials



brand strategy · identity system · **signage & wayfinding** · brochure · print & digital advertising · events

SOLAIR

I led creative direction for Solair, a mixed-use luxury high-rise in Los Angeles, building the brand identity from scratch. The project covered brand strategy, logo design, marketing collateral, environmental graphics, signage and digital advertising. I also directed a high-profile launch event attended by Mayor Villaraigosa, which generated significant press coverage and positioned Solair as a destination address in the LA market.

STRATEGIC CHALLENGE: Solair is a luxury high-rise in Los Angeles. The market is saturated. Buildings compete on amenities, location, and price. The rebrand needed to communicate something that couldn't be copied: that this building understood who was buying it and had designed everything accordingly.

APPROACH: The identity was rooted in the experience of living there rather than in the building's features. The launch event attended by the mayor was part of the strategy. It communicated that Solair was a destination, not just another development. The signage was designed so that residents moving through the building felt like they were in a carefully considered space.

RESULT: All units sold in under half the projected timeframe, setting a benchmark for the developer's future projects. More importantly, the brand became part of how the building was talked about in the market. People didn't just buy a unit. They bought into the identity.

Client: ST Residential
Sector: Real Estate

THE ROWAN

Live what's next.

The Rowan is a historic loft building in Downtown Los Angeles' Old Bank District. I developed a brand rooted in the neighbourhood's artistic heritage, designed to speak to buyers who felt a genuine connection to where they were living. A skyline-inspired logo paired with commissioned original photography gave the identity real depth, carried through digital assets, print brochures, signage and advertising campaigns.

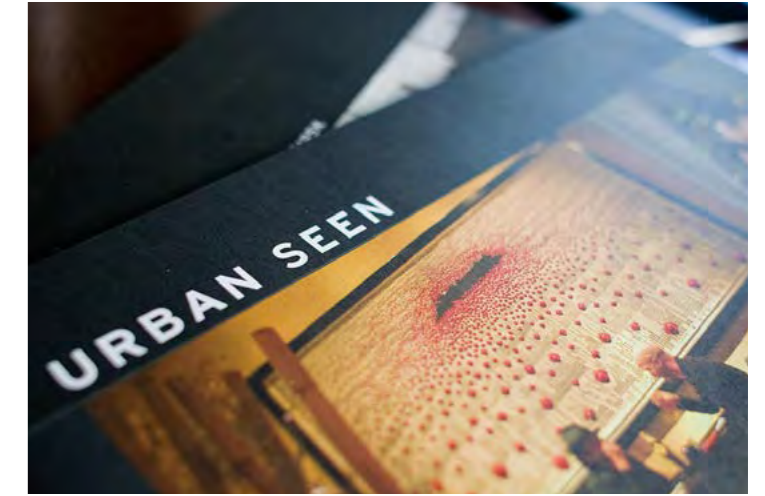
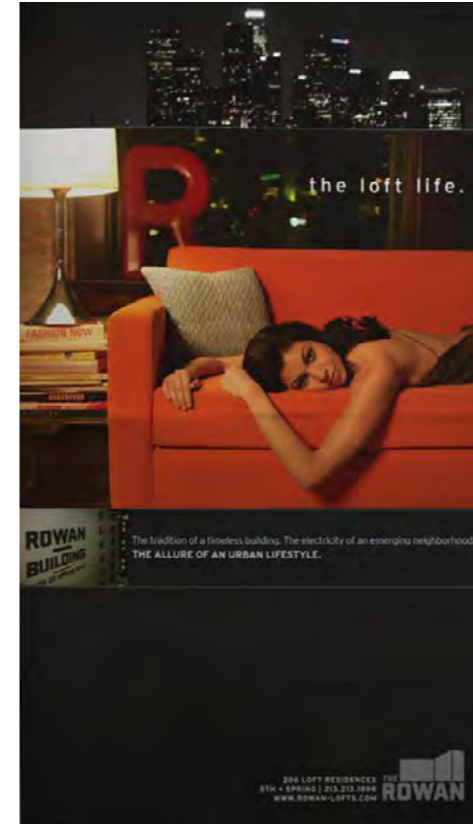
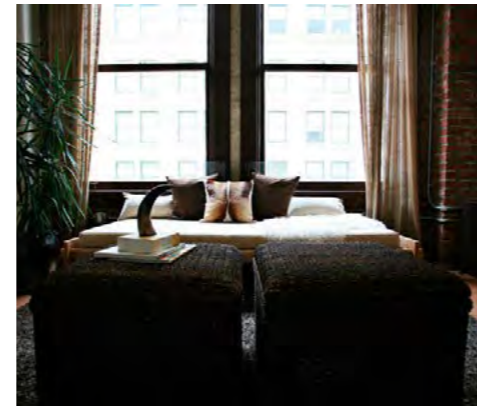
STRATEGIC CHALLENGE: The Rowan is a historic loft building in downtown Los Angeles's Old Bank District. The challenge was to honour the building's heritage without making it feel dated. The target audience was people who felt a genuine connection to the neighbourhood's artistic history, not people looking for generic luxury.

APPROACH: The skyline-inspired logo wasn't decorative. It referenced the actual view from the building and the neighbourhood's iconic silhouette. Commissioned original photography meant the identity featured real people and real spaces rather than generic stock images. This communicated that the brand was rooted in place and community, not in an abstract idea of luxury.

RESULT: The identity allowed people who loved the neighbourhood to see themselves reflected in the building's marketing. That's more powerful than any list of amenities.

Client: Downtown Properties

Sector: Real Estate





brand repositioning · **packaging** · advertising · trade show design

MPA FAMILY

I developed a repositioning strategy built around the idea of American manufacturing quality, delivering a comprehensive suite spanning packaging, advertising, trade show design and an interactive Innovation Centre. The work established clear visual differentiation across MPA's product brands while keeping the overall identity coherent.

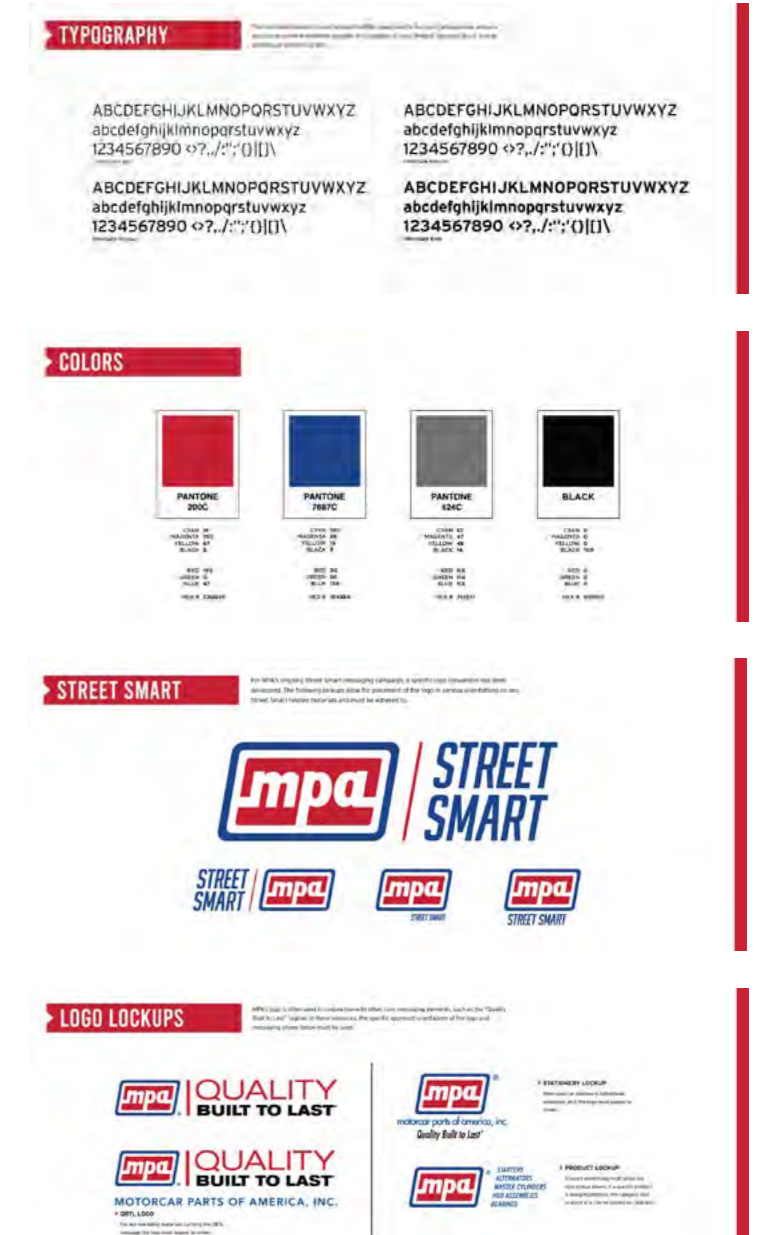
STRATEGIC CHALLENGE: MPA is a global leader in automotive aftermarket components with a diverse portfolio of product brands, multiple sales teams, and a customer base that includes major national retailers. Following a period of corporate challenges, the company needed a strategic reset that would revitalise the brand without sacrificing the recognition it had already built. The challenge was to unify a fragmented visual and verbal identity across dozens of products and touchpoints whilst honouring the company's heritage as an American manufacturer.

APPROACH: Rather than redesign everything, I positioned the repositioning around what MPA actually stood for: domestic manufacturing and American quality. I refined the company name from Motorcar Parts and Accessories to Motorcar Parts of America, which reinforced the emotional connection to the brand's identity and gave the rebrand a clear narrative.

For each product line within the MPA portfolio, I developed distinct visual and verbal systems tailored to specific channels and customer needs. The key was creating a brand architecture that allowed each product brand to have its own personality whilst remaining clearly connected to the MPA parent brand. I designed packaging systems for each brand that differentiated their offerings and helped consumers understand what they were choosing, whilst maintaining visual cohesion across all touchpoints. The system was flexible enough to work across different package formats, point of sale materials, sales collateral, digital platforms and trade show environments.

RESULT: The repositioning established clear visual differentiation across MPA's product brands whilst keeping the overall identity coherent. Sales teams had a unified toolkit to work from. Retailers could recognise MPA products on shelf. Consumers understood the difference between each product line without confusion. The brand architecture allowed the company to launch new products without starting from scratch each time.

Client: MPA
Sector: Automotive



THE GROVELAND HOTEL

Explorers Welcome

When new ownership took over this historic hotel at the gateway to Yosemite, I developed a brand that respected its heritage while moving it away from rustic clichés. The positioning was rooted in California exploration and adventure, guided by a visual identity built around hand-drawn details, custom serif typography inspired by woodblock and letterpress craft, and a vintage map motif. The system carried through signage, merchandise and branded touchpoints across the hotel.

STRATEGIC CHALLENGE: The Groveland Hotel is historic, but was at risk of feeling like a heritage property stuck in the past. The new owners wanted to reposition it for a contemporary audience without erasing its history. The challenge was to make history feel relevant to people planning a trip to Yosemite today.

APPROACH: The positioning narrative around "exploration and adventure" was deliberate. It acknowledged that travellers in 2024 are still drawn to exploring California, just as they were in the early 1900s. The visual identity is borrowed from letterpress and woodblock traditions because those crafts are experiencing a contemporary revival. Hand-drawn details and custom typography made the brand feel human and intentional, not mass-produced.

RESULT: The rebrand allowed the hotel to attract a new audience without alienating its existing guests. The identity feels timeless because it's rooted in something real.

Client: The Groveland Hotel

Sector: Hospitality



CORE MESSAGING ELEMENTS

We created a set of core strategic messages that express The Groveland's unique promises and differentiators across target audiences.

Location

At the gateway to Yosemite, set out on your journey.

EXPLORERS WELCOME

Experience

Just 19 rooms, perfect for intimate events.

COME TOGETHER

Nature

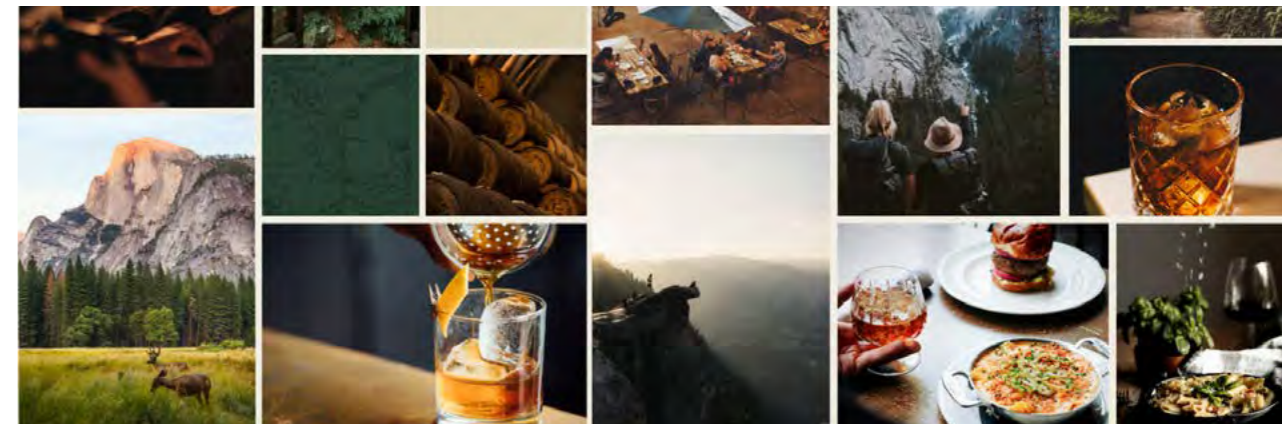
Surrounded by untouched wilderness.

QUINTESSENTIAL CALIFORNIA

Food & Beverage

Comfort food made for a day on the trails.

FEED THE ADVENTURE



GLENCOE REBRAND (SPEC WORK)

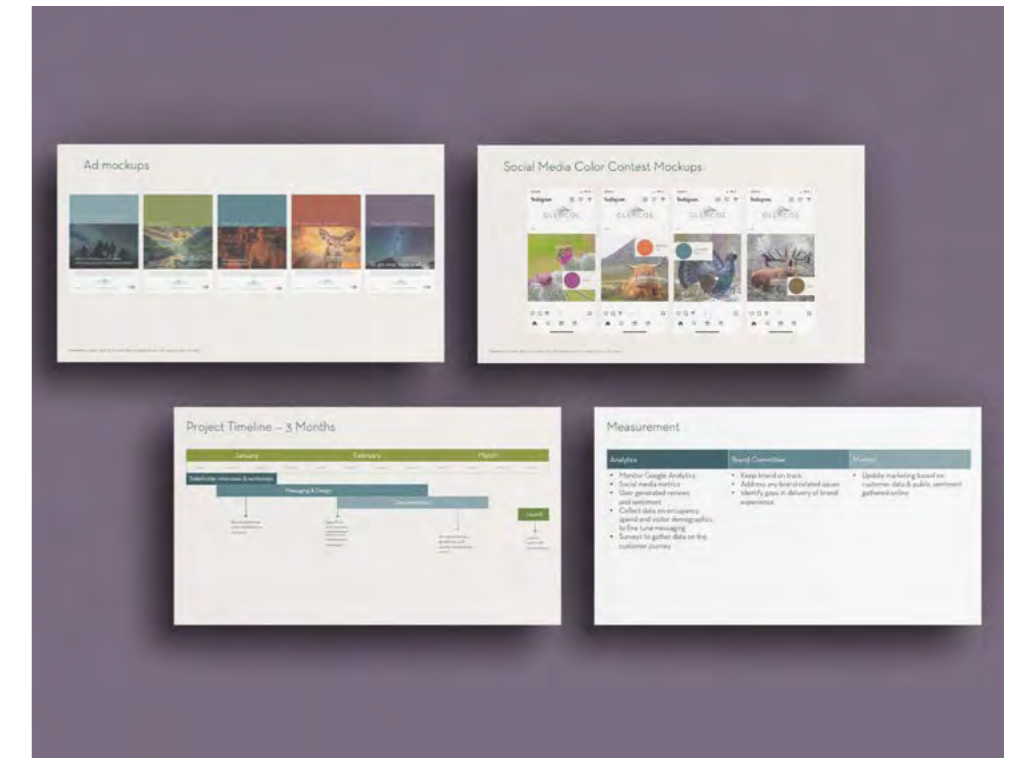
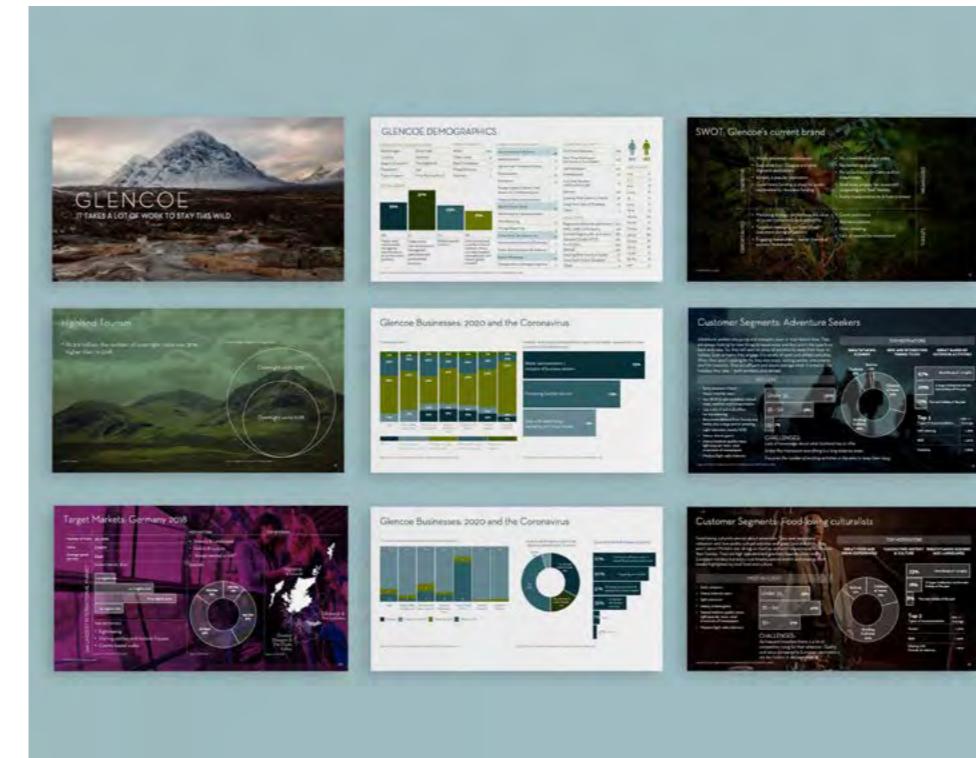
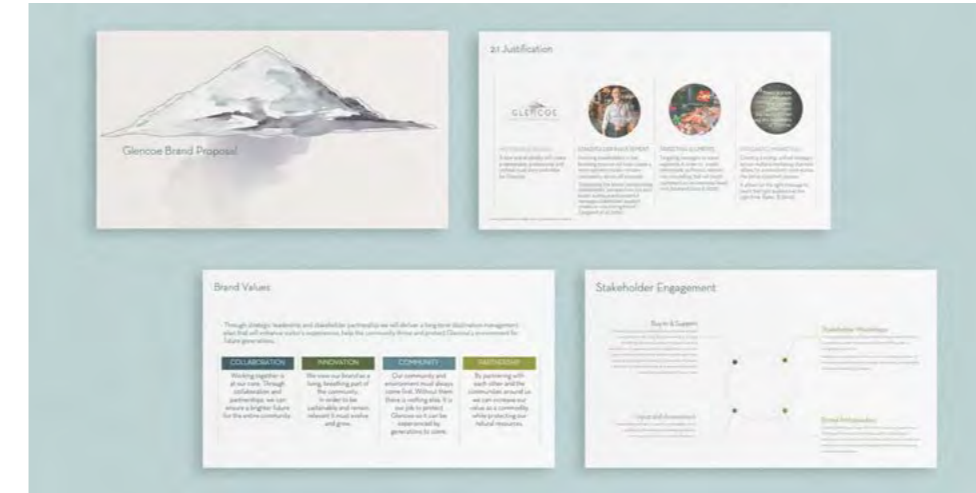
I created a rebrand proposal for Glencoe and Glen Etive Community Council, balancing the area's dramatic Highland landscape and cultural heritage against the expectations of modern visitors. The process was grounded in community engagement and place branding research, ensuring the resulting identity reflected local voices rather than an outsider's interpretation. The new brand paired clean typography with a bold, landscape-inspired colour palette, repositioning Glencoe as a destination that feels both rooted and forward-looking.

STRATEGIC CHALLENGE: Glencoe is a place that matters to Scotland, but its brand didn't reflect that. The landscape is dramatic. The history is real. But the existing brand felt generic, like it could apply to any Highland destination. The challenge was to create an identity that felt rooted in place without feeling like a museum piece.

APPROACH: This was a proposal, not executed work, but the strategy was clear. Community engagement was essential. Too many place brands are designed by outsiders with no understanding of what locals actually value. I conducted research with residents, visitors and local businesses. The resulting brand was built on insights from those conversations, not on aesthetic assumptions. The colour palette was inspired by the landscape, not applied on top of it.

RESULT: Even as a proposal, the strategy showed that place branding requires listening before designing. That's the difference between a brand that feels authentic and one that feels imposed.

Sector: Consumer, Local government, Hospitality, Retail, Travel



THE HUNTERIAN MUSEUM

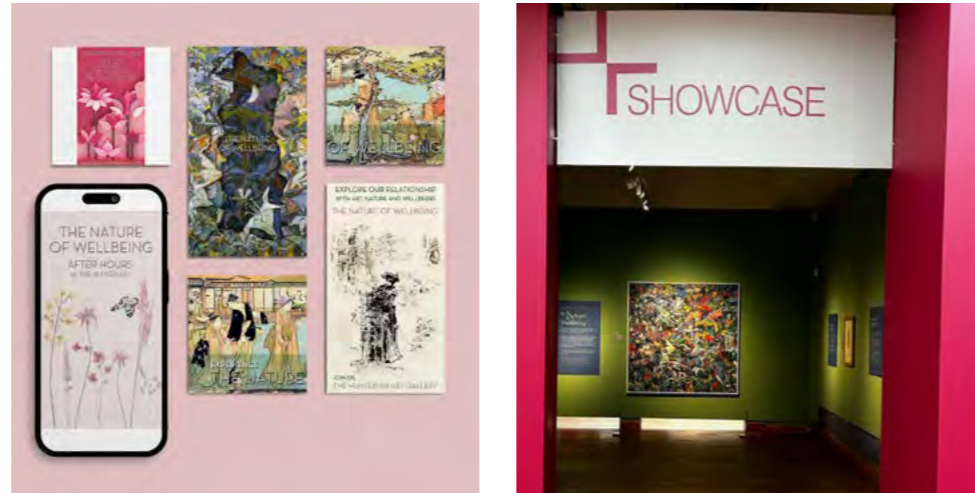
For The Hunterian Art Gallery and Museum, I curated and designed The Nature of Wellbeing exhibition, taking full responsibility for the visual and spatial design, exhibition graphics, interpretive materials and a digital and print communications suite. An animated social media campaign created to support the exhibition delivered a measurable increase in engagement and visitor numbers. The project was undertaken as part of my MSc in Museum Studies at the University of Glasgow.

STRATEGIC CHALLENGE: The Nature of Wellbeing was an exhibition concept about the relationship between nature and human health. The challenge was to design an exhibition that communicated this complex idea to visitors who had varying levels of interest or understanding. The design needed to work spatially (how people moved through the exhibition) and visually (what they saw and read).

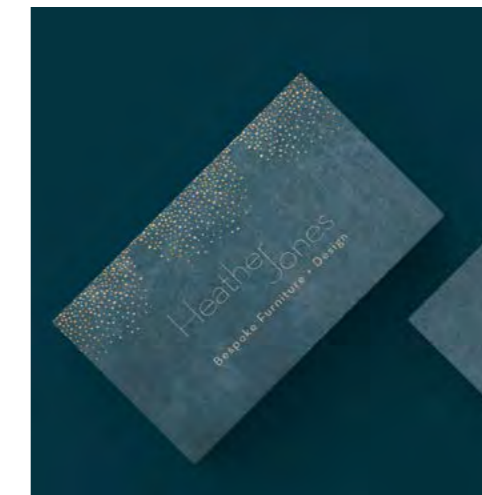
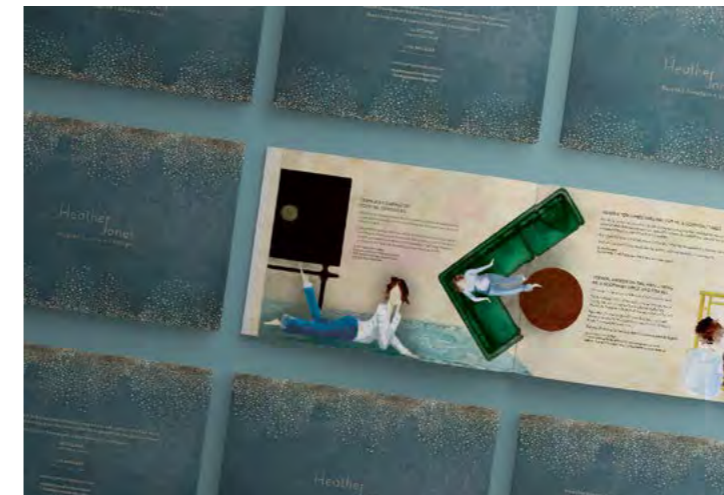
APPROACH: Rather than create a linear narrative, the spatial design allowed multiple entry points. Visitors could engage deeply or briefly, depending on their interest. The animated social media campaign was strategic because it extended the exhibition beyond the physical space. Social audiences who might never visit the museum could still engage with the core idea.

RESULT: The social campaign drove measurable increases in both online engagement and visitor numbers to the physical exhibition. This showed that exhibition design in 2024 isn't just about the physical space. It's about how digital and physical experiences connect.

Client: The Hunterian Art Gallery & Museum



exhibition design · spatial graphics · interpretive materials · social media · print & digital



brand identity · print design · illustration · exhibition collateral · copywriting

HEATHER JONES FURNITURE + DESIGN

To mark a year spent crafting furniture in Scotland, I created the brand identity and print collateral for a solo exhibition held at Greyfriars Cathedral, Edinburgh. The suite included a business card and brochure printed on vellum with gold foil embossing, illustrated with original watercolour and digital artwork, resulting in a premium, narrative-driven printed system that reflected both the craftsmanship and the thinking behind each piece.

STRATEGIC CHALLENGE: After a year spent crafting furniture in Scotland, the challenge was to communicate both the finished pieces and the thinking behind them. A standard portfolio would show the furniture. But the real story was about craft, intention and process.

APPROACH: The printed collateral was the communication strategy. By printing on vellum with gold foil embossing, the materials themselves became part of the message: this is a considered craft practice, not mass production. The inclusion of watercolour illustrations and personal narrative meant the brochure became a keepsake, not a throwaway brochure.

RESULT: The materials signalled quality and thoughtfulness. Someone who held that brochure understood the value of what they were buying before they even saw the furniture.

GET IN TOUCH.

I'm interested in working on projects where strategy and craft come together. Whether you're building a brand from the ground up, scaling a design system, or leading a team through a complex visual challenge, I'd welcome a conversation.

I'm based in Glasgow and London, and I'm open to both in-house and agency opportunities.

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