

Reflections on  
thirty years in the  
communications  
industry and a  
collection of our  
firm's favorite  
creative projects

Daniel Taylor  
Taylor Design







BRAND REHAB

By Daniel Taylor, Taylor Design

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This book uses hypothetical characters. Any resemblance to actual persons, living or dead, is purely coincidental.

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CONTENTS

2	Acknowledgements
3	About Taylor Design
4	Introduction
6	Part 1: Brand Rehab Projects
112	Part 2: Logos
130	Part 3: Projects From Scratch
174	Part 4: Design as a Business
187	Recognition
188	Clients
194	The Company
196	Partners
197	Biographies
198	Credits

# ACKNOWLEDGEMENTS

It's been said that smart leaders hire people brighter than themselves. Consider me a genius. My name may be on the front door of our studio, but it's the talented individuals at our firm who have been and continue to be the stars of this show, practicing their craft at a high level week after week, pushing each other to produce original work, and doing so under often crushing production deadlines. It's been a pleasure working beside you.

We have had the privilege of working with some of the industry's best writers, illustrators, photographers, videographers, printers, back-end programmers, SEO specialists, and other talented professionals. They take their disciplines as seriously as we take design and their work unfailingly amplifies ours. When we are lucky enough to find a new resource who delivers excellence for our clients, they become an extension of our creative team. Many have been our trusted, go-to partners for decades. Thank you so much for your support.

Without our clients, of course, we would not have a business. While on occasion they may nix what we think are some great ideas, more often than not their hunches and feedback are spot-on. After all, they understand both their internal corporate politics and the motivations

of their customers far better than we do. Our favorite clients value our expertise, trust us to deliver exceptional work, and treat us as valued business partners. It's been our honor to serve them.

Most importantly I want to thank Nora, my partner in career and life and co-owner of Taylor Design. We met in college in Rochester, NY, and moved to New York City soon after graduation. Working at top ad agencies Chiat Day and Goldsmith Jeffrey, Nora put in long hours and bankrolled our fledgling design studio as I attempted to get it off the ground in the early 90s. A few years later, she put her career on hold to focus her energies on our two young children. In 1999 she joined Taylor Design full time and has been our firm's secret weapon ever since, handling everything from market research and creative direction to human resources and finance. Quite simply, Taylor Design would not exist without her. My eternal thanks to her for joining me on this journey.

I am deeply grateful to the other special people in my life who have supported, influenced, and inspired me in so many ways: my parents, Walt and Claudette; my grandfather, Edgar Houle; my brothers, Rick and Dave; and my two sons, Aleks and Chris.

# ABOUT TAYLOR DESIGN

Taylor Design is a graphic and digital design studio that helps clients reposition, communicate, promote, and differentiate their brands through a strategic mix of communications. Their client roster ranges from corporations and startups to educational institutions and nonprofits. Founded in Stamford, CT, in 1992 by Daniel Taylor and Nora Vaivads-Taylor, the firm has a full time staff of designers, developers, and business professionals, as well as a network of illustrators, photographers, videographers, writers, printers, and back-end programmers. The studio's work has earned awards from regional, national, and international competitions, including *Communication Arts*, *Print*, *How*, and *Graphis*.

INTRODUCTION

“The only thing worse than being blind is having sight but no vision.”

*Helen Keller*

There she was, resting peacefully on the front lawn of a tidy house fronting Route 7 in New Milford, CT. Beautiful shape, nice style, and a rich bronze color. I had seen her before, the previous summer to be exact, and on a hot summer day in 1982, I finally mustered the courage to stop and say hello.

The object of my desire was a 1968 GMC Handi-Van. Up close, she showed her age. Patches of rust dotted the side panels like open sores. The bias ply tires were cracked and bald. The interior smelled like fuel. The cranky owner in paint-splattered overalls allowed me a test drive, during which the inline-six cylinder engine screamed over 1200 RPM's and the three-speed column-mounted transmission shifted like wet concrete. By any objective measure, the only place this vehicle should have been driven was to the junkyard.

But all I saw was potential. I handed over five \$100 bills and drove her home. My father, grandfather, and brothers looked the vehicle over and withheld their laughter as I shared my restoration ideas. I devised a three-month plan that would allow me to complete a rebuild just in time for the drive to Rochester, NY, to begin my senior year of college.

Fortunately for me, my dad, a seasoned car junkie and a patient teacher, ran the McLean Trucking Company terminal in Bridgeport, CT. He and his mechanic, Joe, a genius extraordinaire with an arc welder and a torque wrench, transplanted the drive train and

rear axle assembly from a 1969 Chevy van they had found in an adjacent junkyard. My grandfather Edgar, a French Canadian master carpenter known to brook no shortcuts, taught me how to plan and fabricate the interior seating. After reading a GM engine manual, I set about rebuilding the carburetor; changing the spark plugs, oil, and filters; and replacing hoses, gaskets, and belts. Returning each evening from my Westport lifeguarding job, the grinding, patching, and sanding carried on. By August, she was running smooth, looking sharp, and ready for a paint job.

And then, the unthinkable. A week before the start of the semester and my long-anticipated drive to Rochester in my lovingly restored truck, my brother Dave and a group of high school friends borrowed it for a Saturday night beer run to New York state. Driving east along Route 6, they were broadsided at an intersection, bending the van in half. Miraculously, no one was seriously hurt. But the goal I had obsessed over and worked so hard to achieve was suddenly, well, totaled.

It was devastating. But as with all setbacks, important lessons were learned that summer. Carefully planning a project with unambiguous goals and clearly defined tasks makes it more achievable. Learning deeply about a subject helps one make shrewd and effective decisions. Devoting as many of the hours you are blessed with each day to hard work accelerates a timeline. Delegating responsibilities and leveraging the



Dan's van, summer 1982

talents of people who possess skills you lack are force multipliers. Lastly, attaching one's self to physical things too deeply often leads to deep disappointment.

Fast forward to 2022. The basic principles I absorbed back then are still those that I follow today. Planning, reading, partnering with talented people, using my imagination, and keeping my shoulder to the wheel are the fundamental keys to success in the branding, marketing, and communications industry.

I've also come to realize that, in a sense, I've been in the same line of work for the past three decades that I was during the summer of '82; namely, the rehab business.

The idea of taking something that has been neglected and restoring it to its original luster continues to appeal to me. Many of our clients come to us with brands that have grown stale and lifeless, no longer reflecting the creative spirit of the company's origins. The challenge of revitalizing these brands is the primary reason I still enjoy coming to work each day.

In using the term “brand,” I am referring primarily to an organization's brand image, which I know is a somewhat narrow definition. Speaking more broadly, a brand is an organization's promise and what it stands for. Beyond the singularity of a logo, package, or product, it's a feeling that exists as a result of an individual's perceptions of, participation with, and connections to a company. Brands are built over time. Executives do their best to influence their direction, but they can't fully

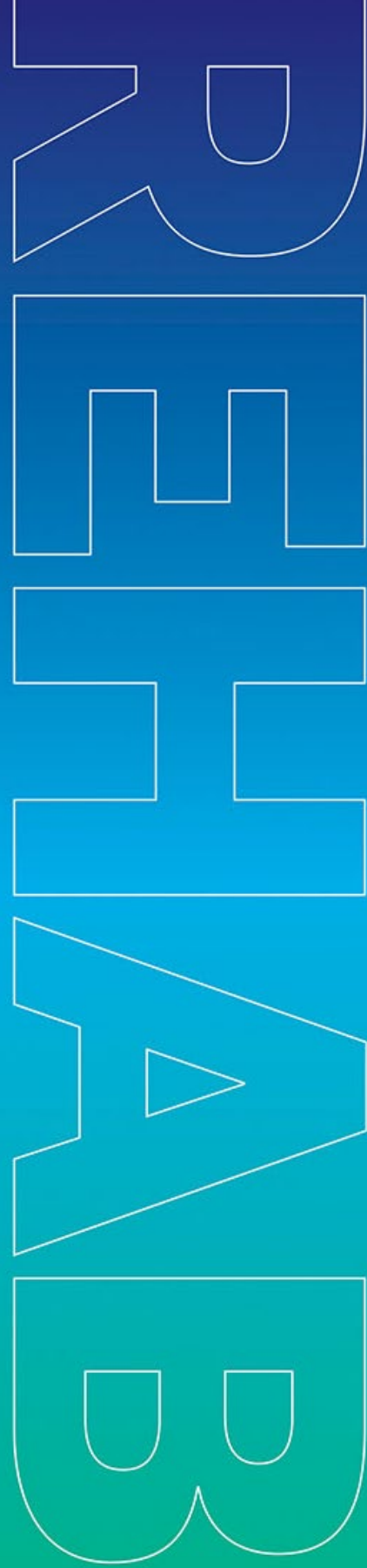
control them. As strategist Marty Neumeier wrote, “A brand is not what you say it is, it's what they say it is.” This interdependence requires companies to earn each consumer's trust.

Design firms like ours exist to create visual experiences that, no matter how small or seemingly insignificant the touchpoint, serve as opportunities to make a statement about a brand's quality and its culture. Delivering distinctive communications consistently creates positive impressions in customers' minds, touches their emotions, and impacts their behavior. An effective brand strategy helps companies stand out in competitive marketplaces and fuels growth. Helping companies achieve these goals for their brands is and always has been our company's primary mission.

Along with some of my observations and ideas on the keys to success in this challenging and worthwhile industry, this book showcases some of our favorite projects from the past thirty years. Forming new ideas with our creative teams and giving them proper form is a deeply satisfying process. Each small effort builds on the next, so that bit by bit, wonderful things are forged. There's nothing quite like the feeling of holding or viewing your end product, whether it's a book, a package, a website, or a digital ad campaign.

It's like stepping back to admire your dazzling, (almost fully) rehabbed late '60s GMC truck.

It is potential, realized.



“There is nothing in a caterpillar that tells you it's going to be a butterfly.”

*Buckminster Fuller*

## PART 1

### Brand Rehab Projects: The Art of Transformation

When a marketing executive reaches out to our design firm, it's usually because there's been a breakdown. Or several. The website is outmoded and not stacking up to the competition. The current advertising, successful for years, now lacks energy and is no longer delivering positive results. The flagship publication has grown stale and is not engaging target audiences. Their social posts are falling flat and the company is ignored or, worse, defined in ways that damage its reputation. Investor relations communications are anemic, and analysts aren't buying the company's story.

The common denominator in all of this, more often than not, is aging. Like an old car that hasn't been well maintained, communications can show wear and tear. The newer “models” being created by peers look more appealing, more magnetic, maybe even more fun to prospective customers. The time has come for a brand rehab.

Once that decision is made, the next question is: Who? Do you take your beloved vehicle to a neighbor who has lots of tools and plenty of time to chat, or to a professional with a reputation for excellence, dare I say artistry, and a track record of getting things done?

Rehab projects at our company follow a formal procedure developed over three decades. It's not perfect, no mechanism ever is, so we're continually looking for ways to tinker, adjust, streamline, and improve. But the fundamental process is rock solid.

### **Establishing an effective creative brief**

It starts with exhaustive discovery. We audit the organization’s existing communications to uncover inconsistencies and shortcomings. We surveil the company’s peers to see who’s setting the pace. We review the marketing practices of top brands in the industry. We evaluate presentation decks to understand how sales teams pitch the business to prospects. We analyze existing market research or have a partner conduct it to gain critical customer insights and learn how the organization’s image is perceived in the market. We talk with the president and senior executives about their vision for the company. All of this information is distilled into a detailed creative brief that articulates the primary objectives of the rehab assignment—and we then collaborate with the client’s executives and project team to ensure its accuracy. Once we do, our designers and writers have a detailed map as they begin their creative journey.

Many top-tier consulting firms hired to help an ailing brand will stop at this stage. After months of work, they present their findings via a slick PowerPoint deck with slide after slide of complex charts and graphs, an analysis of what’s wrong, and suggestions for ways to fix the company’s brand. Then the power suits are out the door and the CEO is left with an exorbitant invoice and no idea of what to do next.

Designers do the “next.” They actually make stuff.

### **Developing a new aesthetic direction**

Guided by the North Star of our initial strategic, left-brained analysis, we can now engage our right-brain talents to get to the hard work of rehabilitating the brand. The creative process involves taking some risks, challenging assumptions, getting a little uncomfortable, and doing your best to break the bonds of traditional thinking.

Key to this effort is rapid prototyping. Top designers and writers try to get into a flow state where all mental chatter disappears and they’re generating lots of new ideas. Quick, sloppy, and fearless builds failure into the process. You can’t search for surprises; they come to you, often from your mistakes. Turning your brain faucet on allows you to filter out the early, obvious, good concepts and discover the original, more inspired, great ones. By detaching the rational thought process, the imagination goes to work, which is the key to innovation. Often during a new assignment a fine idea will pop into my head in the car, during a run, or while in the shower (“Quick! Where’s a pencil and paper?”).

The simple but often difficult fact for clients to accept is that the creative process takes time. Greatness is rarely achieved when you throw something together the day before a presentation. The creative team’s goal at this stage is to arrive at the big idea, the establishment of a fresh perspective for the brand from which everything new will follow. Once a new aesthetic direction is presented and approved by the client, the next step is to gather the right team to produce the new brand materials.

### **The wordsmith**

Designers are rarely gifted writers (and vice versa), but we’re often forced into that role, depending on time or budget. When we receive copy from a client that lacks focus or energy, I’ll often edit or rewrite the text myself. I encourage our designers to do the same. Better still, we will get one of our professional copywriter partners involved. After all, our product has to motivate the viewer to take some sort of action (Buy! Join! Give! Read! Learn!), so who better to craft a compelling message than someone immersed in the world of memorable metaphors and inspiring tales? I have found, over and over again, that people respond

to stories. The very best writers are painstaking in their search for exactly the right words (no more and no less...um, fewer) and literary devices needed to capture and communicate a brand’s story. Design may catch the eye, but content grabs the heart.

### **The photographer**

Photography may be the Rodney Dangerfield of professions: Too often, it gets no respect. These days, everyone has a high-quality camera in their pocket. The pictures they take are sharp, detailed, and filter-enhanced. Why would a company pay thousands of dollars to an outsider for photography when an intern with an iPhone can snap as many photos as needed? The reason, in a word, is quality. And knowledge. And artistry. (Okay, that’s more than one word.) Yet, while all professional photographers have mastered their tools and will deliver properly exposed, technically correct images, the very best go beyond basic lighting principles to create magic with light and shadow. They transcend basic composition and shoot with the graphic sensibility of a designer, even leaving white space where a designer’s type may be placed. They may shoot at unexpected angles, sometimes risking their lives on ladders and rooftops to get just the right perspective. Great photographers build genuine rapport with their subjects to capture the intensity and richness of human emotions.

I have had to advocate for the merits of professional photography with clients more times than I care to count. But it’s worth it. Because when a day’s photo shoot is complete and we get access to a top professional’s gallery, it’s like a child on Christmas morning, with row after row of images that don’t simply look great and feel right; they capture the brand’s vibe. Clients won’t get those kinds of results from someone who specializes in selfies.

A quick word on stock photography. Naturally it’s less expensive than hiring a professional, and the images are available instantly. Designers can find literal, conceptual, and even employee imagery that looks pretty genuine if they search deep enough. For these and other reasons, many clients choose (initially, at least) stock photography. Nothing wrong with that. But they need to be reminded that a stock photo chosen for their communications can also be used by someone else. During brand audits, we often find competitors using the same or similar stock imagery on their websites, ads, and brochures. This is hardly the path to competitive differentiation. Stock is best used sparingly.

### **The movie maker**

Websites, social posts, and digital ads grab more attention with movement, so adding video and animation is an outstanding way to make digital projects stand out. As with photography, stock video clips are available from online services. They can work well in small applications, but hiring a professional videography company to create a custom video is the smart choice. A professionally produced video is a complicated and often expensive process, requiring scriptwriting, storyboarding, audio engineering, lighting, filming, animation, music, editing, and file compression. But the investment pays many dividends, yielding a powerful film that captures the voice and spirit of a brand in a way that still photos can’t match.

### **The illustrator**

Choosing custom illustration to define a company’s primary visual style is an excellent way for brands to stand out against competitors. It’s distinctive, original, creative, and gives form to complex subjects. Illustration is especially appropriate for service organizations, such as financial firms, human resources consultancies, and other organizations whose brand essence is difficult



to capture photographically. While we've had many successes using illustration for brands, we have also had our share of challenges. One of the toughest is when a painstakingly customized illustration is rejected by top management. “Too cartoonish,” they have said. And “It's not working for me.” More than once they have not even offered a reason, canceling a completed project altogether. We do our best to encourage clients to “live” with illustration for a while before making any rash decisions. More often than not, they come to love it. (And sometimes take credit for it.)

As with photographers, not all illustrators are created equal. While each has their own distinct style, surprisingly few are critical thinkers or ask enough questions to uncover the nugget that brings a fresh, unique perspective to the conceptual process. We don't want illustrators to simply execute our ideas; we want them to add value. The top dogs take our initial suggestions and come back with even better ideas.

**Pulling it all together**

Once we have all of our creative ingredients, it's time to do what we do (and love) best: manipulate and synthesize these disparate elements into a pleasing and clarifying whole. Our designers combine typefaces, colors, textures, patterns, shapes, photos, videos, and illustrations to express ideas and generate meaningful visual statements. Working toward a symbiosis of form and function, with a steely insistence on ensuring the quality of every detail, a client's new brand personality emerges and the efforts of the rehab project are unveiled. A new logo. A new package. A new publication. A new digital campaign. A new website. A new suite of sales tools. Together, these items form a cohesive brand system and a fresh new way for the enterprise to present itself to the world—and differentiate itself from the competition.

**Is it worth it?**

A common and entirely reasonable question I'm often asked is this: Can I prove that the money a client pays our firm will provide a return on our investment? In a word, yes.

Take, for example, the brand refresh we completed for an East Coast college, which significantly increased inquiries, yield, and enrollment. The new digital marketing campaign and website we built for a software company resulted in a surge of fresh leads for the national sales team and higher year-over-year revenue. It also led to the company's sale to a buyer at a higher than anticipated price point six months later. The publication we redesigned for a New England healthcare system has increased readership, magnified stories on social media, and driven strong fundraising efforts. The post-launch data we have collected from our rehab projects have almost always yielded positive results for our clients.

Despite these and other success stories, the hard truth is that branding is difficult to measure, as we're dealing with the often hazy and subjective concepts of aesthetics and beauty. Browsing through a physical or online store, a customer will use her visual sense to choose product A over similar products B and C. When making that decision, she is not thinking about product A's marketing strategy. She can't smell, taste, or touch the product she sees on her screen. She chooses product A because it grabbed her attention, visually differentiated itself from others, and made enough of an impression to compel her to put it in her cart—and press “buy now.” If you were to ask what influenced her decision, she would probably say something like, “There was just something about it, a feeling.” So how do you quantify a hunch?

Further complicating measurement in today's environment is the fact that everyone is watching

something different. Think back to your last family gathering where everyone in the living room is looking not at the game on TV but at their phones. For communicators, it's the era of great dislocation. Today's smart companies are focused less on clicks and more on breaking through the veil of indifference and raising the status of their brand. Good design, writing, photography, and illustration are critical tools in this effort. Repetition helps, too. When people see a brand over and over, it influences their purchasing behavior down the road. Astute brands play the long game.

**The takeaway**

A key lesson for organizations is the importance of elevating design to the level of finance, sales, and IT—not simply as an expense line on the balance sheet or an expendable activity to be supported when there is time and money—and chopped when there's not. Brands need to be advanced by core principles, maintained properly, renewed regularly, and nurtured over time by professionals who understand the alchemy of aesthetics. All of the research and strategy in the world won't matter if the creative fails.

One need only look at the world's top brand to understand the importance of this concept. Apple is and has been a global leader in product design and consumer marketing from its earliest Macintosh personal computer to the latest MacBook Air. Apple did this by building everything around a single, uncompromising core brand idea: simplicity. This commitment is carried forward with entirely new categories of products, such as the iPhone, iPad, and Apple Watch—beautifully designed devices that continue to be the global benchmark. Apple's uncluttered, minimalist, open-style stores break every rule in the retail playbook. A visit to the clean, organized Apple website serves as a master class in

online retailing. A visual throughline defines the Apple brand, and each point of connection looks unmistakably Apple-ish. It has earned the status of a charismatic brand, where people feel there is simply no substitute. As of this writing, Apple is the most valuable brand in the world with an estimated appraisal of \$947 billion. To maintain this advantage, it invests around \$2 billion in branding and marketing each year—which says something pretty powerful about their belief in the power of branding, the use of design as a value generator, and ROI. I believe that organizations of all stripes and sizes can and should tap into that magic.



## BRIGHAM HEALTH

# Deepening understandings of medicine's latest innovations

The new magazine reflects Brigham's aspirations, amplifies their brand voice, and serves as a reinforcement of the institution's purpose.



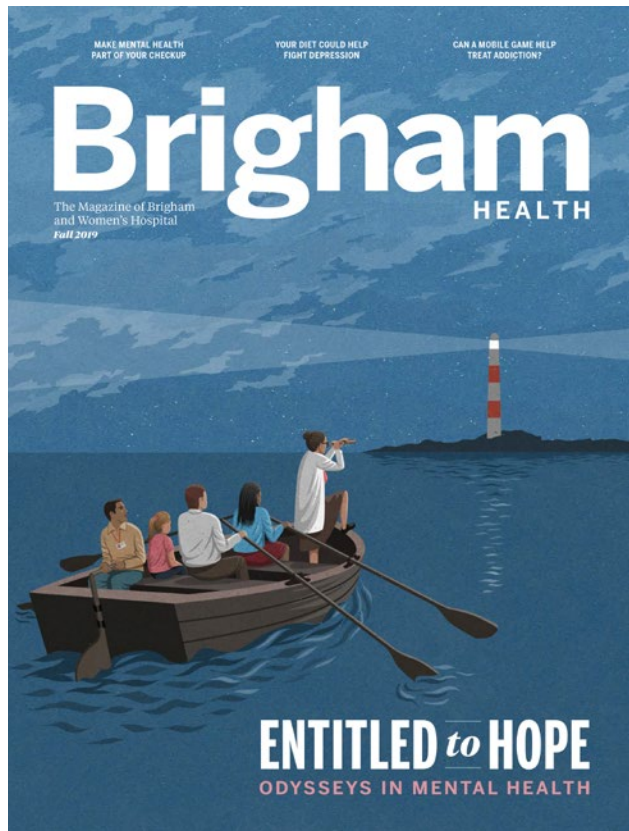
With more than 150 outpatient practices, Brigham and Women's Hospital serves patients in New England and throughout the United States, as

well as patients coming from 120 countries around the world. The design of the hospital's flagship print magazine—which is distributed to more than 40,000 donors, volunteer leaders, hospital staff, and patients—had not changed significantly since its redesign in 2003, not properly reflecting the magazine's transition over time to more research-based editorial content. The development office hired us to revamp and relaunch the publication to deepen its engagement with supporters, friends, and donors. In addition, they wanted to launch a digital magazine to engage audiences online. The results of our team's extensive research and content strategy effort informed all of our design decisions. To echo the institution's new branding, the publication's name was shortened to *Brigham Health*. The content was reorganized into a consistent architectural framework, yet it's flexible enough to support expressive and lively design. The use of professional photography and illustration humanizes the institution—from its doctors and researchers to its patients and families. The upgraded publication mirrors and underscores the hospital's leadership as a healthcare powerhouse.

Brigham and Women's magazine before its redesign.







Many of *Brigham's* stories are impossible to capture with photography alone. We found the most effective method for making their complex medical and scientific concepts

more easily understandable was to use custom illustration. Our go-to Brigham artists include Chris Gall, John Holcroft, Harry Campbell, Jamie Jones, and T. M. Detwiler.



Following pages: The popular Team Board spread, a recurring feature that poses a specific question to several Brigham medical

experts. Illustrator Michael Hoeweler produces multicolored portraits from headshots supplied by the selected experts.





"The annual flu shot cannot give you the flu; there is no live virus in the vaccine. However, you may feel achy or under the weather for a day or two after the vaccine, while your immune system is learning what the flu might look like. It is not the flu."

Joyce Hsu, MD, staff physician,  
Allergy and Immunology



**"Vaccines do not cause autism. Do your child and everyone else a favor: Vaccinate!"**

Scott Rodig, MD, PhD, director,  
Tissue Biomarker Laboratory of  
the Center for Immuno-Oncology



"Immunizations completely changed childhood diseases. But we're starting to see a re-emergence of measles and other diseases due to not immunizing their children. Even when a population has been vaccinated for many years, these diseases can still emerge."

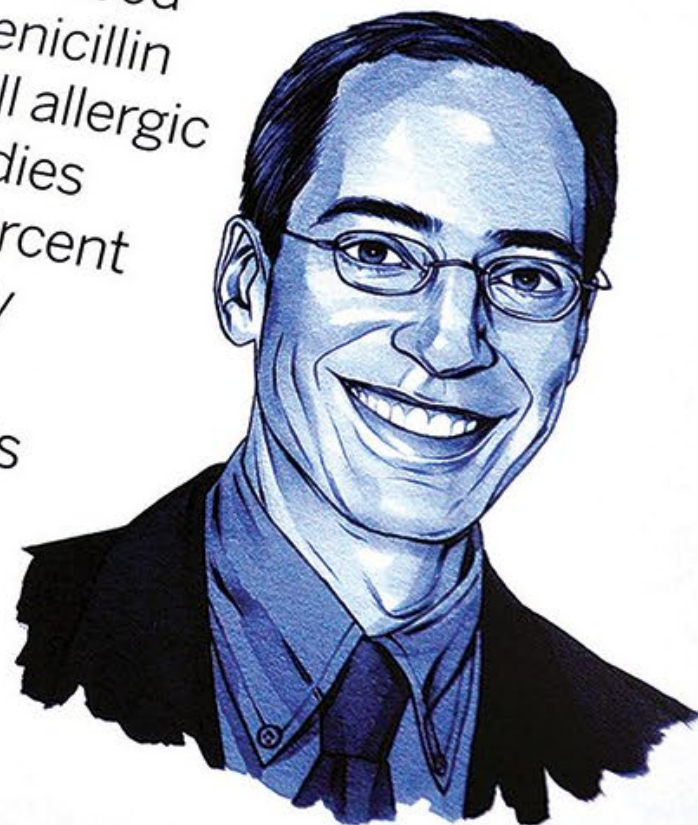
Chrysalyne Schmults, MD, Mohs and Dermatologic Surgeon

"The immune system is like a muscle—you have to use it to keep it strong. From fetal and infant life on, exposure to healthy and unhealthy microbes is important for development of the immune system."



"Adults who had a childhood allergic reaction to penicillin often think they're still allergic when they're not. Studies show more than 90 percent of adults who think they are allergic to penicillin can take it safely, and this can be determined by a simple skin test."

Paul Sax, MD, clinical director,  
Division of Infectious Diseases

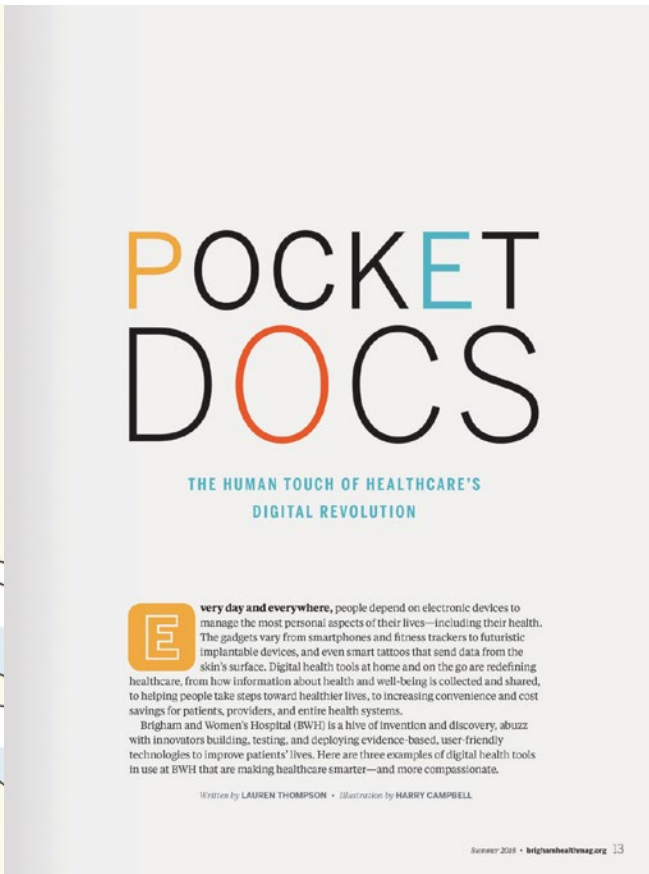
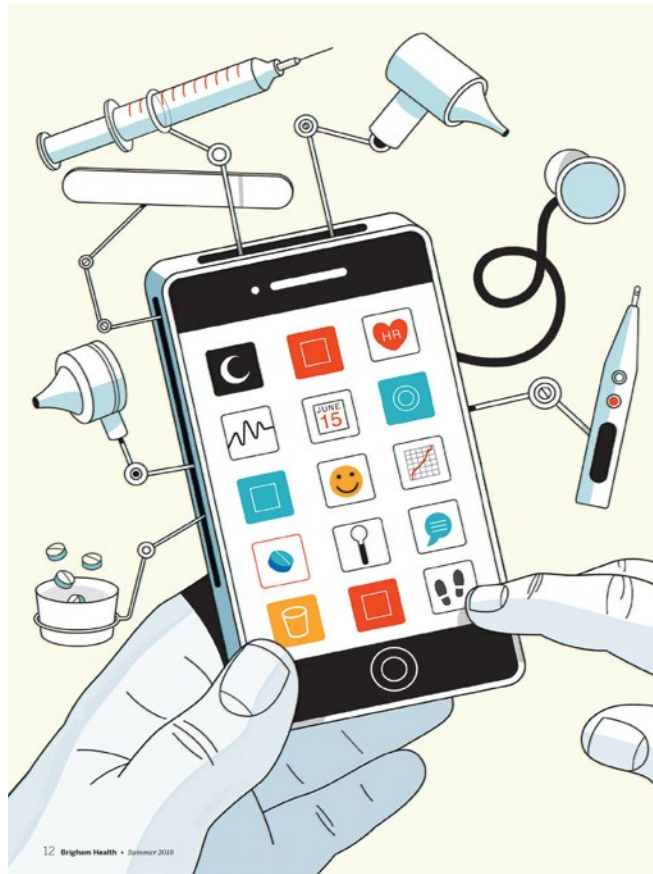


"There is no such thing as a non-allergic reaction."

"There's a lot of hype about probiotics."








Our design team works closely with Brigham's editors and writers to fully understand their vision and the thematic thrust of each issue. The magazine has focused on issues such as mental

health, the immune system, racism in medicine, and healthcare's digital revolution. We experiment with dynamic, provocative, and unexpected layouts to deliver a truly distinctive publication.



The editors encourage readers to share books, poems, and articles, which are often showcased in subsequent issues.

### Turning the Page on Racism




Have you read a book or article that made you see race and society in a new light? Share your recommended reading with us and why it moves you. Your selection could appear on our website.

The magazine's regular departments are organized into a grid of articles with short synopses.

The Web Extras section of the digital magazine offers fresh and compelling video content.

### WEB EXTRA



#### Will's Journey

Learn more about how Will Lautzenheiser's double arm transplant has changed his life.

[Watch video »](#)

# Brigham HEALTH

Brigham and Women's Hospital  
Transplant Medicine • Organ Donation

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## SUMMER 2017

### The Greatest Cells on Earth!

Your immune system's balancing act




#### FEATURES | SUMMER 2017

##### A Delicate Balance

Transplants challenge and change immunity, inside the bodies of transplant recipients, their immune systems strive for equilibrium.

by Sarah M. Jackson



##### Burning Questions

Autoimmune diseases are chronic and unpredictable. Experts assess early use of medicine to better understand to ease the smoldering risks of these diseases.

by Laura Thompson



##### Inside Job

For patients with aggressive cancers and emerging diseases, immunotherapies offer a new path forward.

by Laura Thompson and Archana Patel



##### Mastering Vigilance

With allergies on the rise worldwide, both physicians and patients are seeking better ways to cope for patients—and prevent allergies in the first place.

by Jennifer Davidson



View all Features »

#### DEPARTMENTS | SUMMER 2017

##### EVERGRANDE

A new frontier for immunologists  
Cynthia Lemke, PhD, is investigating whether Alzheimer's disease can be prevented, delayed, or slowed by immunotherapy.



##### The Rise of Chronic Inflammation's Diseases

Go inside the Immune System Center for Immunology Research to see how its experts are building information underlying many diseases.




##### Journey Into Immunity

With immune-related issues of the mind, it's a journey and a challenge to deliver this issue to the immune system.



##### Living the Questions

With science, art, and a touch of humor, this issue is a journey of problem solving and innovation.



##### I Call It Love On Cancer

Microscopic imaging shows how immune cells attack cancer.



##### Meet Stephen J. Elledge, PhD

Elledge and his colleagues discuss his work and contributions to science.



##### Who Should Take Vitamin Supplements?

Learn more about the latest recommendations from John Merson, MD, PhD.



##### Marking the 100th Anniversary

Learn about the 100th anniversary of the founding of the Department of Immunology.



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#### WEB EXTRAS

##### Covering the Genetics of Cardiovascular Diseases

Learn how genetic information and big data are helping researchers understand cardiovascular diseases.




##### Meet Stephen J. Elledge, PhD

Elledge and his colleagues discuss his work and contributions to science.



##### Who Should Take Vitamin Supplements?

Learn more about the latest recommendations from John Merson, MD, PhD.



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Brigham and Women's Hospital  
Transplant Medicine • Organ Donation

Gifts make a huge difference in the success of their mission. The site makes it easy to support Brigham.

Raising the level of conversation and dialogue helped build a larger magazine audience.

### TAKE THE QUIZ



#### Can you separate the facts from myths about mental health disorders?

Take our quiz to test your knowledge.



#### Brigham and Wo... @Brig... · Jun 16

With early intervention & education, women are exploring less invasive options in treating early-stage breast cancer. Brigham Drs. Laura Dominici and Tari King shared insights on new data showing an increase in lumpectomy rates & a decline in mastectomies. [fal.cn/3pw3J](#)



2 2

As part of a larger social media strategy, the magazine has expanded its audience by cross-posting to news and health-related social sites, further extending the magazine's reach.

An organized archive allows readers to access past issues as PDFs and provides links to online issues.

The digital magazine was designed to be skimmable, shareable, and easily searchable on mobile devices. Visitors are encouraged to engage with Brigham by sharing stories with editors and others on social channels.

# Brigham HEALTH

Brigham and Women's Hospital  
Transplant Medicine • Organ Donation

SEARCH [ ]

VIEW NOW

## Medicine in the Age of Artificial Intelligence

Revolutionizing how doctors predict, find, treat, and prevent disease

by Sarah M. Jackson

### "CAN YOU PLAY A SONG I'D LIKE?"

### "WHAT'S THE FASTEST ROUTE TO THE AIRPORT?"

# Brigham HEALTH

Brigham and Women's Hospital  
Transplant Medicine • Organ Donation

SEARCH [ ]

VIEW NOW

## Infinite Discovery

Turning Research into Care—and Care into Research

by Sarah Jackson



# Brigham HEALTH

Brigham and Women's Hospital  
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SEARCH [ ]

VIEW NOW

## Containing Contagion

Stopping the spread of disease, misinformation, and science resistance

by Sarah Jackson, Lauren Thompson, and Joy Howard

### When the virus arrived in the United States, some people downplayed the threat, dismissing it as ordinary influenza. Others labeled it a sham, a hoax. Conspiracy theories abounded.

People argued over masks, widespread shutdowns, and other precautions. In the absence of reliable treatments and natural or

# Brigham HEALTH

Brigham and Women's Hospital  
Transplant Medicine • Organ Donation

SEARCH [ ]

VIEW NOW

## A Delicate Balance

Transplantation challenges and changes immune systems

by Sarah M. Jackson

### For the tens of thousands of people on transplant waiting lists, being matched with a donor is a joyous milestone to a life of new possibilities. But transplants also spark a lifetime of health challenges related to balancing the immune system's responses to the new organ, limb, or tissue it sees as foreign. For the chance of extended,

# Brigham HEALTH

Brigham and Women's Hospital  
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SEARCH [ ]

VIEW NOW

## Katherine Gregory, PhD

On patience, persistence, and how her training as a nurse influences her research.

by Joy Howard



### How did you get into nursing?

From volunteering as a candy striper when I was 12, I always wanted to work in healthcare. I started college as a biology major, and was on the fence about becoming either a doctor or a nurse. After the first year, my gut feeling was that I wanted to take care of people as a

# Brigham HEALTH

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SEARCH [ ]

VIEW NOW

## Texting Behind the Wheel



### 66%

Two-thirds of parents with children younger than 14 reported that they had read texts while driving in the previous month, according to new research from Brigham and Women's Hospital. More than half also reported that they had written texts while driving, said the researchers, who published





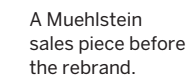
**MUEHLSTEIN**

# Pioneering polymer compounding and distribution in North America



Founded in 1911, Muehlstein is one of North America's original resellers and compounders of plastic and rubber polymers. The company supplies materials to thousands of manufacturers

of everything from coolers to kayaks. Muehlstein asked us to refresh their identity, advertising, and trade communications programs to raise awareness of their brand in new markets and differentiate the company from competitors. Let's face it, marketing raw materials is not the sexiest of categories, typically depicted via homely trade ads, tired websites, and mundane sales tools. Which made the design challenge that much more interesting. Fortunately, Muehlstein is one of the biggest companies in the market, so there was little downside in taking chances. In fact, creating fresh, atypical communications elevated the company's brand perception and industry leadership to new heights.



A fleet of Muehlstein trucks and vans moves material from blending centers to client factories.





The CEO mandated the retention of elements of the old logo, so our solution kept the M's open sides.



Muehlstein resins are the base material for consumer goods, automotive parts, and food packaging. The new Muehlstein symbol and other applications convey a look of translucent, smooth, and colorful plastic.



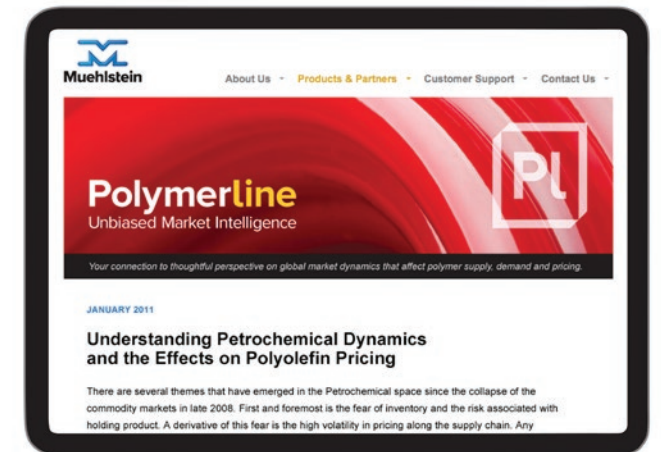
A new brand system established a suite of fonts, colors, and an overall design style, along with applications that included sales tools, trade advertising, and office signage.



Humorous trade ads broke new ground in the category and stood out in the largely predictable world of trade advertising.

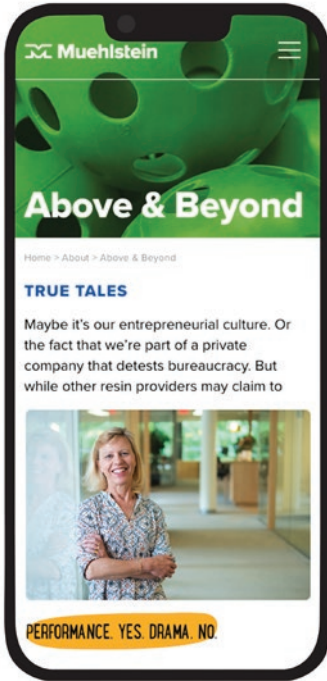
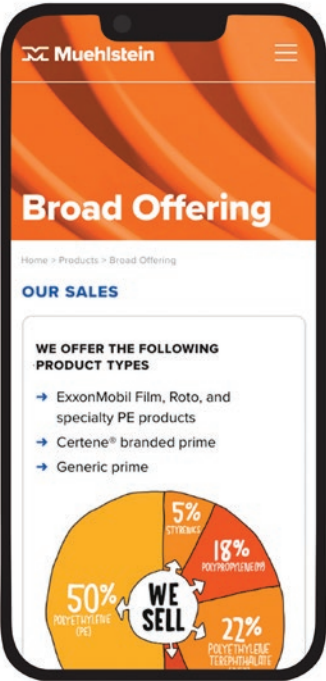
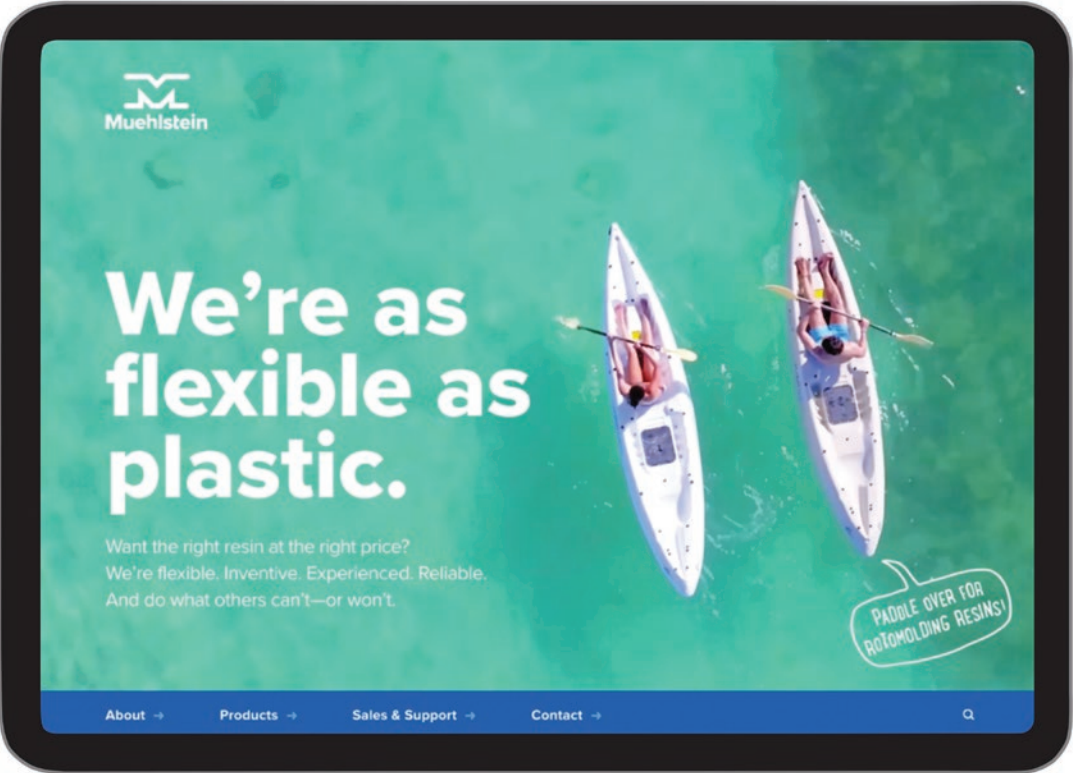


Bright product photography served as the primary visuals for the company's trade show communications.



The redesigned Polymerline digital publication offers readers perspectives on global market dynamics.





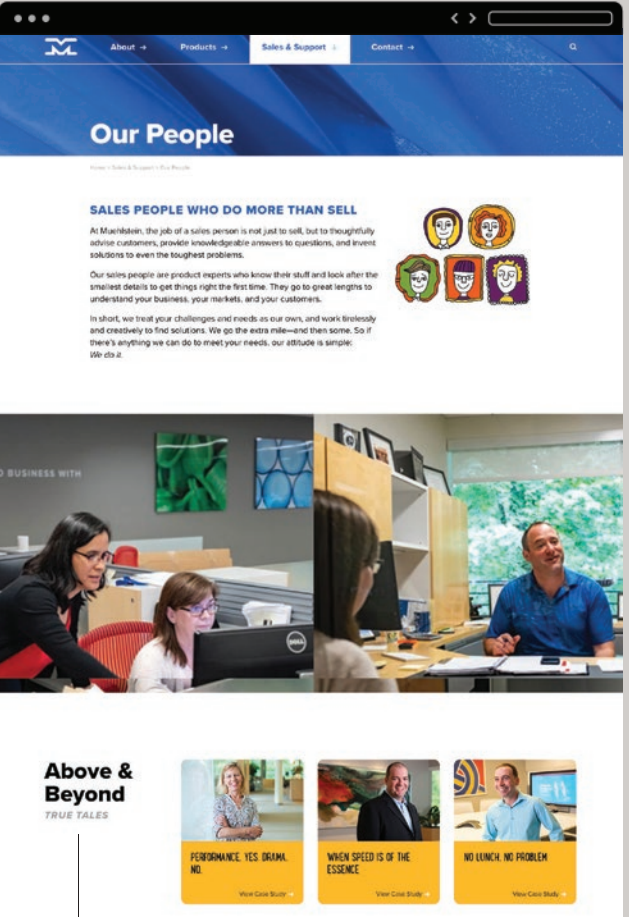
The website features videos that showcase the end uses of Muehlstein products, on-location photographs of team members busy at work, and whimsical illustrations to lighten the mood.



By far the most visited page, the Products section provides customers with a full range of offerings, from prime to scrap.

The product line database offers 353 grades that are searchable by brand, supplier, and resin type.

Users can scan products to compare grades and download datasheets for more detailed information.



Above & Beyond  
TRUE TALES

The Above & Beyond section spotlights the real-world stories of Muehlstein team members going the extra mile for customers.

## Product Line

Search by Brand, Supplier, or Resin...

Results include 132 grades from 1 SUPPLIER and 11 BRANDS

Scroll right to see each Column Property

Suppliers

ExxonMobil X

PRODUCT	RESOURCES	SUPPLIER	BRAND
<input type="checkbox"/> Escorene™ Ultra LD 705.MJ Molding		ExxonMobil	Escorene™ Ultra
<input checked="" type="checkbox"/> Escorene™ Ultra LD 706.15 Cast		ExxonMobil	Escorene™ Ultra
<input type="checkbox"/> Escorene™ Ultra LD 706.15 Molding		ExxonMobil	Escorene™ Ultra
<input checked="" type="checkbox"/> Escorene™ Ultra LD 708.NM		ExxonMobil	Escorene™ Ultra
<input type="checkbox"/> Escorene™ Ultra LD 713.93 Blown		ExxonMobil	Escorene™ Ultra

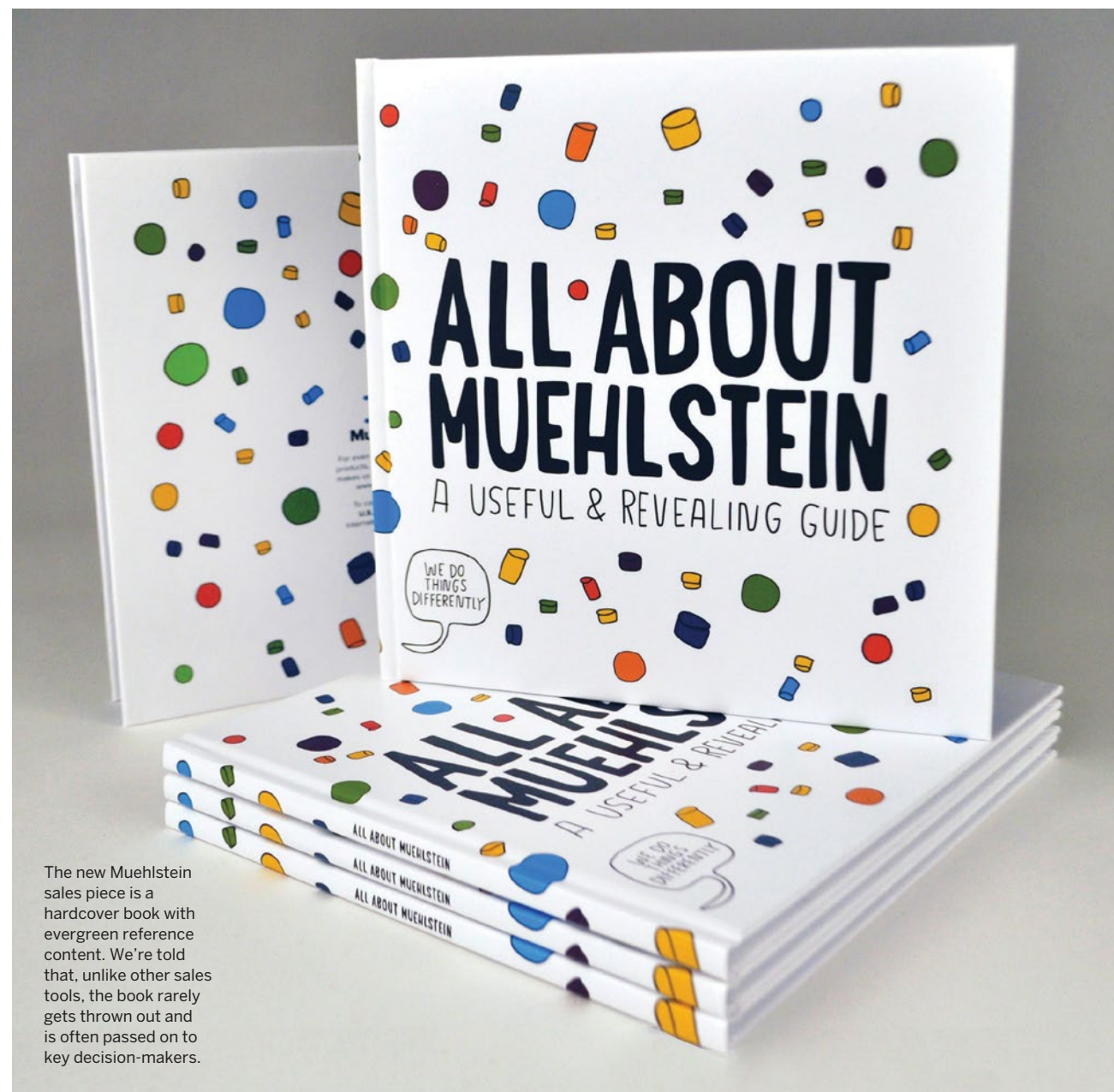
- CUSTOMIZE COLUMN PROPERTIES
- ☒ Supplier
  - ☒ Brand
  - ☒ Grade
  - ☒ Resin
  - ☒ Resin Symbol Name
  - ☒ Resin Symbol Abbr
  - ☒ Density (g/cm3)
  - ☒ Notched Izod Impact

3 Products Selected

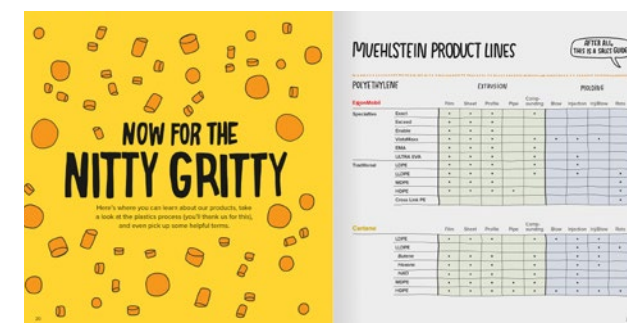
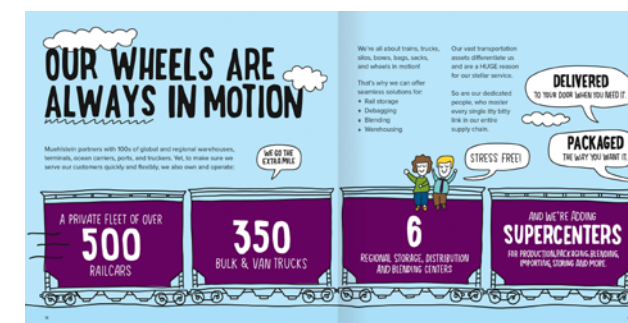
The Customize Column Properties tool allows customers to easily refine their search for products.

Users can select multiple products and compare them by features, uses, ratings, processing methods, melting rates, tensile strengths, and other properties.





Packed with facts and illustrated by Kate Bingaman-Burt, the colorful and whimsical sales book tells the authentic Muehlstein story. It is distributed at face-to-face meetings and mailed to top prospects.





# EXPLORE OUR LAKE

## NEIWPCC

### Restoring and protecting the watersheds of the Northeast

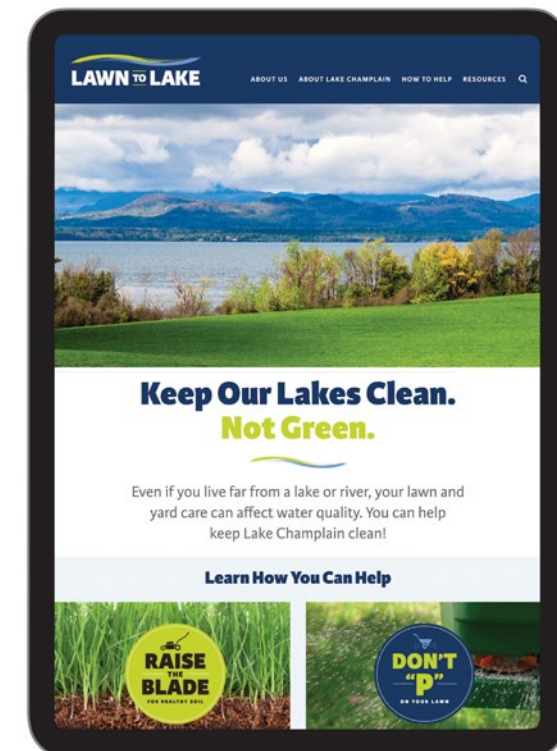


NEIWPCC (New England Interstate Water Pollution Control Commission) is an interstate agency that fosters progress on water and wastewater issues, coordinating activities that

encourage cooperation among states in the Northeast. The organization supports research projects, educates the public about water issues, and trains environmental professionals. Since 2009, we have worked with two of NEIWPCC's watershed programs. The first is the Long Island Sound Study, a partnership between Connecticut and New York to restore the health of Long Island Sound. The second is the Lake Champlain Basin Program, a partnership with New York, Vermont, and Quebec to keep Lake Champlain healthy. In each case, their websites had not changed with the times and were no longer reflecting their missions. Our tasks: present an entirely new look and feel for the family of websites;

increase the public's awareness of academic, social, and cultural opportunities being offered; and make the websites easy for staffs to maintain. The new sites are well organized, more elegant in appearance, and rich with useful information that appeals equally to the scientific community, educators, government officials, and the general public.

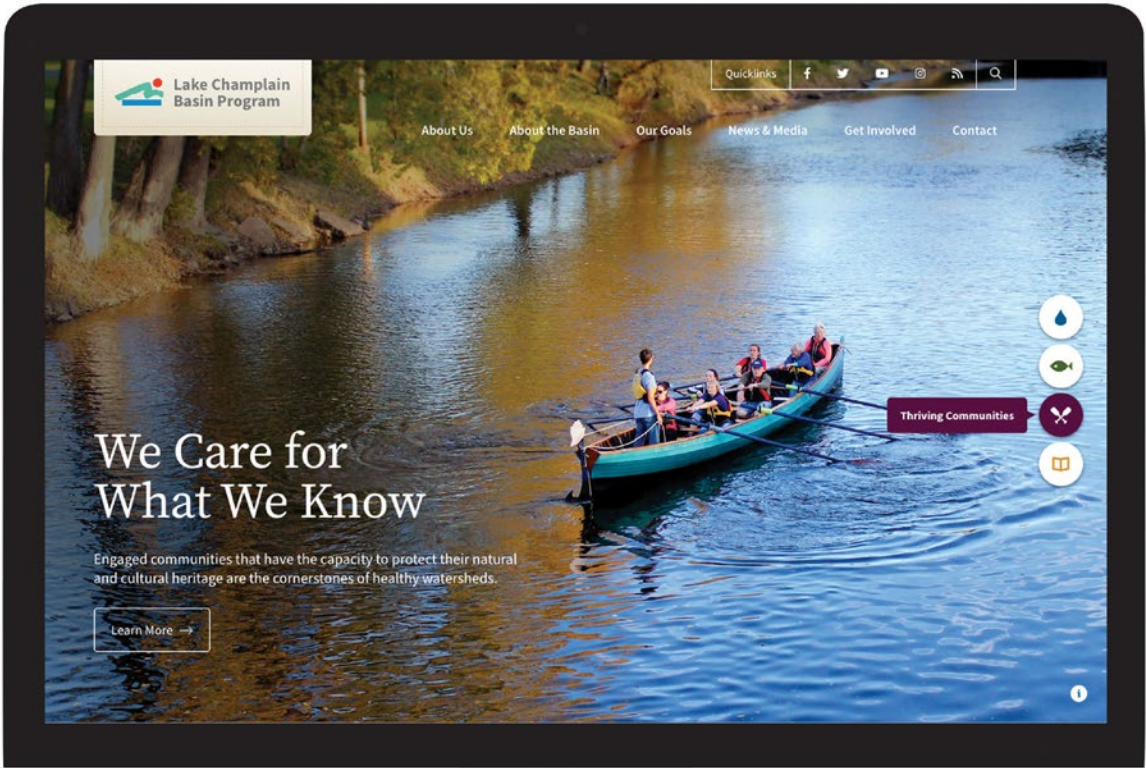
The Lake Champlain Basin Program Lawn to Lake website before redesign.



The Lawn to Lake website serves as the primary resource for healthy lawn care practices in the Lake Champlain Basin.



A series of fun, attention-grabbing infographics are sprinkled throughout the website.



2020

2005



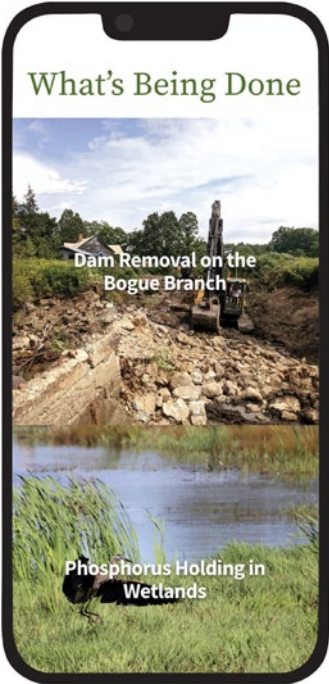
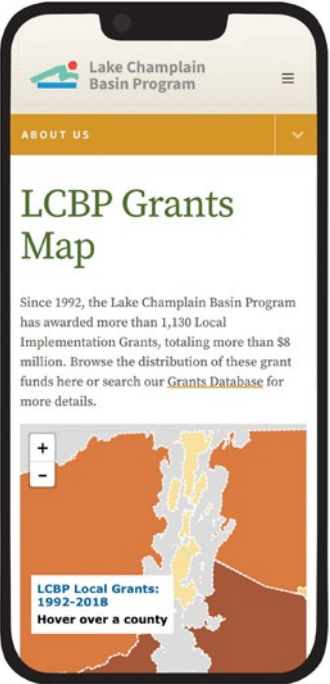
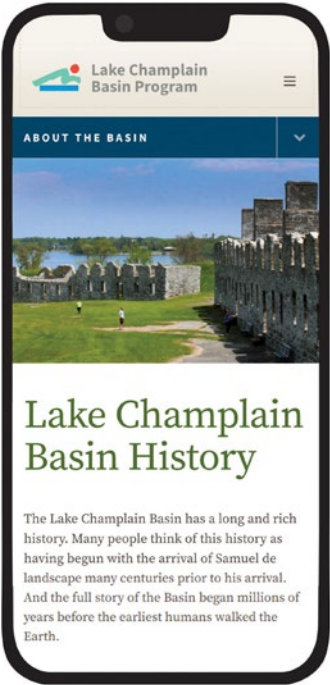
2012



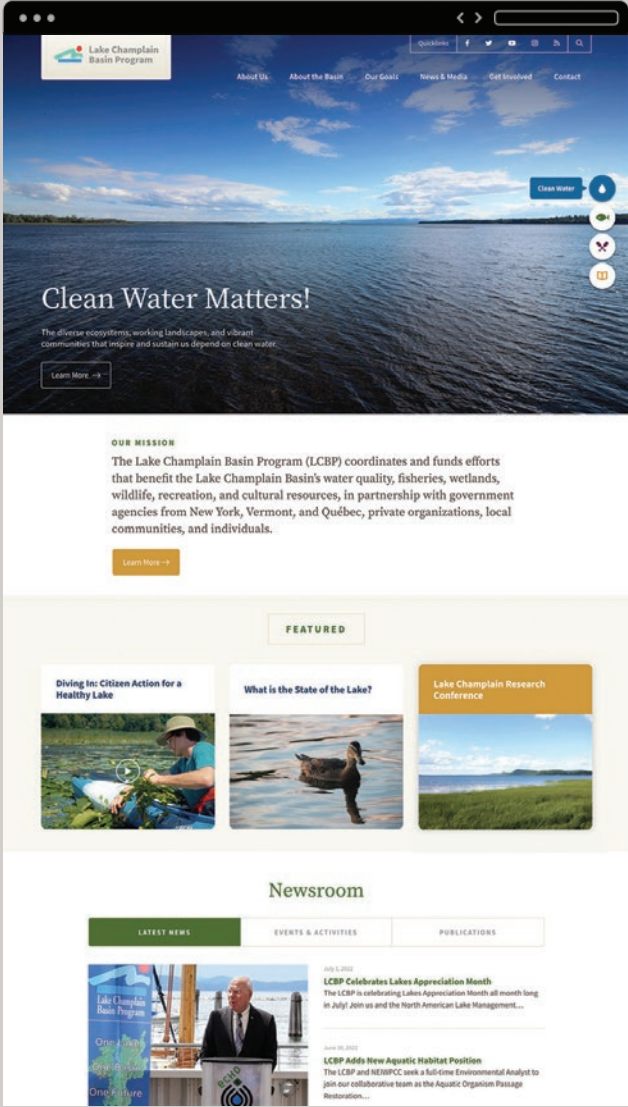
We originally redesigned the Lake Champlain Basin Program website in 2012. Eight years later, we revamped it again, reorganizing the site structure to reflect audience visit patterns.

We also refreshed the design and navigation style, enhanced mobile usability, improved the video experience, integrated social channels, and improved the site's ADA compliance.

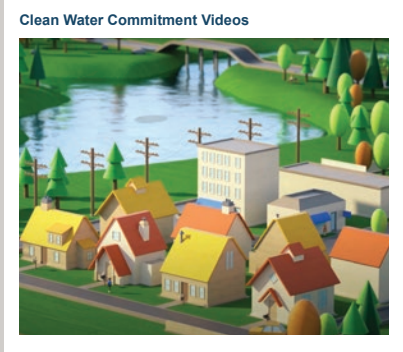
We made the new website easier to read and navigate on mobile. Analytics showed that website visits on mobile were almost as numerous as on desktop—and trends showed they would soon surpass them.



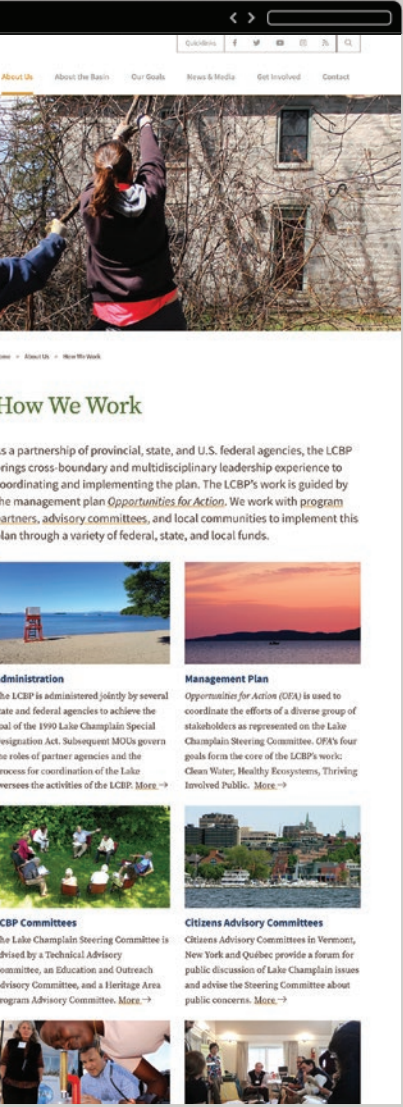
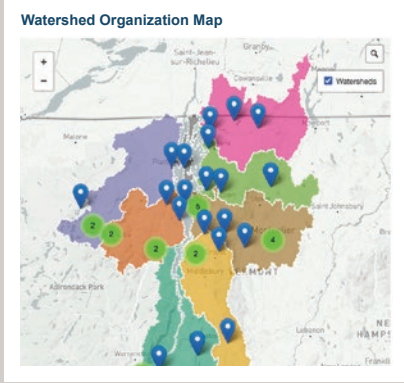




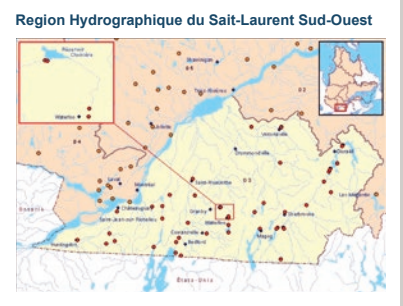
The animated Clean Water Commitment series helps visitors learn more about the lake's phosphorus pollution.



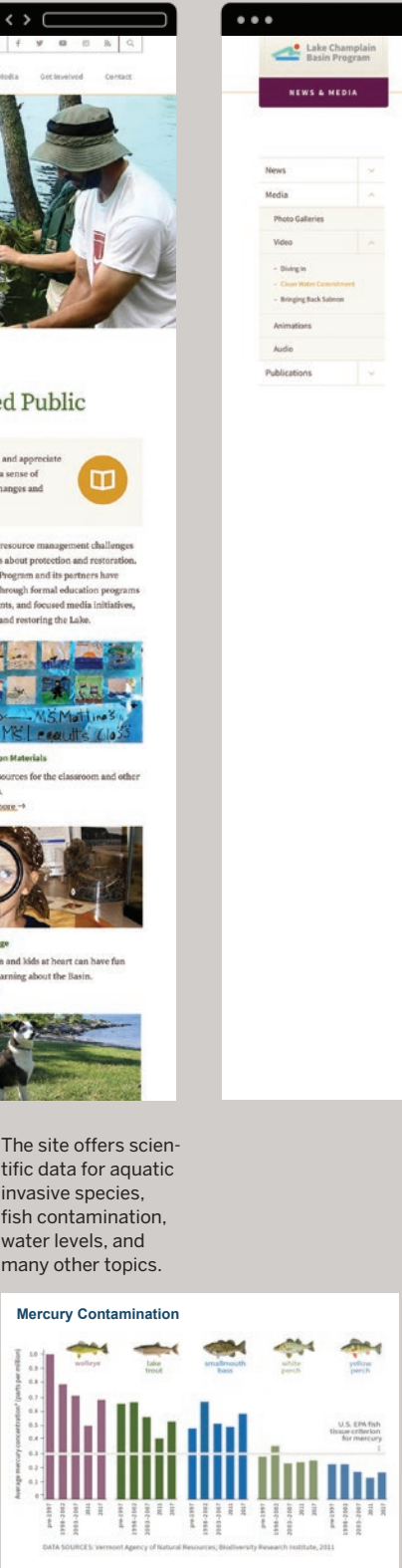
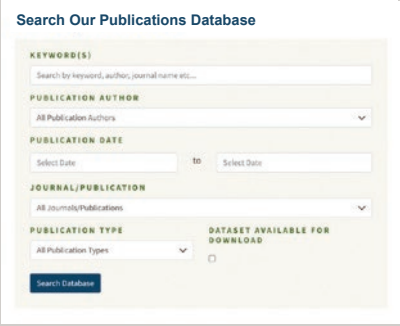
The site offers a variety of interactive GIS, geospatial, bathymetric, biodiversity, and nautical maps.



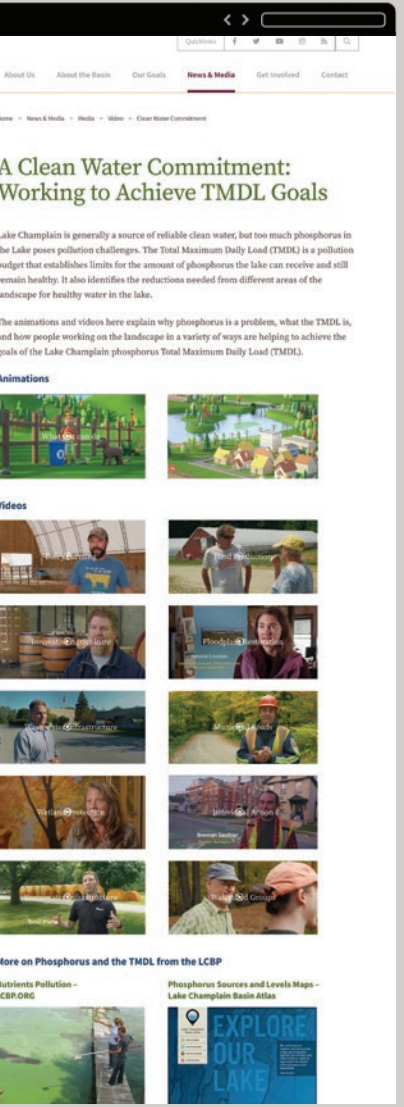
Lake Champlain reaches the Richelieu River in Quebec, so many content areas are written in French.



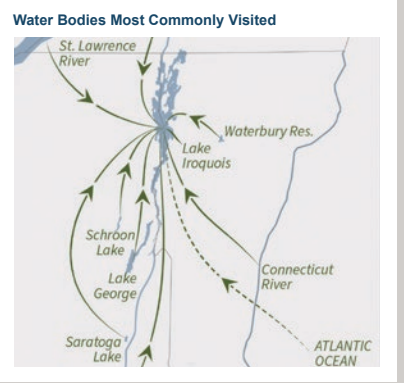
Visitors can search the new Lake Champlain publication database by keyword, author, publication date, and type.



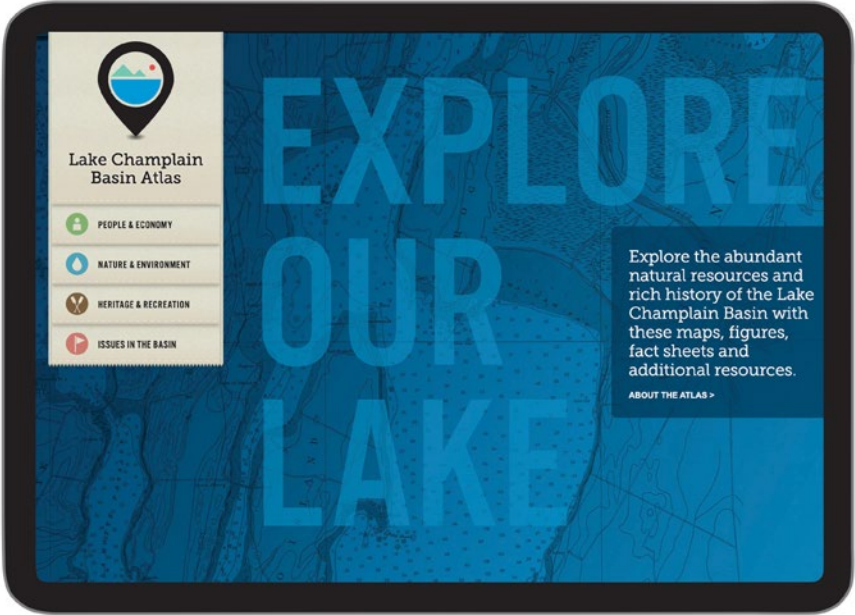
The site offers scientific data for aquatic invasive species, fish contamination, water levels, and many other topics.



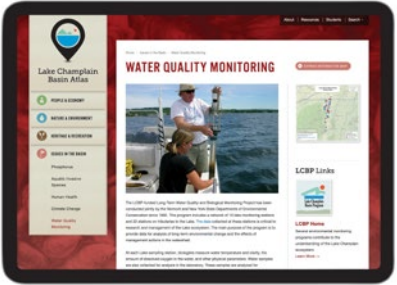
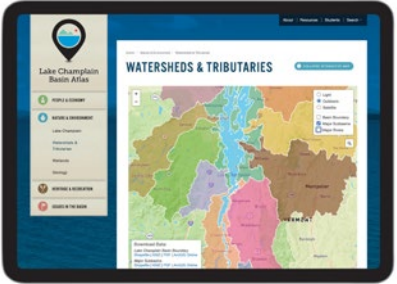
With tourism contributing \$4B to the regional economy, maintaining a sustainable watershed is critical to the organization's mission.



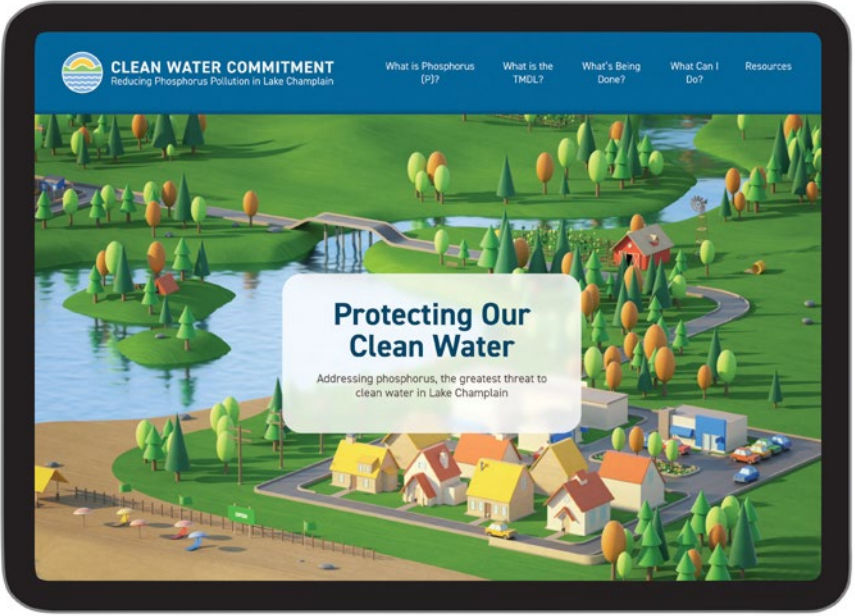




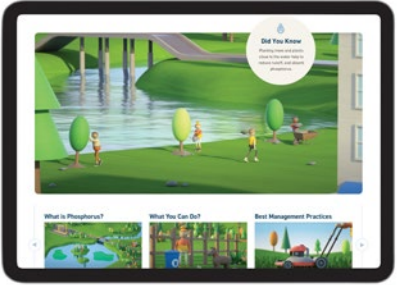
The Lake Champlain Basin Atlas helps explain the natural and cultural features that define the area. A treasure trove of information for learners of all ages, it includes 20 interactive maps with links to GIS and ArcGIS Online data.



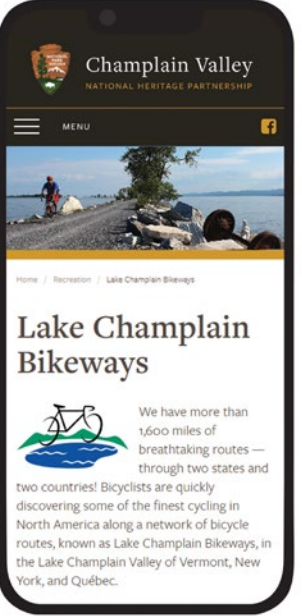
Produced in partnership with the U.S. National Park Service, the Champlain Valley National Heritage Partnership website offers a wealth of information to visitors, including a detailed history of the region, the locations of 300 wayside exhibits, interactive maps, and photo galleries.



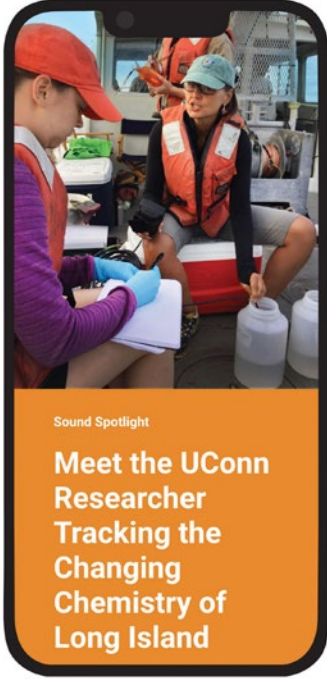
The Total Maximum Daily Load (TMDL) is a pollution budget that establishes limits for the amount of phosphorus the lake can receive and remain healthy. The Clean Water Commitment website's animations and videos explain the problem and how people can help.



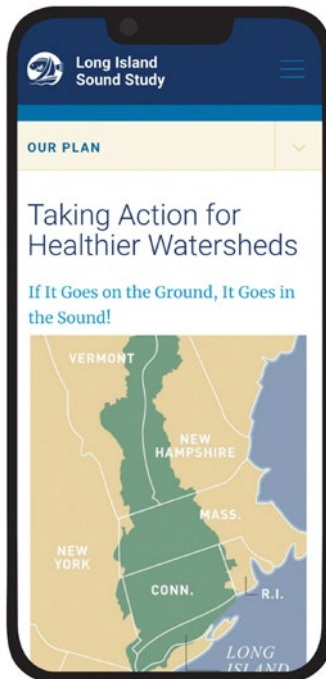
Visitors to the area can use the site to access information about the 1,600-mile Lake Champlain Bikeways trails, the NPS Passport Stamp Program, the vineyards of the Champlain Valley Wine Trail, the Champlain-Adirondack Biosphere Network, and many other recreational opportunities.



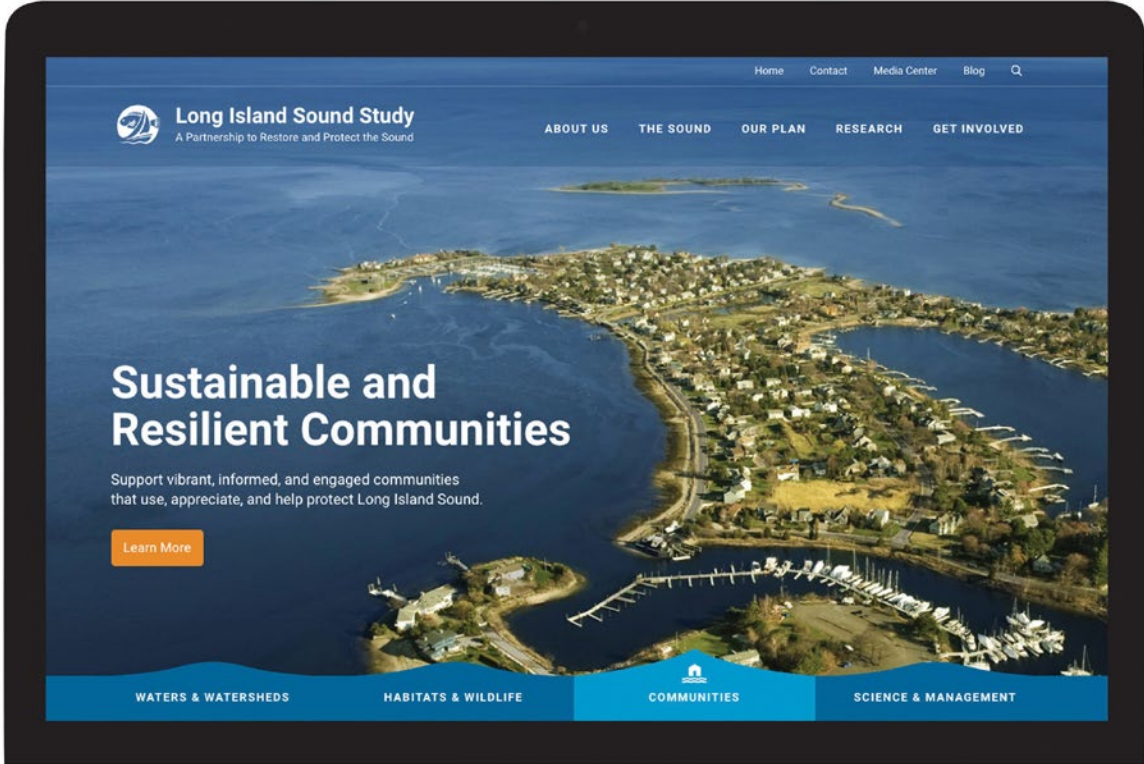
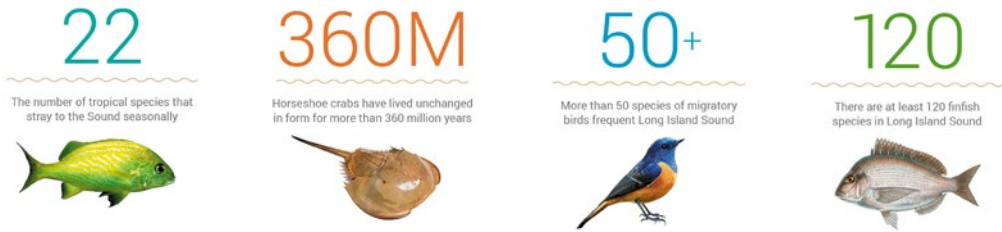




The new Long Island Sound Study website was updated to be fully responsive on mobile, using a fluid design approach with ample white space and quickly scannable content and buttons. Other improvements included a simplified navigation system, enhanced treatments of photography and video, and full integration with the organization's social channels.



Placed throughout the site are a collection of "Sound Facts" about the health of Long Island Sound and its diverse habitat and wildlife.

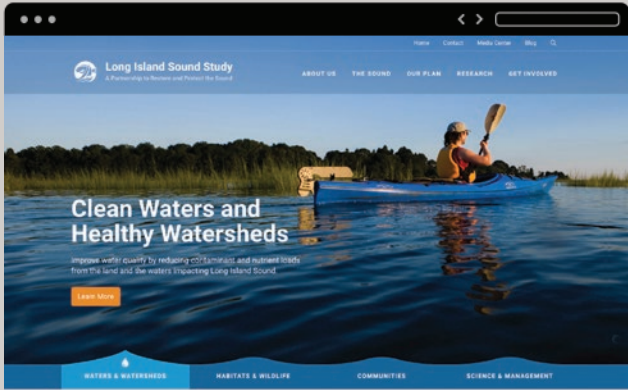


We redesigned the website in 2010 and revamped it again in 2020. Our goals both times included improving the brand identity and visual presentation of the organization. To do that, we made better use of informational graphics, maps, and diagrams and increased the site's intellectual

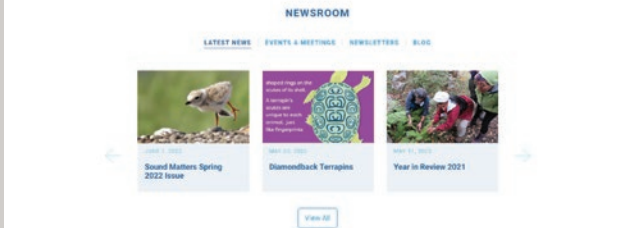
rigor to strengthen credibility with the scientific community. Equally important was adding stronger calls to action to encourage involvement and increasing engagement with the general public through the use of videos, blogs, e-newsletters, and social posts.



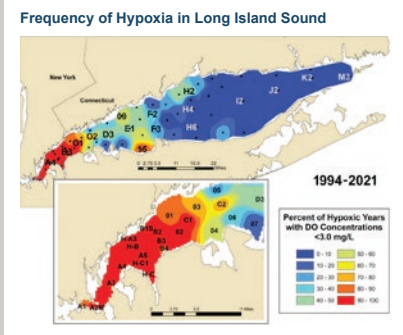




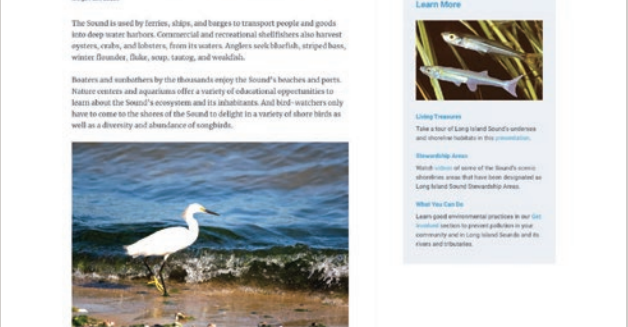
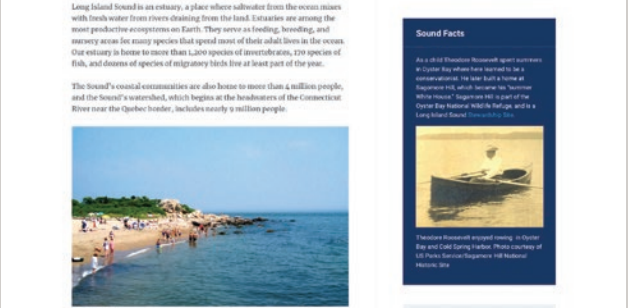
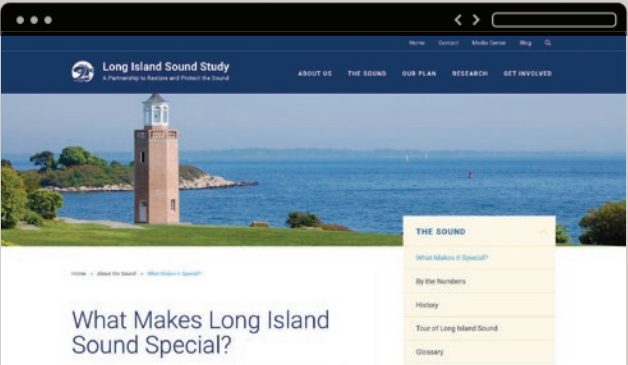
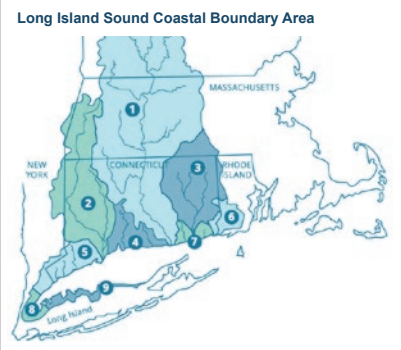
The Long Island Sound Study (LISS) is a cooperative effort involving researchers, regulators, user groups and other concerned organizations and individuals. These people are working together to protect and improve the health of the Sound.



Maps of all types illustrate such topics as hypoxic “dead zones,” beach closures, and other effects of contamination.



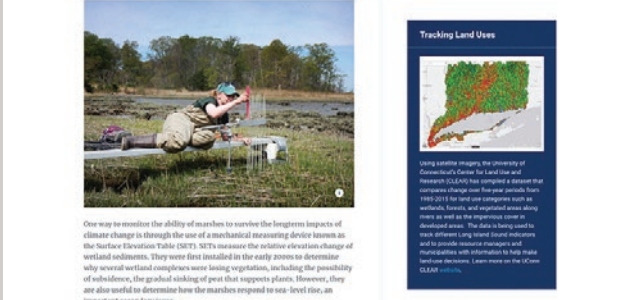
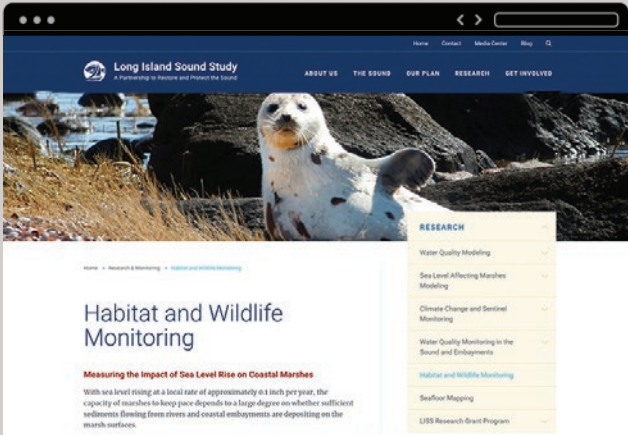
Interactive maps show the breadth of the Sound’s watershed, which begins near the Quebec border and ends in Connecticut.



The ability of the Sound to support these diverse uses is dependent on the quality of its waters, living resources, and habitats. These activities in the Sound generate about \$9.4 billion annually (adjusted for inflation in 2015 dollars) in the regional economy. With the uses it serves and the recreational opportunities it provides, Long Island Sound is among the most important and valuable estuaries in the nation. In 1992, Congress designated Long Island Sound as

The interactive projects database is searchable by activity type, theme, funding sources, and project leads.

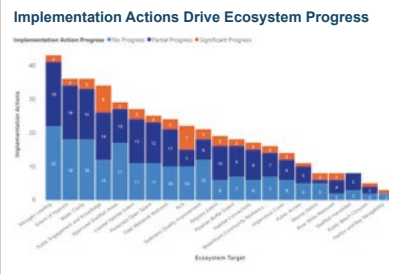
Interactive Projects Table					
Project Name	Activity Type	Project Lead	COMP Theme	EPA Federal Fac.	Details
Acoustic Data Acquisition for Surface Mapping	ET 000P	Thruway and Sound	Thruway and Sound	\$200,000.00	<a href="#">View Details</a>
Acoustic telemetry array for monitoring Herring migration fish in Long Island Sound	Monitoring	ET 000P	Thruway and Sound	\$100,000.00	<a href="#">View Details</a>
Assessment of potential flood risk from the combined effects of sea level rise on storm surge, tide and groundwater flooding and inundation	Modeling	U00S	Sustainable and Resilient Communities	\$300,000.00	<a href="#">View Details</a>
Base flow sampling to enhance understanding of the groundwater discharge component of nitrogen loading to the Sound	Research	U00S	Sound Science and Inclusive Management	\$200,000.00	<a href="#">View Details</a>
Connecticut estuarine laboratory designs removal, valuing sites to demonstrate the importance of watershed loading models	Research	University of Connecticut	Sound Science and Inclusive Management	\$60,000.00	<a href="#">View Details</a>
Connecticut State Coordination	Coordination	ET 000P	Clean Waters and Healthy Watersheds	\$0.00	<a href="#">View Details</a>
Connecticut Stewardship and Habitat Restoration	Habitat Restoration and Protection	ET 000P	Thruway and Sound	\$200,000.00	<a href="#">View Details</a>
Connecticut Watershed Model - Year 3 of 3	Modeling	ET 000P	Clean Waters and Healthy Watersheds	\$1,700,000.00	<a href="#">View Details</a>



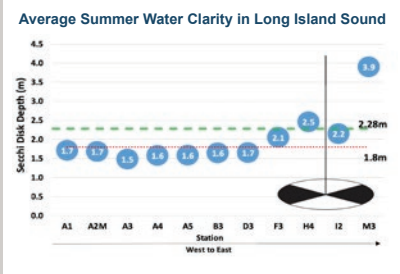
Visitors can search the habitat restoration database for project details by location, keywords, habitat type, and start/end dates.

Habitat Restoration Database		
1 States Selected	7 Cities Selected	
Search by keyword...		
1 Habitats Selected		
2004-07-01	2072-07-06	
<a href="#">Show Projects</a>		
Name	Location	Completed
205 Mague Avenue Tidal Wetland Restoration	Ansonia, CT	Oct 01, 2007
Acquisition of "The Preserve"	Essex, CT	Apr 30, 2015
Acquisition of 1400 Pequog Avenue, Fairfield, Connecticut	Fairfield, CT	Oct 01, 2015

Performance target data from multiple sources help inform and drive progress toward meeting management goals.



Scientists supply climate change measures, including sea level rise, temperature change, and increased ocean acidification.







MASTERCARD

Connecting banks, consumers, and merchants to priceless possibilities



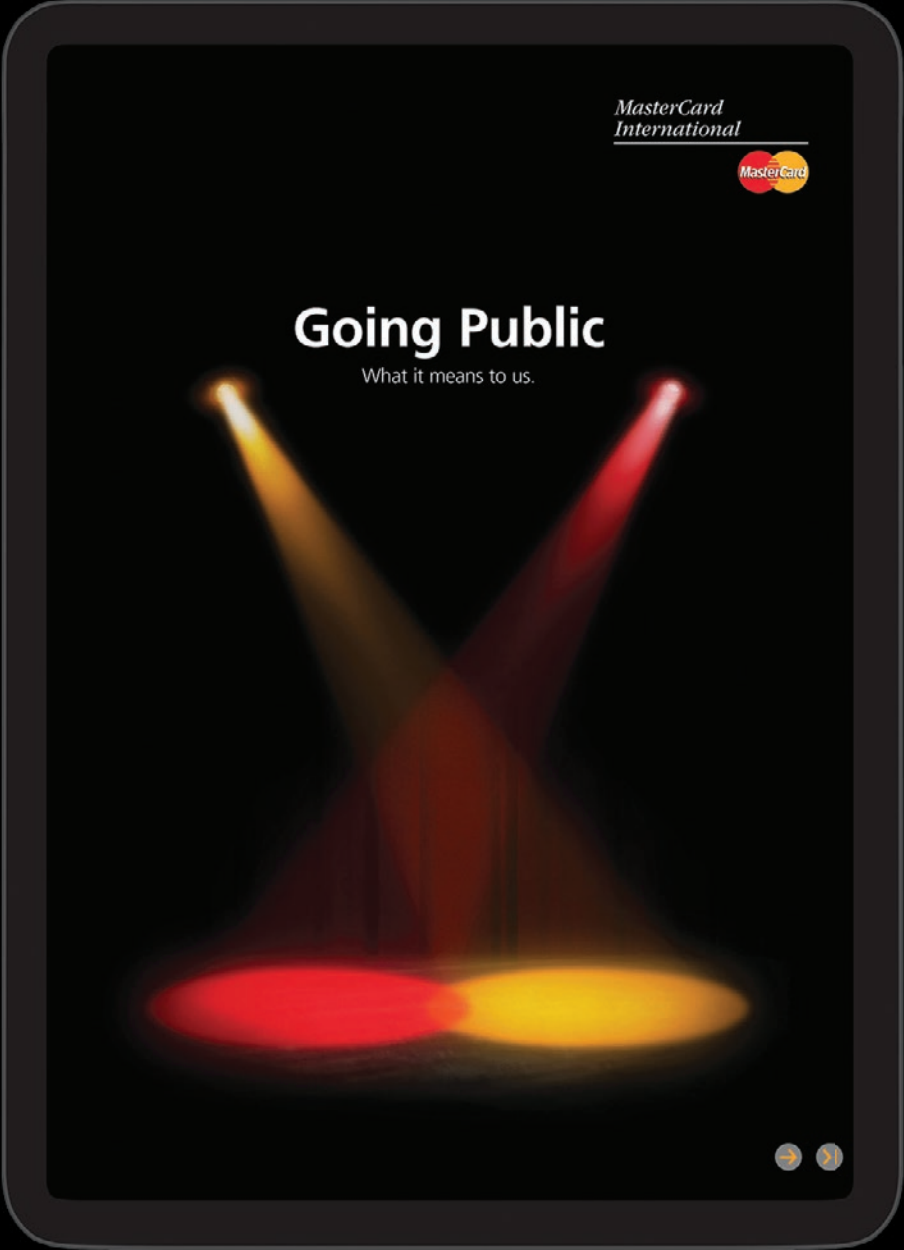
While some may think of MasterCard as “just” a credit card company, they have provided industry-leading insights and integrated resources to financial institutions of all sizes for decades.

As a strategic creative partner from 2002 through 2016, Taylor Design was privileged to help MasterCard bolster its lead in the payments industry by shaping and promoting its brand image around the world. We produced a broad suite of B2B, B2C, and internal communications—including websites, software applications, advertising, sales collateral, and interactive demos. While MasterCard had brand standards in place, the question for us remained the same for each design assignment—how could we deliver smart, compelling, and lively solutions within the system? With a little imagination and a lot of hard work, we always found a way, with each piece serving to strengthen the relationship between MasterCard and its many audiences.

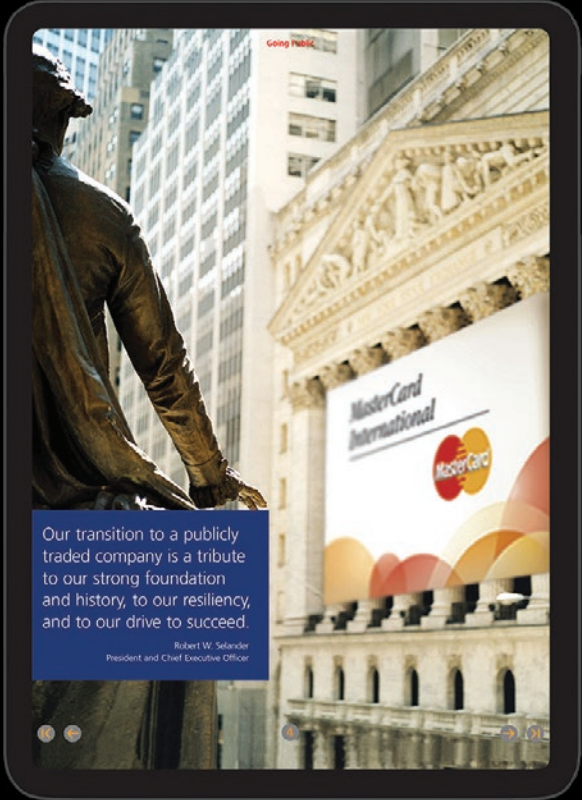
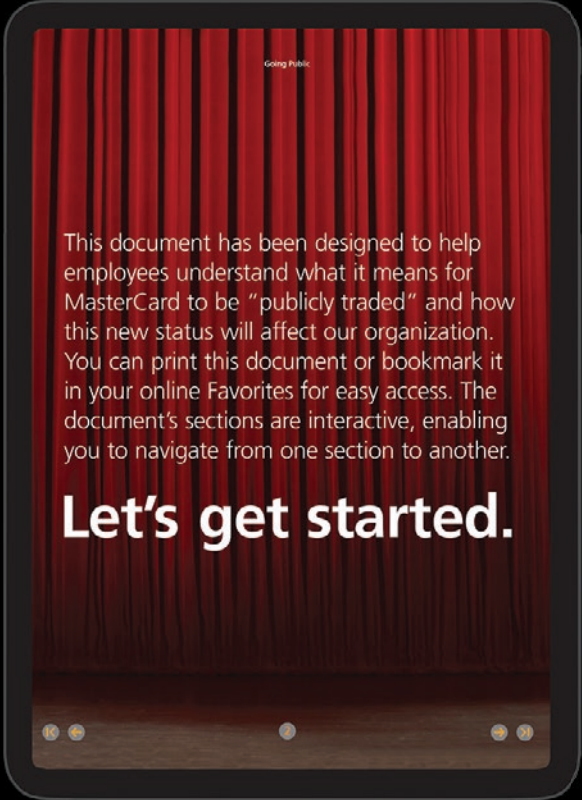
Maximizing employees digital knowledge was critical to the company’s success, and programs such as the MasterCard Social Jam were staged frequently.

An example of a previous internal digital publication.





After forty years as a private company, MasterCard was listed on the NYSE in 2006. To help employees understand what it means to do business as a publicly traded company, we designed an interactive document that explains the decision to go public, how it will affect them, and what they can do to help the company succeed.





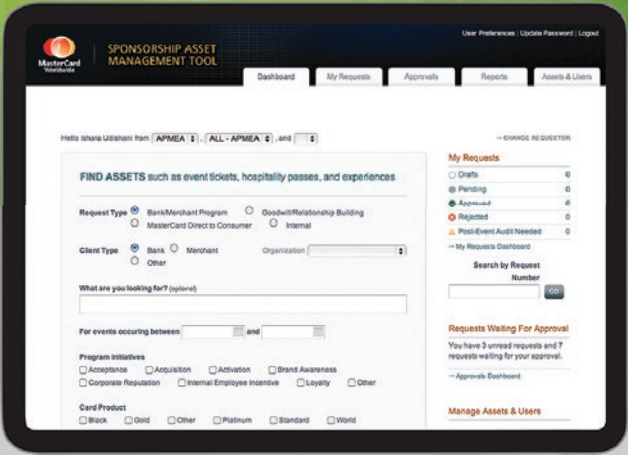
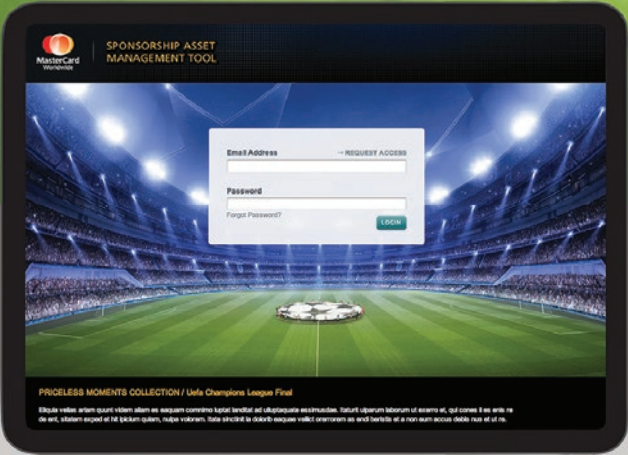
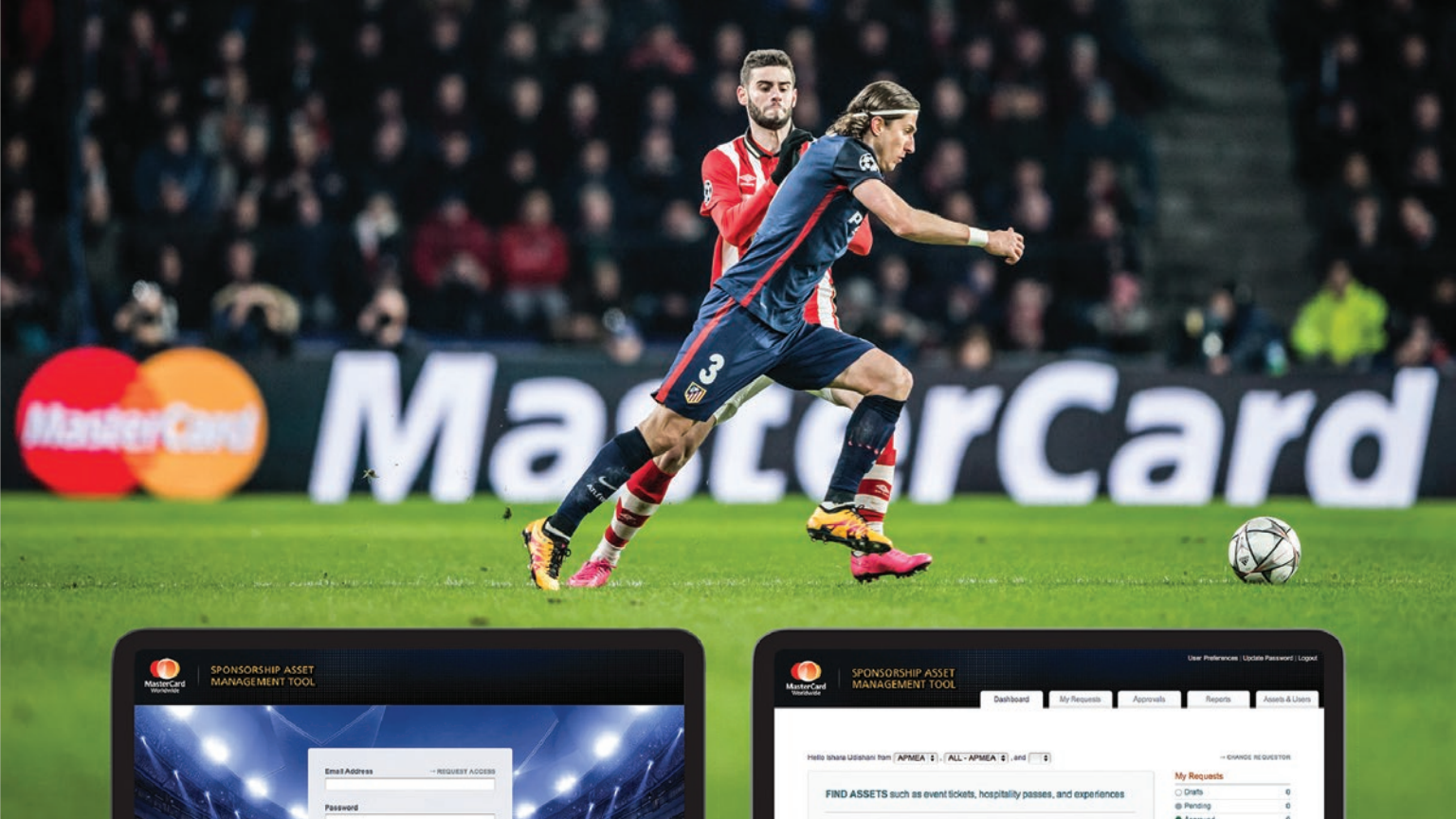
To become the leading global payments company, MasterCard needed to become fully tech-driven. The Developer Manifesto outlined its goals to the software

community: to be the preferred destination of developers around the world, offering top-of-the-line tools and a creative ecosystem that fosters innovation.

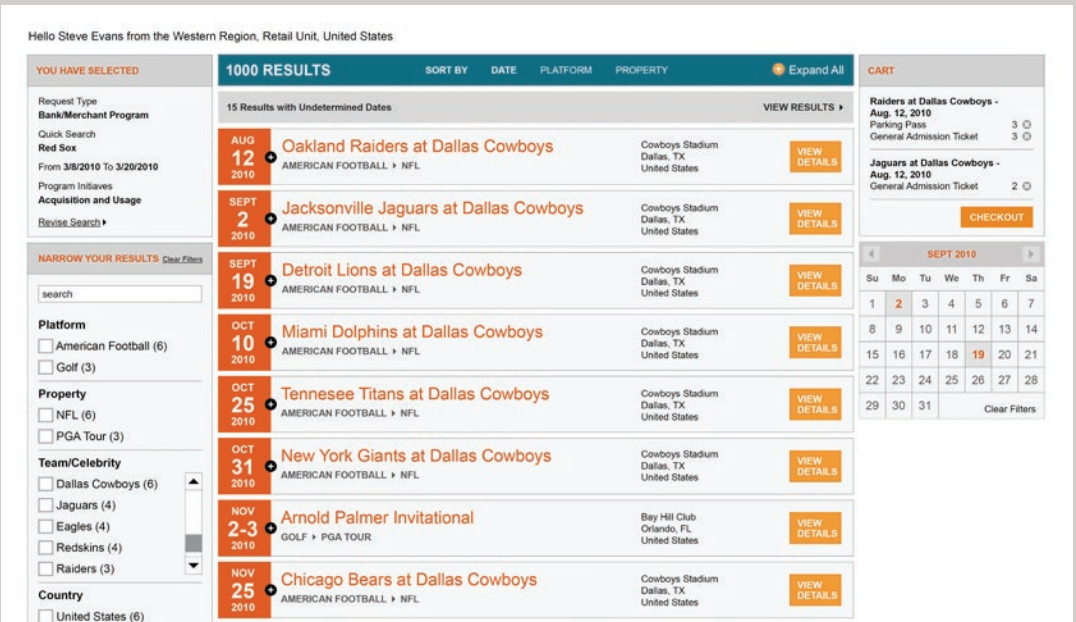


When new employees join MasterCard, they start with Day One, an interactive platform where they can learn about the business, its plans for growth, and its

values. They also find information on how they can get involved, join social networks, register for classes, and gain access to the company's many onboarding tools.



MasterCard has been a major sports sponsor for years, including UEFA Champions League soccer, the PGA Tour, and Major League Baseball. To streamline the process for MasterCard team members to access event tickets and hospitality passes, we designed a comprehensive online tool featuring detailed dashboards for requests, approvals, checkout, and reporting.



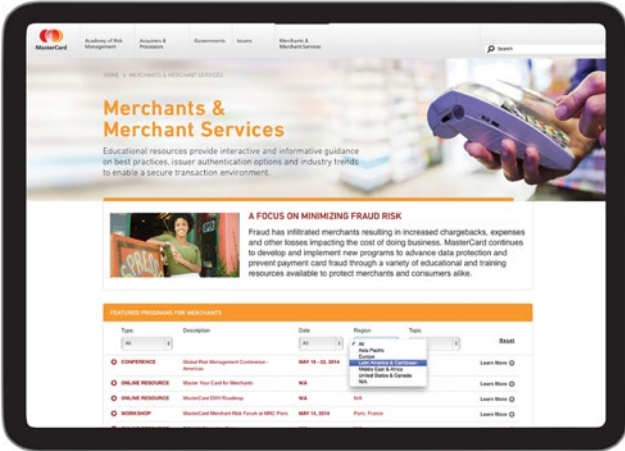




Industry professionals from around the world come to MasterCard risk conferences to learn about the latest techniques for minimizing fraud. We branded and promoted these events, produced on-site signage, and prepared speakers' presentations.



The MasterCard Academy of Risk Management is the industry leader in fraud and risk management education. Created for acquirers, merchants, governments, and issuers, the website offered online training and promoted in-person workshops and conferences.



We were often asked to brand special initiatives, such as the PCI 360 educational program, which raises awareness of payment card industry (PCI) security standards.



Digital ads and emails promoted the PCI 360 webinar series to help merchants become PCI-compliant.



Security Matters magazine offered issuers and acquirers real-world payment system case studies, industry best practices, insights, and the latest global security bulletins.



**IN THE KNOW**

A "munch & learn" series brought to you by Worldwide Communications

## Sundaes & Sharepoint

Presented by JERRY GANDAY and SUSAN WARNER

WHO: Susan Warner & Jerry Ganday  
WHAT: How to Connect and Engage Our Global Workforce  
WHERE: Auditorium (Lower Level)  
WHEN: Tuesday, July 31, 1:00-2:00

**IN THE KNOW**

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## Waffles & Wall Street

Presented by BARBARA GASPER, Group Executive, Investor Relations

WHO: Barbara Gasper  
WHAT: Investor Relations  
WHERE: Auditorium  
WHEN: Thursday, May 24, 9:00-10:00

**IN THE KNOW**

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## Chris & Chips

Presented by CHRIS MCKILLON, President, U.S. Markets

WHO: Chris McKillon  
WHAT: The Strategic Approach to Chip Migration  
WHERE: Auditorium (Lower Level)  
WHEN: Tuesday, June 29, 4:00-5:00

**IN THE KNOW**

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## Eggs, Bacon & Innovation

Presented by GARRY LYONS, Chief Innovation Officer

WHO: Garry Lyons  
WHAT: Innovation  
WHERE: Auditorium  
WHEN: Friday, Jan 31, 10-11:30am

Join us for an informal overview. Refreshments and egg & bacon sandwiches and muffins will be served beginning at 10:15am.

**IN THE KNOW**

A "munch & learn" series brought to you by Worldwide Communications

## Frappuccinos & Philanthropy

Presented by WALT MACNEE, Vice Chairman and PATRICIA DEVEREUX, Group Head, Corporate Philanthropy and Citizenship

WHO: Walt Macnee and Patricia Devereux  
WHAT: Making a Difference  
WHERE: Conversation Suite, West Atrium  
WHEN: Thursday, September 23, 9:30-10:30am

Please join us for an informal overview. Frappuccinos, coffee and muffins will be served beginning at 9:15am. RSVP no later than September 24.

# Margaritas & Marketing



A "munch & learn" series brought to you by Worldwide Communications



Presented by  
**ALFREDO GANGOTENA**  
Chief Marketing Officer

The MasterCard communications team asked us to help them launch a new "Munch & Learn" speaker program to help employees understand the company's many new initiatives. Naming it the "In the Know" series, we illustrated each speaker's portrait and matched their name or topic with a food or drink to create light-hearted promotions.



## Welcome to the Path

Hi, I'm Sage—your Virtual Training Director. (Don't you just love that fancy title?). I'm here to help you explore some training that can help you along your journey.

FOLLOW ME

**Before we get started**

Keep thinking back to those questions you read on the Career Development Center. If you can imagine your tomorrow, I can help you reach it. So, c'mon, I am excited to share my top training with you—let's get started.

GET STARTED

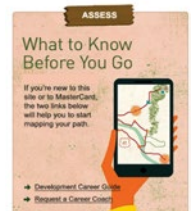
**Your Career Path**

Choose a path to start exploring

On this page you will find a great selection of learning resources packaged into only SIX categories! Yes, this was my grand idea. I figured, let's narrow down the categories to only some up a limited number of options for you—our top internal and external training picks. Check back often as some of these suggestions will change and are time sensitive. This way, I get to give you the latest and greatest. Go ahead, pick one.

PROFESSIONAL BUSINESS APPLICATIONS BUSINESS FUNCTIONS LEADERSHIP MANAGEMENT GOOD TO KNOW

The Career Development Center offered employees a wealth of learning resources, but many weren't taking advantage of them. To make career advancement more fun and less intimidating, we created Sage (illustrated by artist Andrew Bannecker), a virtual training director that guided MasterCard employees along their career journey.







As part of MasterCard's professional services division, MasterCard Advisors provides payments consulting, analytics, and customized services to financial

institutions and merchants. Craig Fraser was selected as Advisors' original illustrator, and his creative concepts graced all internal and external communications.



Each issue of *The Advisor* magazine, written by MasterCard Advisors' experts, provided issuers with new perspectives on the payments industry, the state of consumer's changing behaviors, and strategies for achieving profitability.

To raise awareness of the new organization, MasterCard Advisors advertised at industry conferences where their executives were featured speakers.



Tim Cook was selected as MasterCard Advisors' second-generation illustrator. His many custom artworks served as the primary visuals on all Advisors' communications.



# Columbia Ideas at Work

Connecting Research to Practice—At the Very Center of Business

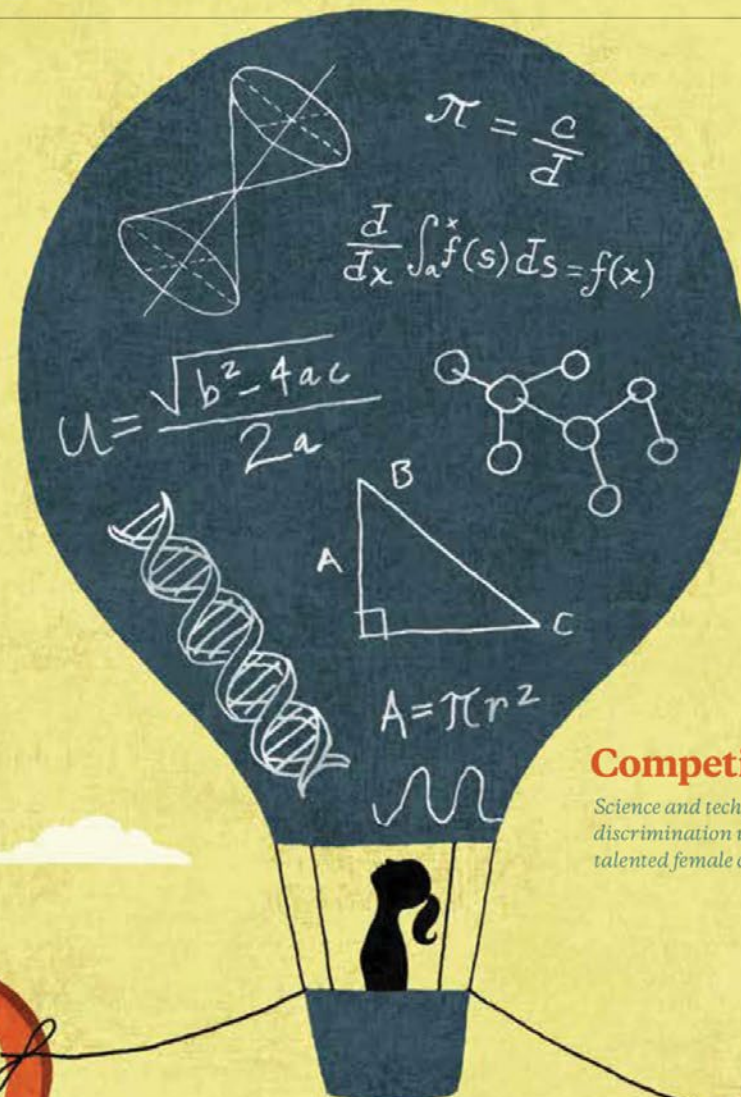
Columbia Business School

LEADING OPINION ONLINE  
Page 4

WHAT MAKES AN IDEA CREATIVE?  
Page 7

RIVALRY'S POOR RETURNS  
Page 20

WINTER 2015



## Competing with Bias

Science and tech firms that leave gender discrimination unaddressed may overlook talented female candidates. Page 1

## COLUMBIA BUSINESS SCHOOL

## Advancing the practice of management around the world

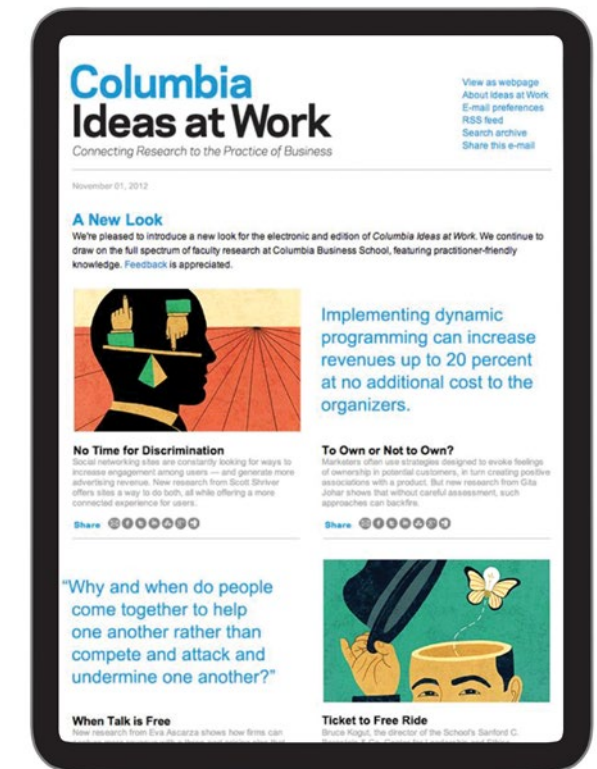


Columbia Business School is one of the world's leading business colleges, offering students

an active and entrepreneurial learning experience that bridges research and practice within the context of a broad international perspective. Taylor Design was asked to redesign two publications—*Columbia Business*, produced for the school's alumni, and *Columbia Ideas at Work*, the school's research publication—with the goal of enhancing the school's position as a thought leadership institution. Our working relationship grew to include other divisions, such as event branding and digital assets for the Columbia Alumni Association and brand design work for Columbia's Chazen Institute. Delivering excellence continues to be our goal for all Columbia projects, with a focus on distinguishing their global brand and placing it solidly within the pantheon of top business schools.

The interactive edition of *Columbia Ideas at Work* reaches business practitioners who don't receive the print publication.

*Ideas at Work* before redesign.







Ideas at Work tackles the biggest questions facing Columbia researchers in their fields. Illustrated by James Steinberg from cover to cover, each issue featured research briefs, Q&As, infographics, and opinion pieces organized by the categories of leadership, strategy, public policy, and economics.



On the next pages, various issues of Columbia Business.



# The BIG Leagues

# RISK AND REWARD



**JULIE CHAPMAN '81**  
CEO, 2012/13  
Julie Chapman, founder and CEO of the nonprofit organization, is a 1981 graduate of Columbia Business School. She is a former executive at IBM and has been a leader in the nonprofit sector for over 20 years. She is currently the CEO of the organization, which focuses on providing support and resources for entrepreneurs and small businesses.

## CHANGING THE GAME

Four alumni CEOs tell us about their approach to risk. p. 8

**Warren Buffett '65**  
CEO, Berkshire Hathaway  
Buffett is a legendary investor and businessman. He is known for his long-term investment strategy and his focus on value investing. He is currently the CEO of Berkshire Hathaway, a multinational conglomerate holding company.

**David Lee '08**  
CEO, Lee & Associates  
David Lee is a former executive at Google and is currently the CEO of Lee & Associates, a consulting firm. He is known for his expertise in organizational development and leadership.

## Pioneering Producer

**JILL FURMAN '97**  
Founder, Jill Furman Productions  
Jill Furman is a former executive at MTV and is currently the founder of Jill Furman Productions, a production company. She is known for her work on MTV's reality shows and her expertise in television production.

**NY NY**

## Alum-Founded Startups Win Funding From Tamer Center

**TAMER CENTER**  
The Tamer Center for Social Innovation, which is a nonprofit organization, has awarded funding to several alum-founded startups. The center is committed to supporting social entrepreneurs and their efforts to create positive social impact.

## Early Adopter

**Julie Hansen '03**  
CEO, Digital Age Long Beach  
Julie Hansen is a former executive at Google and is currently the CEO of Digital Age Long Beach, a digital marketing agency. She is known for her expertise in digital marketing and her focus on helping businesses grow online.

## COLUMBIA BUSINESS

**Julie Hansen '03**  
CEO, Digital Age Long Beach  
Julie Hansen is a former executive at Google and is currently the CEO of Digital Age Long Beach, a digital marketing agency. She is known for her expertise in digital marketing and her focus on helping businesses grow online.

## COLUMBIA BUSINESS

**Robert F. Smith '94**  
Founder, CEO of Vista Equity Partners  
Robert F. Smith is a former executive at Microsoft and is currently the founder and CEO of Vista Equity Partners, a private equity firm. He is known for his expertise in private equity and his focus on helping businesses grow.

## COLUMBIA BUSINESS

**RISK AND REWARD**  
Four alumni CEOs tell us about their approach to risk. p. 8

**Healthy Living 20**  
Start-ups in the health and wellness space are pioneering innovative ways to boost your health and happiness.

**Behind the Buzz**  
Jan Sherrington '02 of BuzzFeed attributes his success to mistakes and luck. p. 15

**THE LONG VIEW**  
A student talks to a seasoned alumna about sustainable investing. p. 13

## #CBS100

**The Lab**  
A group of alumni are working together to create a new television show. The show is called "The Lab" and is a reality show that focuses on the creative process of developing a new television show.

## THE BUSINESS CASE FOR GOING GREEN

**Angel Investing: The New Alternative Asset. p. 7**

**Q&A with Room 77 CEO Drew Patterson '06. p. 25**

## LEADING CHANGE



## Michael Gould '68

**Former Chairman and CEO, Bloomingdale's**  
Michael Gould is a former executive at Bloomingdale's and is currently the chairman of the board of the company. He is known for his expertise in retail and his focus on helping the company grow.

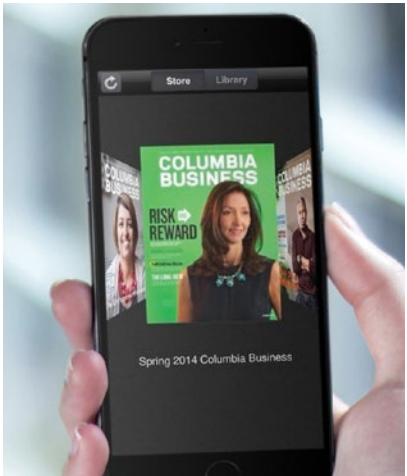
## Healthy Living 20

**Start-ups in the health and wellness space are pioneering innovative ways to boost your health and happiness.**

## 100 YEARS

**Care from Anywhere**  
A group of alumni are working together to create a new television show. The show is called "Care from Anywhere" and is a reality show that focuses on the creative process of developing a new television show.





During the redesign phase, we encouraged the editorial team to drop the existing name *Hermes* in favor of the more direct and intuitive *Columbia Business*.

Readers could download the *Columbia Business* app to experience the publication with integrated videos, photos, and links to external resources.

Feature articles spotlighted Columbia alumni, many of whom work all over the world. For each issue, photographers were dispatched to all points to capture their portraits.



The client wanted a distinctive and professional publication that would be viewed as provocative and unexpected, serving to elevate the Columbia Business School brand image. Using striking photographs, custom illustrations, and bold design, we amplified the messages of each author.







The Chazen Institute for Global Business is the interdisciplinary hub of global business knowledge at Columbia Business School. We were tasked with designing communications for their symposia and special events, including value-added takeaways such as this booklet on networking best practices.

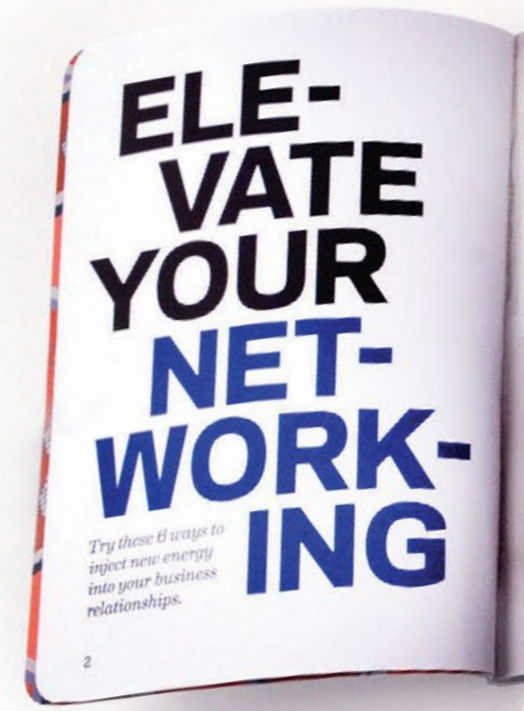


Branding and communications were developed for the new India Business Initiative, a Chazen Institute program that shares the expertise of the Indian business community.



Chazen marketing pieces were targeted to current Columbia Business School students, making them aware of the language classes, MBA exchange programs, and global study tours available to them.

We revamped Chazen Global Insights, a monthly e-newsletter that advances perspectives on doing business globally.







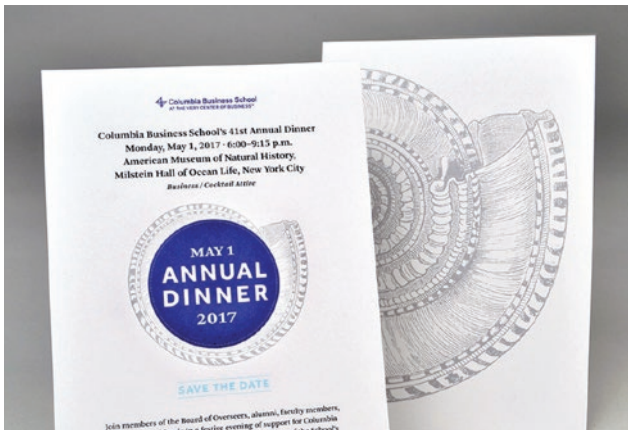
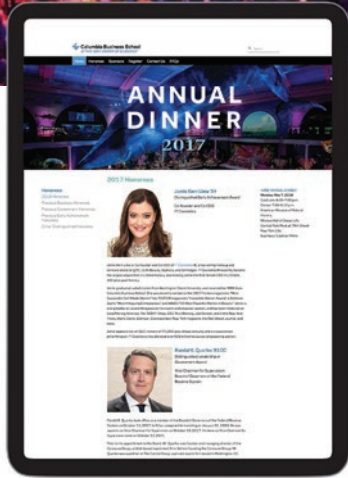
For several years our team provided design and development services to promote Columbia Business School's different global conferences, such as the 2018 Pan-European Forum. This three-day gathering of the school community was held in numerous locations in Paris.



Branded backdrops were displayed at all Paris venues—including registration areas, speaker presentations, dinners, and hotel lobbies—to lend visual consistency to the program.



The Annual Dinner is Columbia Business School's main fundraiser, with millions collected for student financial aid and support. Our event designs synched visually with the chosen venue, such as the Milstein Family Hall of Ocean Life at New York's American Museum of Natural History.



Invitees received a save the date card and a printed invitation, with registration completed on an event microsite. At the venue, the collateral meshed with the festive decor—the sum total an elegant, seamless branded experience.







ATLAS AIR

Delivering for  
a global leader  
in cargo and  
charter aviation

The Atlas Air website  
prior to redesign.



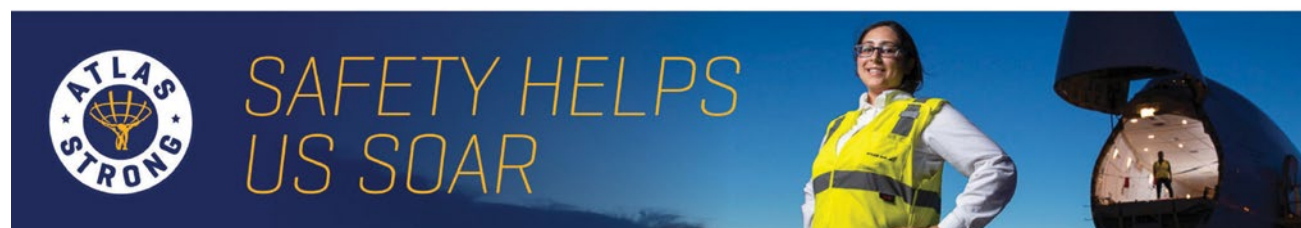
For over three decades, Atlas Air Worldwide has been an industry leader in freight and passenger air charter services. Its ever-expanding customer base benefits from the

global reach of Atlas’s fleet of 747 freighters—the world’s largest fleet of its kind—to the 425 destinations in over 100 countries that Atlas serves. But branding was never a high priority for the high-flying company, and most of its corporate communications—from the company’s website to its marketing materials—needed an update. We were brought aboard to audit the existing system and initiate the process of making continual improvements to all of Atlas Air’s customer touch-points. Creating a dignified style that befits a pacesetter, the new materials feature large fields of their deep navy brand color, professional photography of their fleet at work around the world, and customer-centric, results-oriented messaging.



An interactive  
onboarding presentation  
is required  
reading for new  
Atlas Air employees.





The typeface family Geogrotesque has been a key brand element, uniting all Atlas Air communications, including calendars, email banners, advertising, gifts, sales tools, handbooks, manuals, posters, and displays.

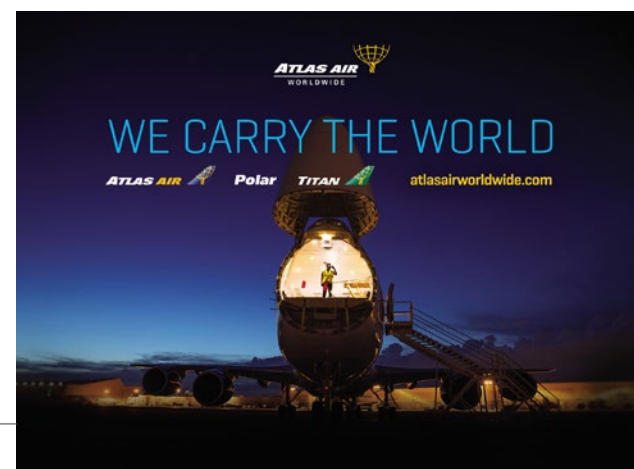
Popular in the military, brass challenge coins recognize special achievements. Atlas Air coins have honored anniversaries, deliveries of new jets, and passenger charter milestones.



A suite of badges was developed for Atlas Air's different business resources groups.



Each Atlas Air annual report features photographs of busy cargo operations at airports around the world. Booths and pop-up banners are provided to the regional sales teams for use at trade shows and conferences.





# TRANSFORMING THE INDUSTRY. LEADING THROUGH EXCELLENCE.

To commemorate their 25th anniversary, we created a visual history of the company at Atlas Air's New York headquarters. The visuals on the wall are keyed to captions printed on a projecting aluminum bar styled with rivets and curved supports to mimic the materials of their Boeing jets.



**60** Years of significant growth and development led by increased alignment with e-commerce, express and fast-growing markets.

**\$2.2B** in revenue in 2017

**25** Years

Creating an exciting future: A winning strategy, dedicated team and unwavering commitment to safety, reliability and value.

**amazon**

**Amazon One**

**ATLAS AIR WORLDWIDE**

**SPANS THE GLOBE**

**LEADS THE FUTURE**

**TRANSFORMING THE INDUSTRY.**

**ATLAS AIR WORLDWIDE**

**LEADING THROUGH EXCELLENCE.**

Dynamic operational and financial strategies continue to fuel company growth, customer satisfaction and shareholder value.

Strategic growth initiatives expand Atlas Air's global scale and scope.

ERA OF SIGNIFICANT GROWTH AND DEVELOPMENT LED BY INCREASED ALIGNMENT WITH E-COMMERCE, EXPRESS AND FAST-GROWING MARKETS.

Creating an exciting future: A winning strategy, dedicated team and unwavering commitment to safety, reliability and value.

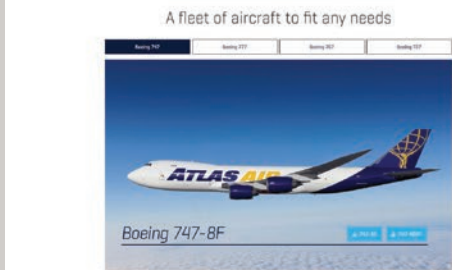




The Track and Trace feature allows customers to enter air waybill numbers and check the status of their air cargo in real time.



Customers can get support anytime and anywhere in the world using the Find Your Local Office feature.

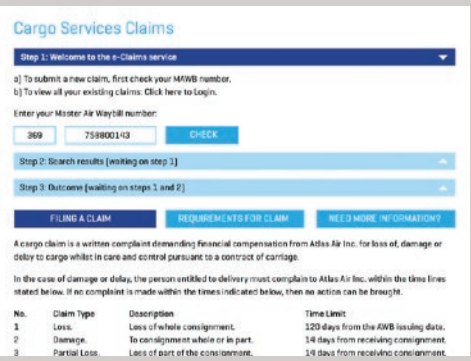
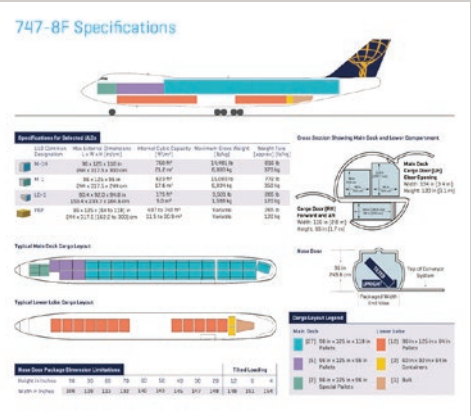
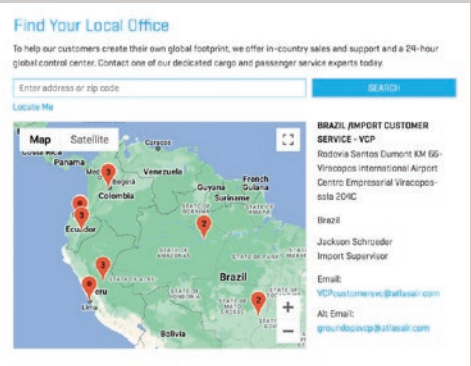
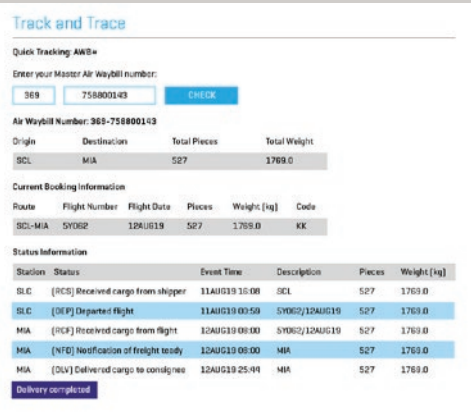


Detailed specifications for each aircraft are provided, including cargo layouts, compartment dimensions, maximum payloads, weight limitations, and aircraft range.

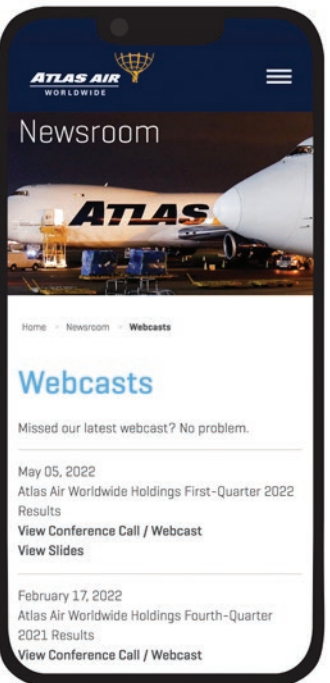
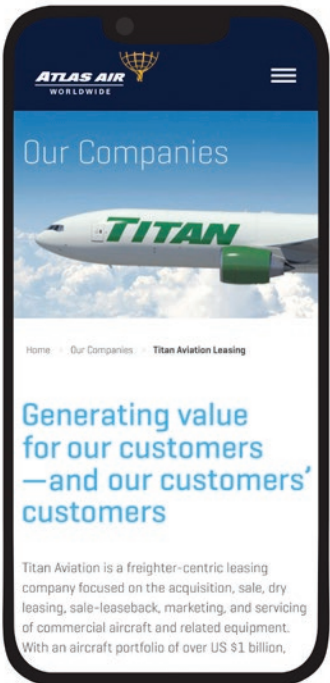
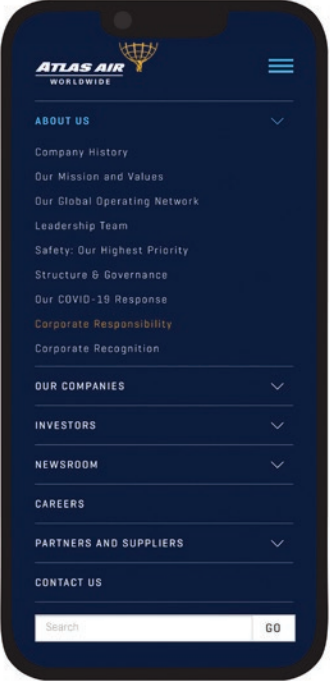


If cargo is lost, damaged, or delayed, customers can easily file a claim using their air waybill number.

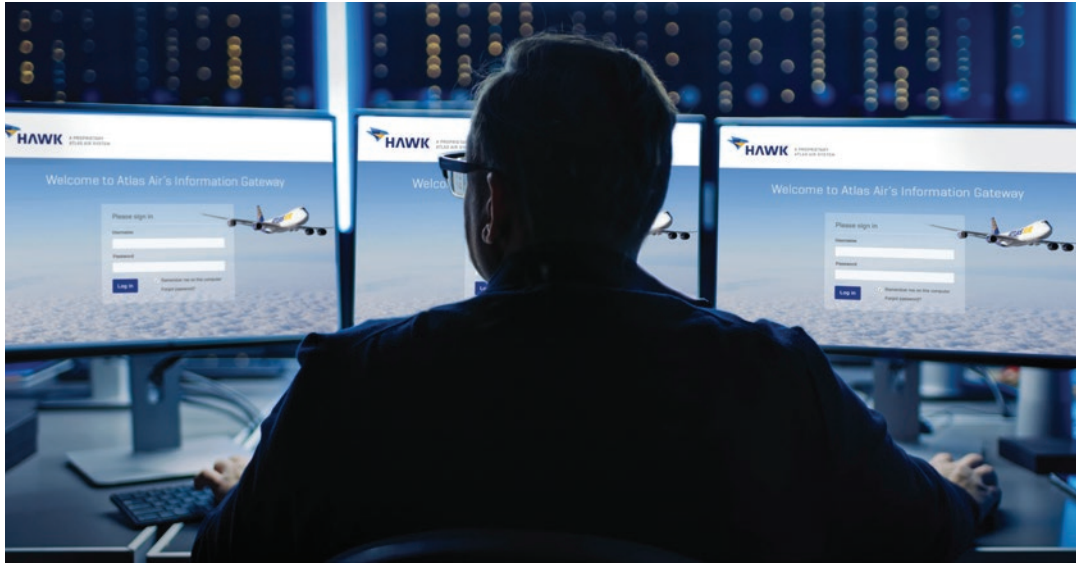
The map shows cases operations in Africa, Asia, the Pacific, Europe, the Middle East, and the Americas.



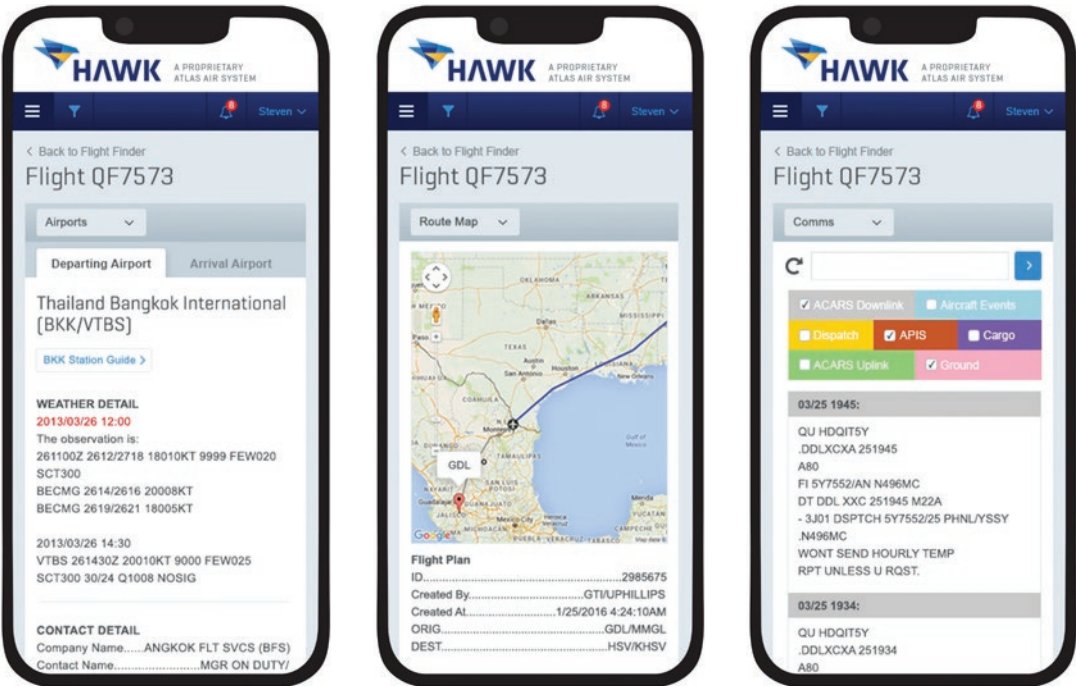
The Atlas Air Worldwide website is geared toward investors and includes stock charts, SEC filings, financial reports, presentations, webcasts, a newsroom, a career portal, and information for prospective suppliers.



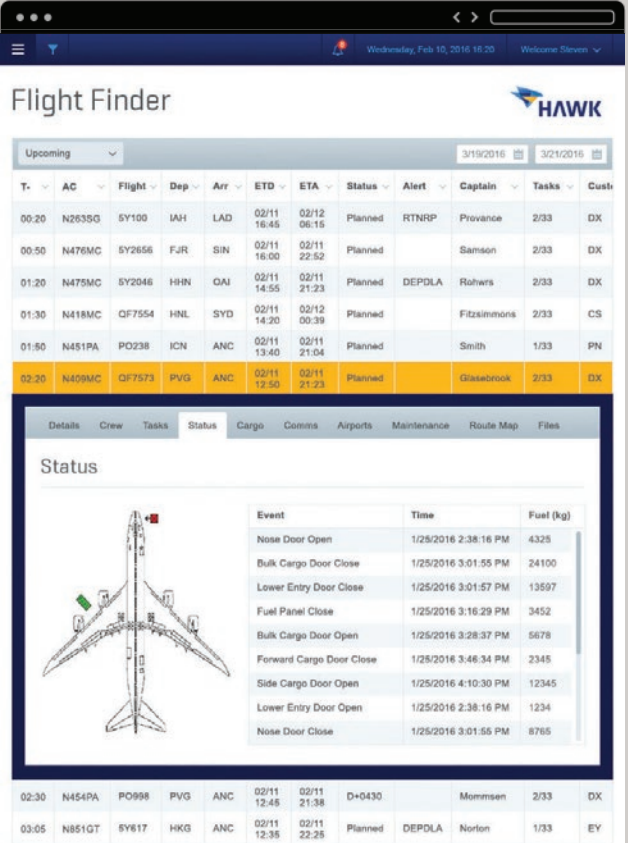




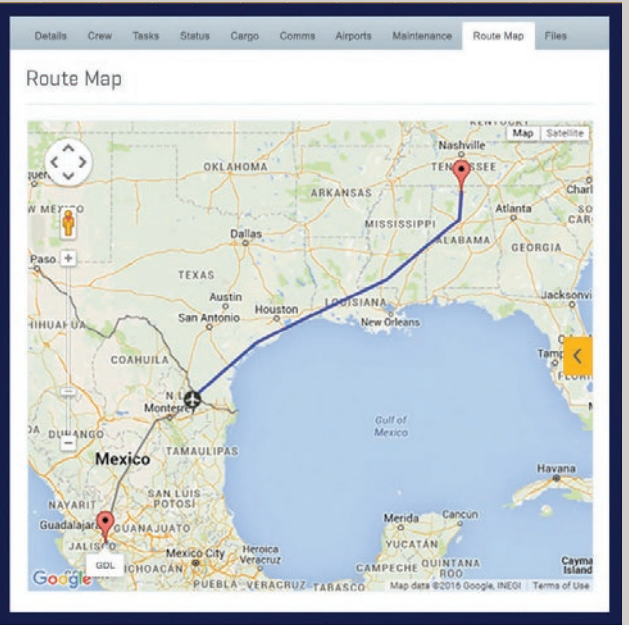
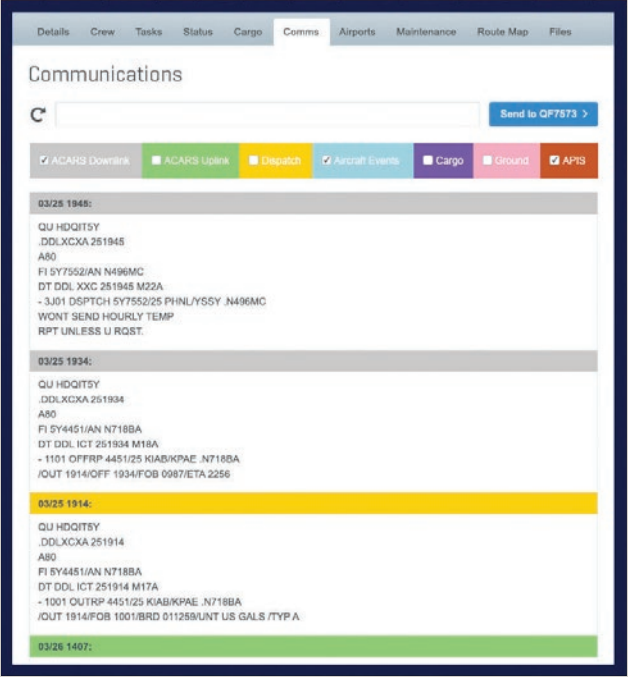
HAWK is a proprietary Atlas Air data service that gives shippers, handlers, and transport companies end-to-end insights and real-time monitoring of their in-flight cargo.



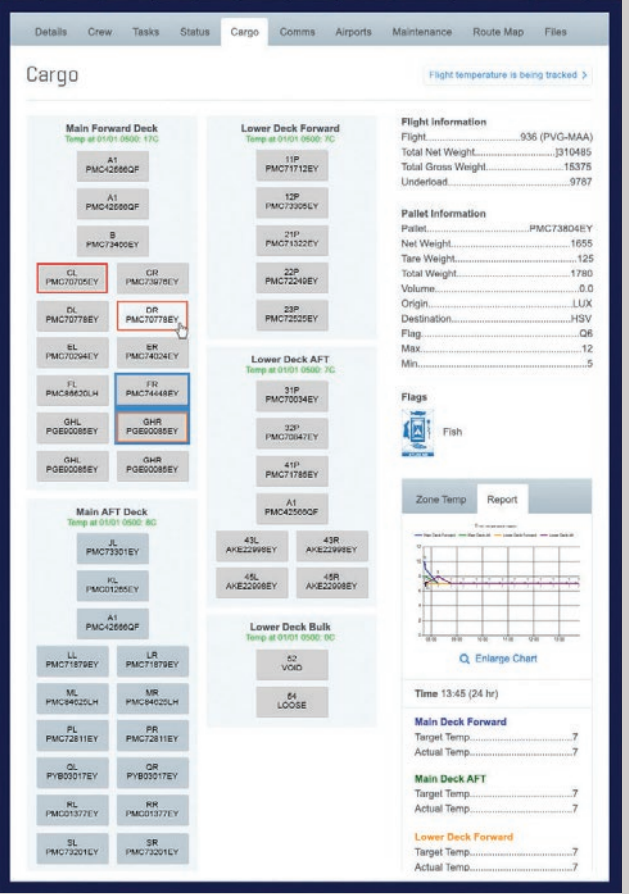
The redesigned HAWK has a cleaner, more organized, and more intuitive interface on both desktop and portable devices. The result: improved application usability, effectiveness, and better operational decision-making.



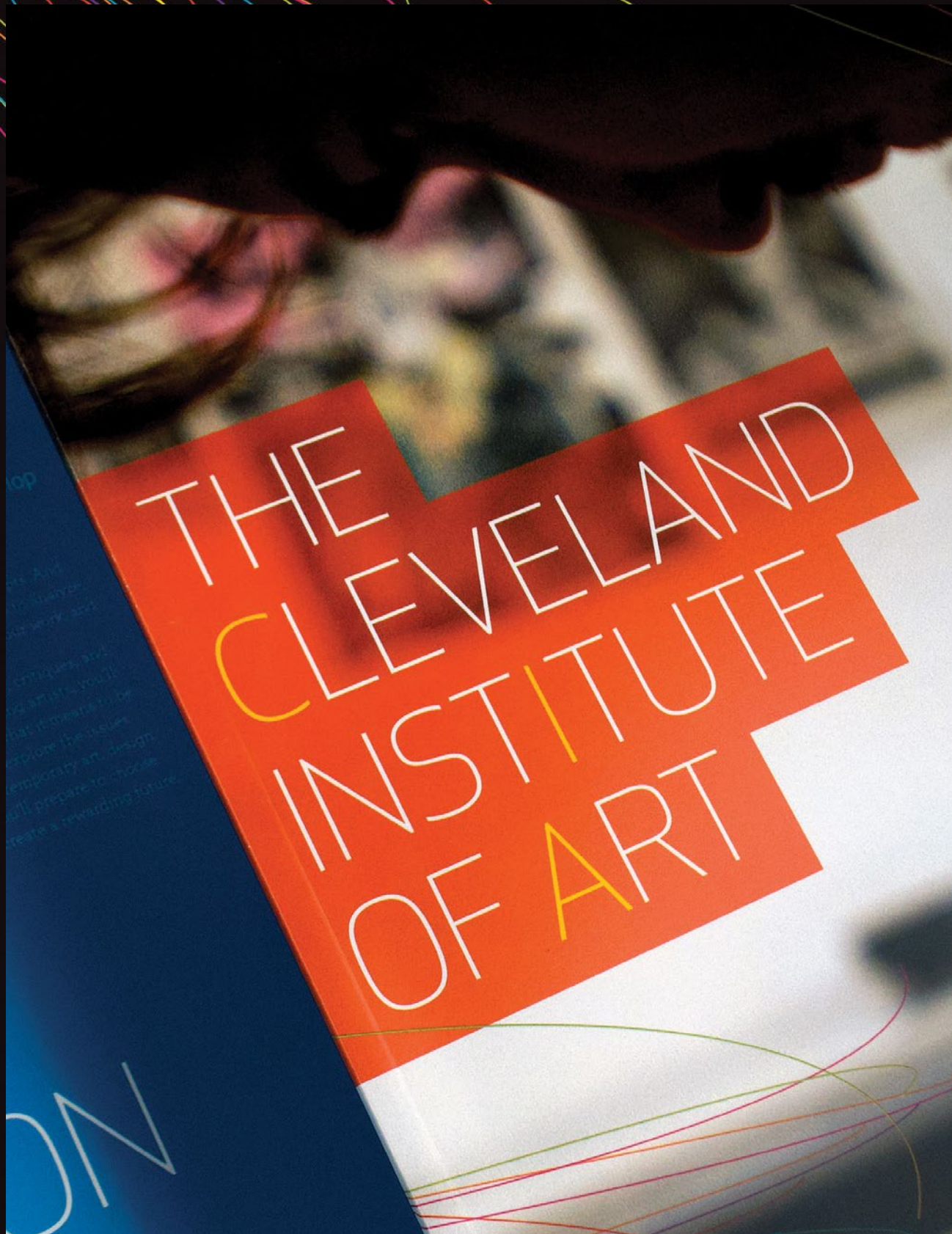
Each jet can be selected and highlighted to reveal critical data. The status interface provides the exact time cargo doors are opened and when they close. The communications interface is color-coded to help users track information from different sources.



The route map's real-time data displays severe weather, civil unrest, and even military threats, allowing users to see their projected path ahead of time so that they can be diverted if necessary. The new cargo interface includes pallet positions, deck temperatures, weights, and dwell times.







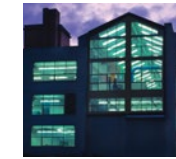
## THE CLEVELAND INSTITUTE OF ART

### Helping students see the future through a professional lens

A previous CIA admissions brochure.

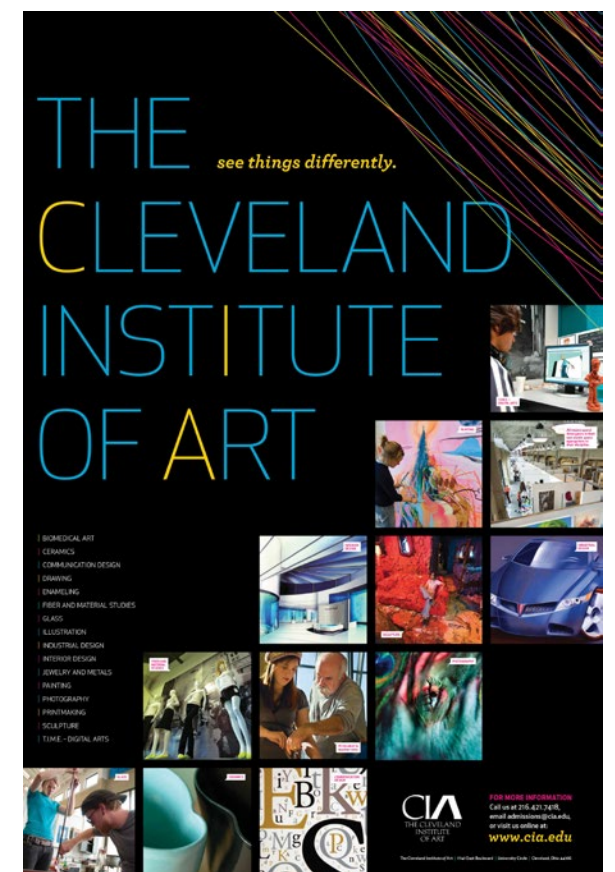


Thin, multicolor sketch lines, matching the colors of the six main CIA programs, were used as a background motif on all pieces. The square photo grid echoes the window framework of the main studio, above, which once housed a Ford Model T factory.



The Cleveland Institute of Art (CIA) has a well-earned reputation for excellence, consistently ranked among the top ten professional colleges of art

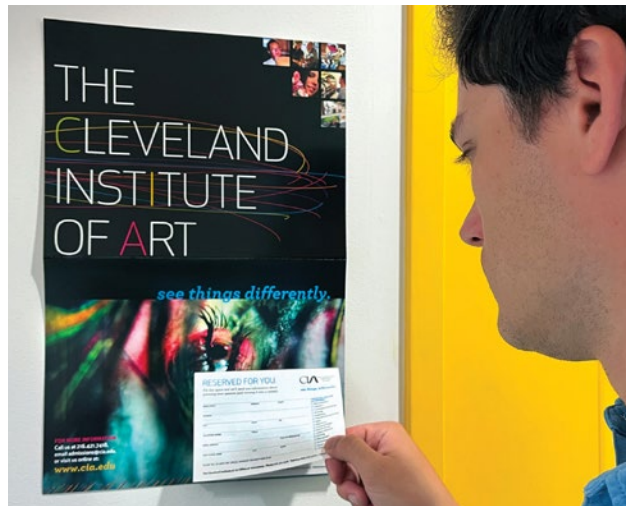
and design in the country. It attracts students who are serious about becoming professional artists and designers, and are looking for an intellectually stimulating and artistically challenging experience. We teamed up with educational consultant Keating Associates to evaluate and consider new ways to improve the school's admissions metrics. Jolts of bright color on black backgrounds, striking student artwork, and keen copywriting were the driving forces behind the new brand approach. The suite of refreshed CIA marketing materials contrasted sharply and favorably with those of other art schools, attracting the attention of many promising artists and benefiting the school with increased admissions.







Mailed to prospective art students, this admissions promotion unfolds to a 24" x 24" poster that features student profiles and the work of professional CIA alumni. The hope was for recipients to hang it on their walls for inspiration.



Recruitment posters were sent to high school art teachers across the country. Each one included tear-off response cards that could be returned to CIA admissions officers.



Table drapes and tabletop displays were developed for the traveling CIA admissions team.



Bold photographs, creative student artwork, and large fields of bright color printed on high-gloss paper give the impression of an intensely creative art school that offers students new perspectives and challenges.





To make art, you need passion and commitment. You need inspiration—the inspiration that comes from new perspectives and new challenges. You need time to explore and space to find your voice. You need a powerful vision and the skills to develop it.

And to make a living from your art, you also need a professional viewpoint. You need to know how to share ideas and how to present your ideas to the world. You need the knowledge that comes only from real-life experience.

At The Cleveland Institute of Art, we'll help you see through a professional lens. Our faculty are all active professional artists and designers who bring experience and insights to the classroom. Industry-sponsored projects connect you with employers and build your portfolio. And whatever major you choose, you'll work with some of the best new technologies—in your very own studio.

Our alumni have built successful careers as studio artists, designers, art educators, animators, medical illustrators, and much more. When you graduate, you'll have the creative and professional skills to succeed.

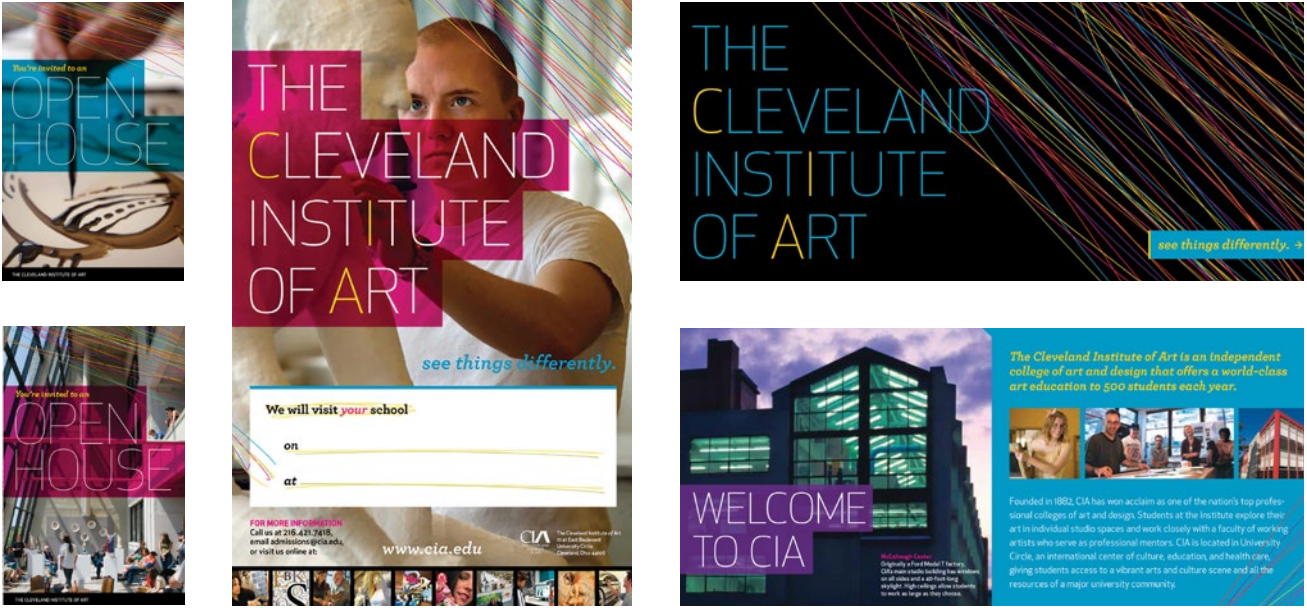
#### CONTENTS

- 2 Discover Cleveland
- 4 A Creative Environment
- 6 Amazing Facilities
- 8 The Learning Experience
- 10 Liberal Arts
- 12 Foundation
- 14 Design
- 16 Material Culture
- 18 Visual Arts
- 20 Integrated Studies
- 22 A Faculty of Artists
- 24 A World of Possibilities
- 26 A Successful Career
- 28 Admission
- 30 At a Glance





Art has the power to inspire, heal, light the way, and change the world. Such was our appeal to prospective students, along with the assurance that CIA's professors would help them find their creative voice.



The broad suite of admissions materials—open house invitations, high school recruitment posters, and direct mailers—featured a consistent look and feel.

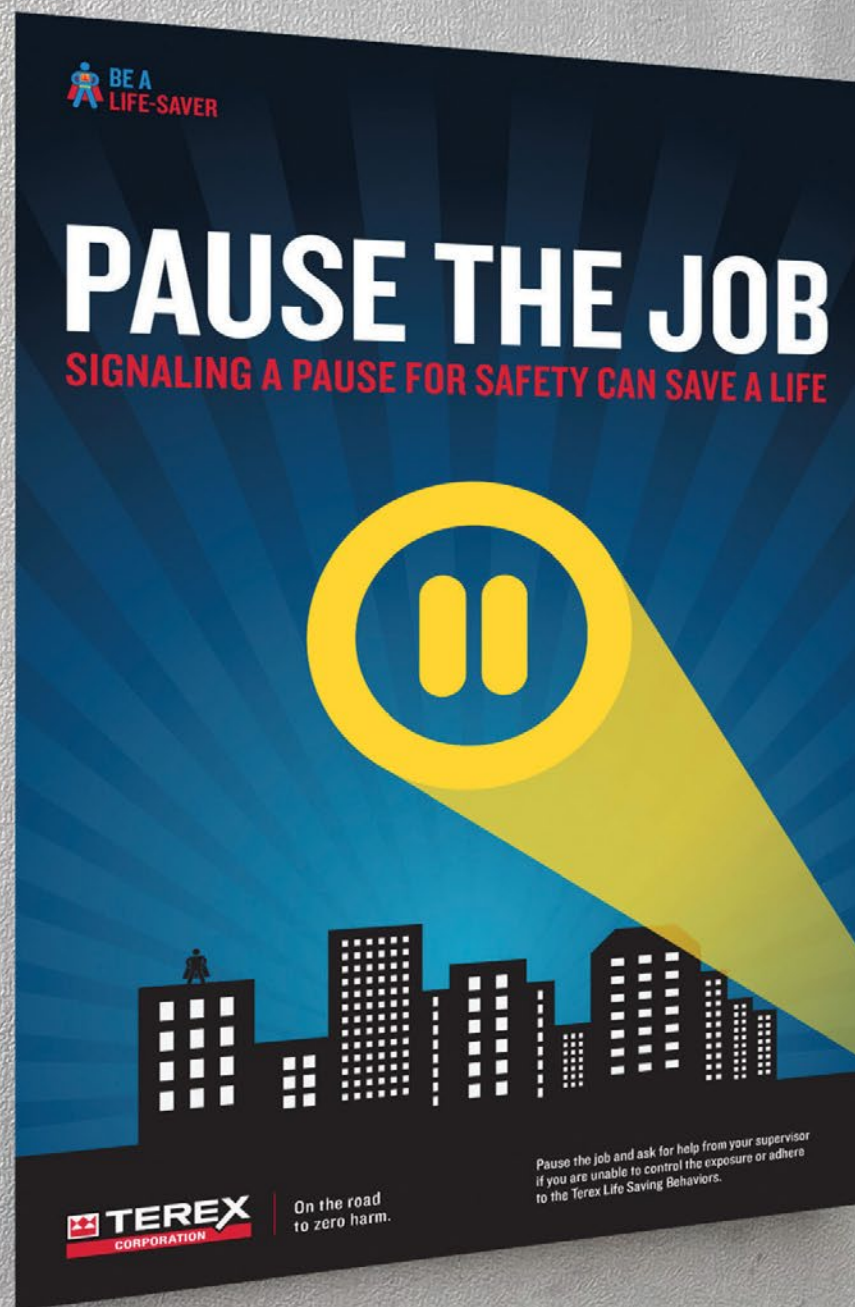


Our solution for the search mailer featured a structure stepped into three sections: the first, an overview of the region and the physical campus; the second, descriptions of the different art programs; and third, interesting perspectives and advice on creating a future in art.



Each program had its own brochure, which was color-coded to synch with other materials across the admissions spectrum.





## TEREX

# Embracing safety and ethics as a way of life

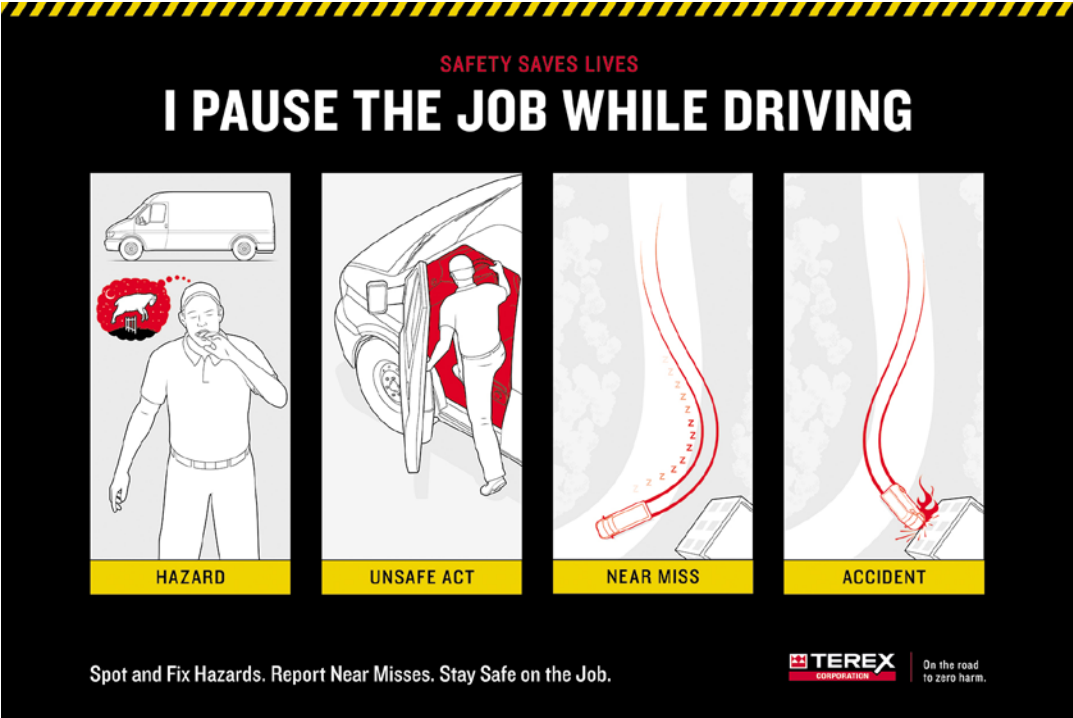
An example of an existing Terex brochure.



A manufacturer of trucks, cranes, materials processing equipment, and aerial work platforms, Terex employs 16,000 people working in facilities in North America, South America, Europe, Asia, and Australia. We were hired to create several different internal campaigns that would communicate critical messages to team members, many of whom lack regular access to computers. Ethics and safety themes were devised to synch with the company's codes of conduct, newsletters, handouts, and posters—all of which were written with sensitivity to regional cultural norms and translated into twelve different languages. Our design approach reflects the Terex products themselves—big, bold, and forceful.







A series of safety posters, illustrated by Chris Philpot, was created to help employees in all types of workplace situations understand how unsafe behaviors can lead to tragic accidents. By empowering team members to report “near misses,” there has been a steady decrease in recorded on-site injuries.



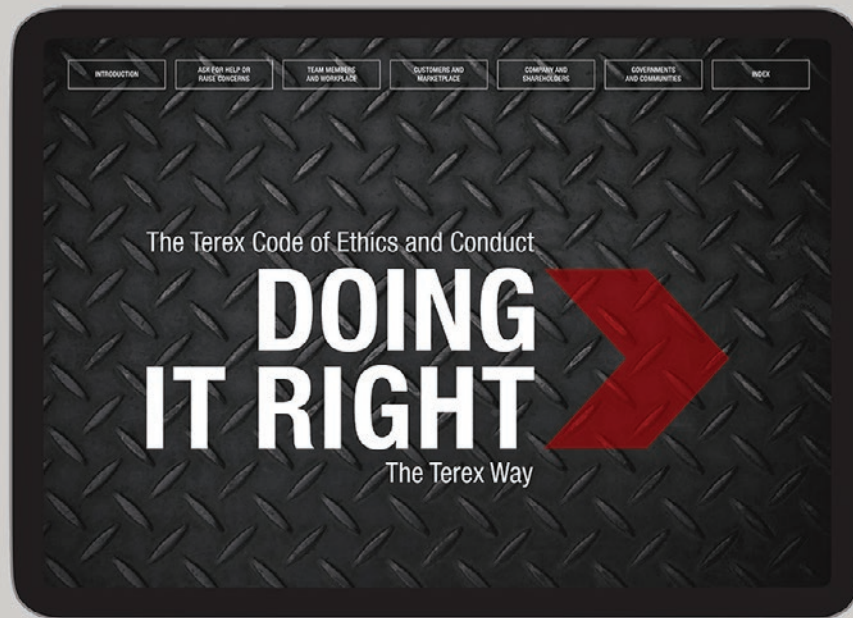
To make sure it is embraced as a way of work life, Terex safety information is regularly shared with workers.

The Great Saves series spotlights Terex workers who demonstrate safe behavior and prevent accidents.

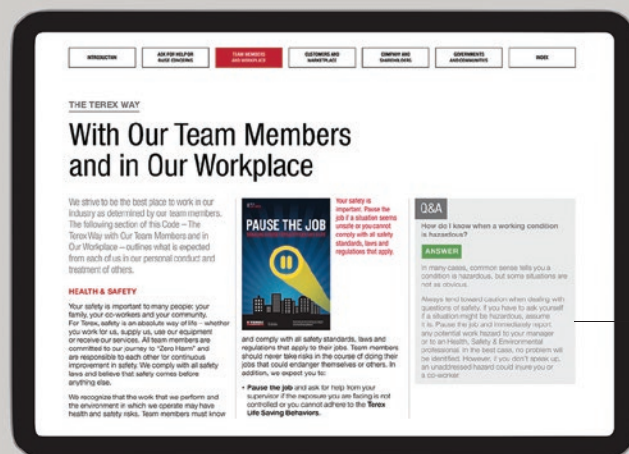
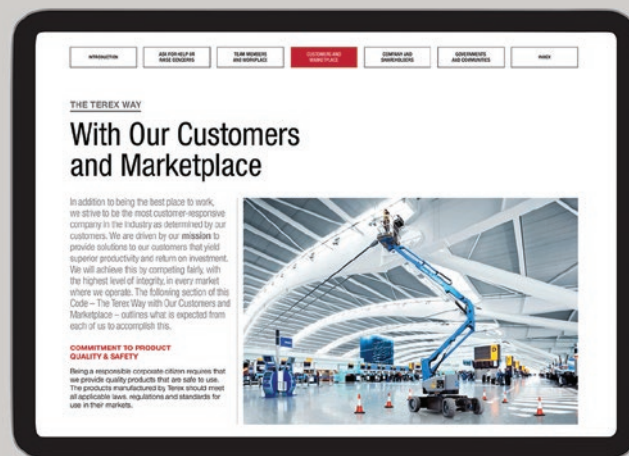


“Pause the Job” safety posters are displayed in common areas, break rooms, and cafeterias in Terex factories around the world.

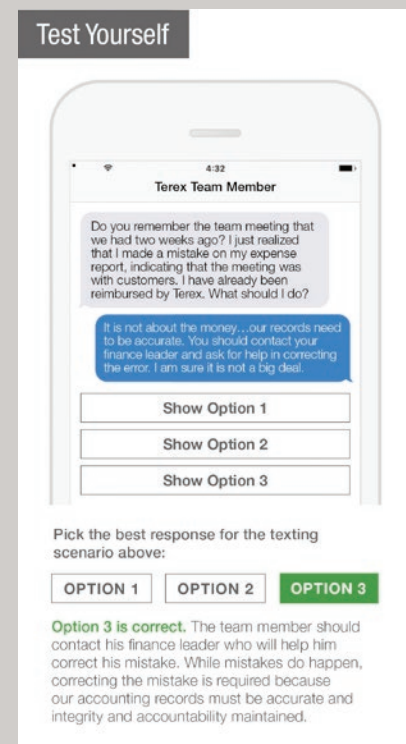




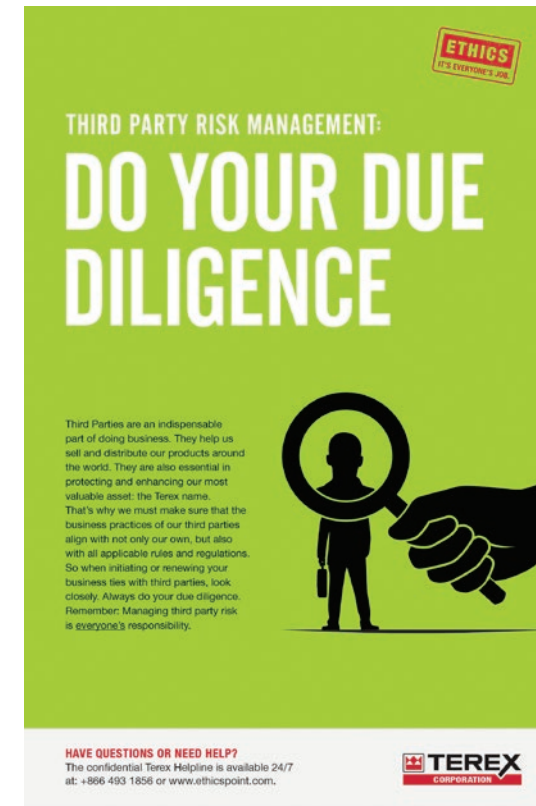
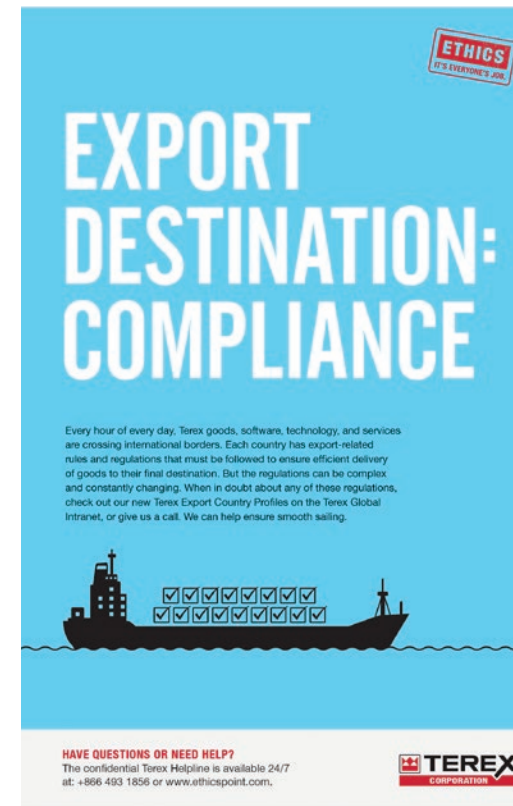
The code of conduct outlines a company's standards of responsible behavior. These are typically dense screeds that employees are required to read, but most loathe doing so. To help make the learning a little less onerous, we made the Terex code visually interesting, lively, and fully interactive.



Information is more fully absorbed by interacting with it than by simply reading it. The new code of conduct features a series of quizzes, based on real-world situations, where readers can instantly test their knowledge.



For years we have created workplace posters that reinforce key reminders on topics ranging from discrimination, harassment, fraud, and social media use, to receiving gifts, money laundering, export control laws, and conflicts of interest.











KEEP AMERICA BEAUTIFUL

Inspiring people to take action to improve their communities



Keep America Beautiful (KAB) is the nation's largest volunteer-based community action and education organization. With a network of over 1,000 affiliate and participating organizations,

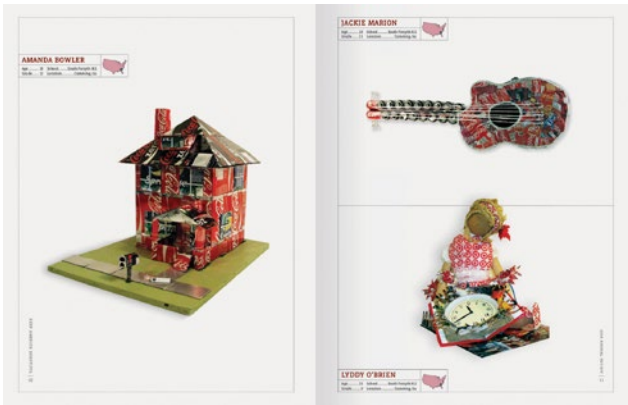
KAB forms public-private partnerships and programs that inspire individuals to take greater responsibility for improving their community's environment. With very little brand recognition among 18-to-28-year-olds, KAB wanted to present itself to this demographic as a relevant, active, and modern organization. They also needed to appeal more persuasively to leaders in the corporate community. Reaching out to affiliate members across the country for photographs, illustrations, and other visual material, we showcased local projects whenever possible. Clever and inviting, the new KAB communications help the organization stand out among other environmental and community nonprofits.

A previous KAB marketing piece.



Annual reports spotlight KAB projects from around the country, showing how affiliates, governments, and businesses can work together for positive change.



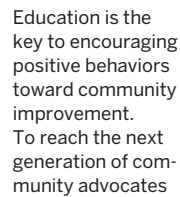


The 2008 annual report focused on building pathways for younger generations to engage with the organization. KAB asked schoolchildren around the country to provide an artistic peek into their aspirations for our world. A dozen of the most inspiring artworks were chosen for inclusion.



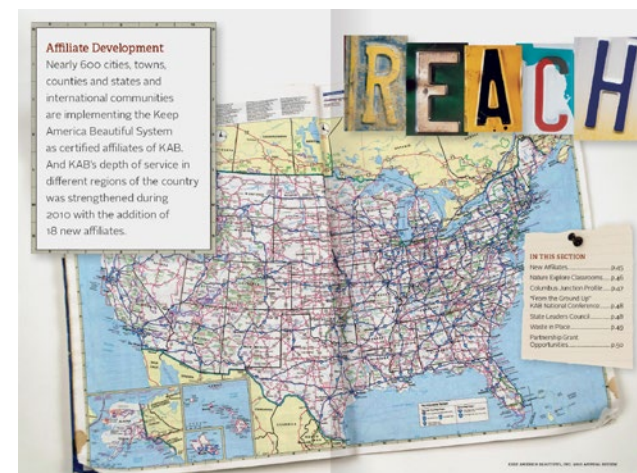
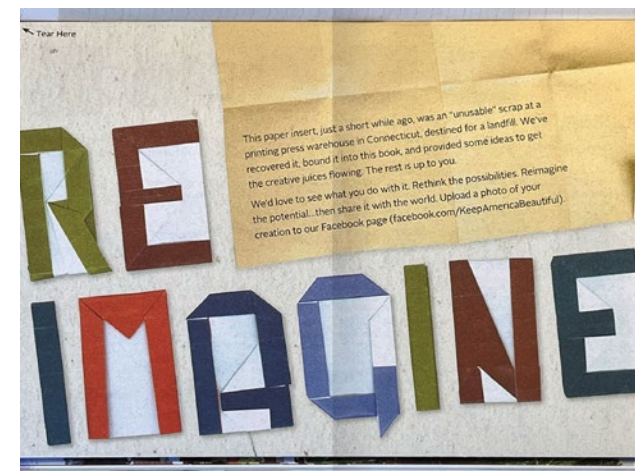
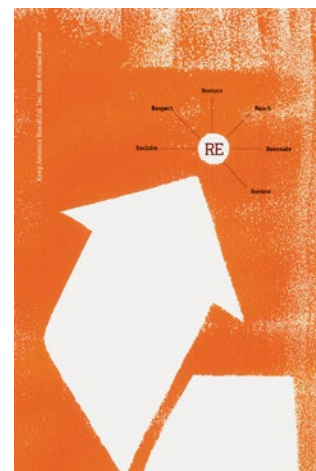






at schools, we created posters to tell the story of waste streams and the many ways young people can take action to keep their community beautiful.

Renewal, restoration, and responsibility in the community was the central theme of the 2010 annual report. The book was printed on paper destined for scrap, and the primary visuals were created with repurposed materials. A special insert with instructions encouraged readers to fabricate “re-imagined” cups, wallets, envelopes, and other objects and share them on KAB’s social channels.





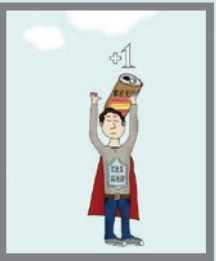
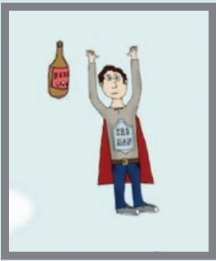
To remain viable in the 21st century, KAB looked for innovative ways to be relevant to the next generation of community advocates. What better role model than a superhero who takes to the skies on a mission to protect the environment? The KAB Man campaign was conceived by Goodby, Silverstein & Partners and illustrated by Steve Dildarian. Our contribution was the design and development of the KAB Man website, which reached over 800,000 viewers in 2007, its first year.



Visitors could watch zany episodes of "The Adventures of KAB Man."



The "Fly and Recycle" game allowed visitors to strap on a cape, take to the skies, and snatch falling recyclables before they hit the ground. By grabbing forty correct items, players would win a prize.



Think you've got the goods to be a superhero? Visitors were encouraged to "apply" with KAB and select a preferred battle cry. The goal of this lighthearted approach was to inspire people to get involved and volunteer.

Superhero Standard Employment Application Form 4002.4b

Please fill out the following information

Full name

Street

City, State, Zip

Secret identity name (strictly confidential of course)

Select your preferred KAB battle cry (pick a bunch, they're free)

☐ "Beauty is beautiful!"

☒ "Pick up that litter you freakin' slob!"

☐ "Volunteers to the rescue!"

☒ "Trees! More trees!"

☐ "Reduce, reuse, recycle!"

NEXT

Superheroes need support, too. Contributions helped KAB spread the word, deliver programs, hold cleanup events, teach kids, promote recycling, and support all the efforts needed to keep America beautiful.

Superheroes Wanted

Select gift amount

☐ \$5.00 Just helpin' out

☐ \$10.00 Hero in training

☐ \$20.00 Honorary sidekick

☒ \$40.00 Full fledged co-superhero

☐ \$50.00 Green avenger

Billing information

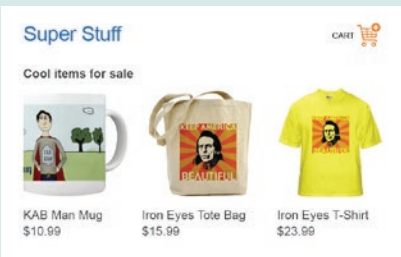
Full name

Street

City, State, Zip

NEXT

Visitors could purchase eco-friendly themed merchandise like reusable mugs, canvas grocery bags, and KAB Man T-shirts.



"Recycling is hot!" posters and digital wallpapers featuring supermodel Molly Sims were available as free downloads.







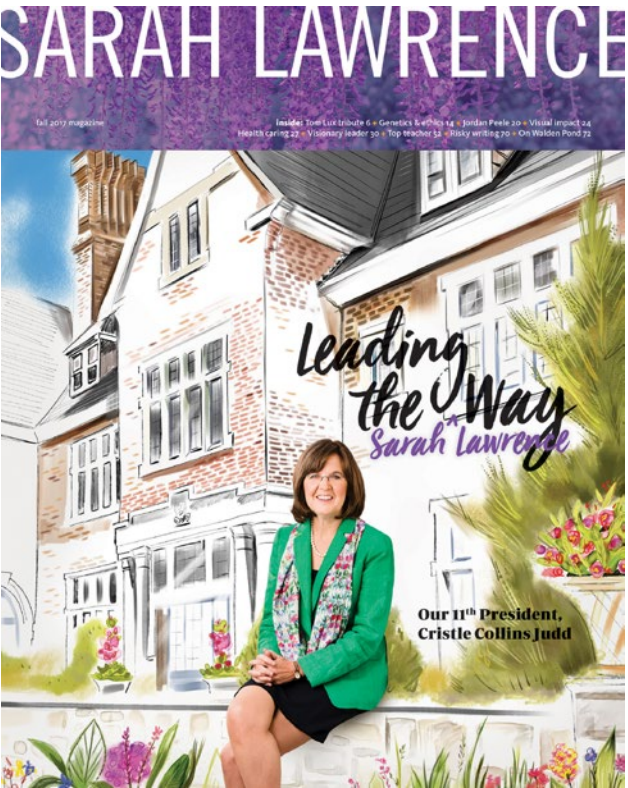
## SARAH LAWRENCE COLLEGE

# Capturing the essence of a creative, engaged, and irreverent school



Sarah Lawrence College was founded on the belief that even the best traditional colleges

define education too narrowly. By allowing students to shape their own education, the school has spawned a free-thinking, creative, and iconoclastic alumni community. To maintain a strong connection with its alumni base, the college publishes *Sarah Lawrence* magazine. In addition to reaching out to alumni to profile, the editors regularly tap alumni to contribute as writers, photographers, artists, and poets. Taylor Design began producing *Sarah Lawrence* magazine in 2007, revamped it completely in 2009, and produced it yearly until 2020. We crafted each issue in a way that offered readers an experience they couldn't get anywhere else, with visually rich layouts that get to the heart of important issues and captured the school's brand essence.



Sarah Lawrence magazine before redesign.





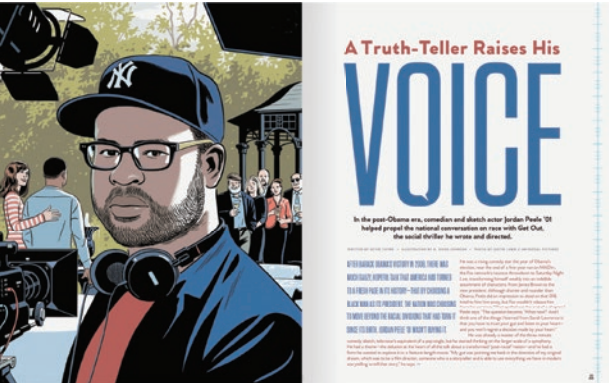
Our design approach involved making the visuals as thoughtful as the editorial, challenging convention without being trendy, and offering a rich experience on multiple levels, with rewards

for deep engagement but still entertaining for the casual reader. To reach these editorial goals, we regularly tapped top illustrators to create artwork for the feature articles.



The illustrators include Gemma Correll, Grady McFerren, Aleks Sennwald, Ryan Graber, Susy Pilgrim Walters, Jon Contino, Sarah McMenemy, Daniel Krall, Tim Mars, David Senior, Victo Ngai, Janice Wu, Sam Brewster, Katie Turner, Ping Zhu, Mike Lowerey, Julia Rothman, David Broadbent, Livy Long, Traci Daberk, Monica Ramos,

Jamey Christoph, Sari Cohen, Lucy Rose Cartwright, Kagan McLeod, Nina Cosford, Lucy Truman, Phil Wrigglesworth, David Doran, Ken Orvidas, Lizzy Stewart, R. Kikuo Johnson, Natalie Andrewson, Kate Hindley, Chris Gash, Melinda Beck, Manni Fedag, Jamie Jones, Mina Price, and Anne Cresci.





## Flesh + Blood

Excerpted from "Bone" by Elizabeth Esami

Jasmine Fahroodi dropped out of college and is living with her parents in small-town Georgia. Her inscrutable Iranian father and cheerleaderish American mother are determined to get her life back on track—by arranging a marriage for her. Jasmine resents their efforts and spends her days watching cyclists in the park or reading in the library, under the watchful eye of librarians Turtle Lady and the fearlessly chatty Martha. Jasmine's father never talks about his family or his former life in Iran, so Jasmine invents her own version of her father's past, elaborating on the few details she knows in order to plumb the mysteries of familial and romantic love.

My mother's screaming from the night before has escalated into a full-blown cold, and she's taken a sick day. The only way to account for my father's presence in the kitchen is that he's running late. Which is totally out of character for him. Toddlers is not something my father usually tolerates—in himself or others.

"Watch. Hold still. Margaret. I make this for you." My father stirs some hot water in a pan with lemon. Some ancient Iranian cure for the common cold.

"You really think this will work?"

"Though I can't see her, her back to me, I can tell my mother has flourished her eyebrows, that she doubts the process. She's a mess and keeps wiping her nose with a wad of tissues."

"Not. I put in... she pauses for dramatic effect — ...an olive. See?"

My mother stares at the concoction like a child who has found a bug in her drink. She looks strange in her fuzzy bathrobe, terribly vulnerable somehow.

And here is my father actually taking care of her. I can't believe he's willing to get so close to her when she's sick.

He dumps in a tablespoon of black pepper.

"I can't eat that! It'll burn my tongue!"

He looks wounded, but only for a second, and then she touches his shoulder, her finger an olive branch. For a moment, unless it's just the fogginess of my brain, I can almost see what they were like, together, in the beginning.

"Is nothing," my father says. "I once ate camel eyes." He pours his potion in a mug for her, and then abruptly leaves for work, as if camel eyes require no explanation.

My mother turns to look at me and shrugs. "Down the hatch," she says, pinching her nose closed and mauling his wretched concoction in one big gulp.

Because the idea of dining in the house all day listening to my mother cough and sneeze on stacks of bridal magazines isn't terribly appealing, I ride my bike down to Central Circuit and watch Pierre LaRoche, the skydiver, on television until I get looks from the customers and staff. I'm beginning to fancy this skydive, this French daredevil.

Anyway, it's a good way to kill time. Later, in the afternoon, I head out for the library. Turtle Lady shily smiles at me when I come in. As usual, the library's mostly populated by old people. No pink-scent lady in sight, but there's an old man sitting down on the floorboards between the shelves of poetry. He's withered and frail and doesn't move for over an hour. I wonder if he looks anything like my father's father.

Remembering this morning, I search the stacks for books on camels. I take out *Camels of the Desert*, a giant book of photography, and scuddle down something about the merits of my father's childhood diet.

There was nothing wrong with my father's appetite. Indeed, as he told my mother, he once ate camel eyes. As a boy, he stood back at the mesa and watched Mohammed Rasch, the beaver, cure camels. One of the camels, though not sick, had fallen over and died of stress and old age, leaving a heavy pile of fur and skin.

Illustration by Grady McFerrin

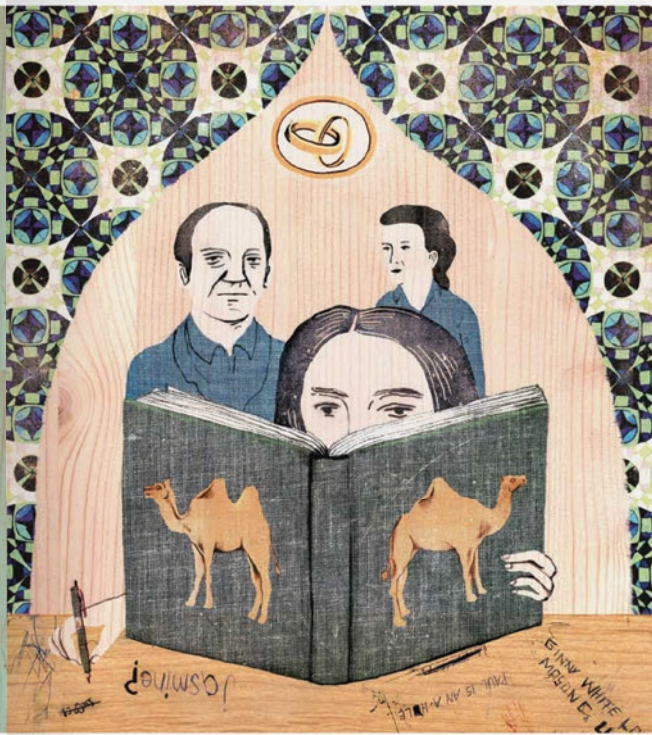
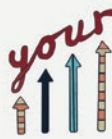


Illustration by Grady McFerrin

## HOW to FIND your voice



Some people always seem to know what to say. Luckily, eight of them went to Sarah Lawrence—and are willing to share their secrets. No matter where you are (Kazakhstan, anyone?) or how you want to speak out, these alumnae/i offer concrete tips on how to express yourself with passion, precision, and humor.

WRITTEN BY SOPHIA KELLEY HFA '10 • ILLUSTRATIONS BY PHIL WIGGLESWORTH

## HOW TO Win an Argument

**Bruce Fishelson '71**  
*Lawyer | Los Angeles, California*

Bruce Fishelson says he's not okay with losing. Luckily, he doesn't do it much: In 30-plus years of complex tort and civil litigation, he's won or settled the vast majority of his cases. He had his first experience arguing persuasively (and winning) as an undergraduate, when he convinced the Sarah Lawrence administration to allow him to keep his dog on campus. When preparing for a trial, he uses a mnemonic device he created—**STOP**—to help ensure he wins.

**1. Simplify.** An argument must be clear and understandable if you want to persuade others, says Fishelson.

**2. Be truthful.** If you genuinely believe in what you are arguing, you are much more likely to seem credible, and thus to win. Fishelson counsels his clients that whatever comes out, as long as they are telling the truth, it can be dealt with.

**3. Organize.** Prepare both mentally and physically (by assembling any evidence or supporting documents).

**4. Knowle passion.** Fishelson says that decision makers have to believe that they are involved in something important and that their decision matters. Enthusiasm can be your biggest asset: The people you're trying to convince will sense your passion and take your argument more seriously.

**5. Stop before you start.** Before presenting your argument, review it and make sure you are prepared. According to Fishelson, if you follow the above advice, you have a shot of winning most arguments, whether in front of a jury or just with a group of friends. "I use it all the time. It works with everyone ... except my wife," he laughs.



## HOW TO Fix a Global Crisis

**Shajpeh Madushki '85**  
*Gender adviser and humanitarian | Kabul, Afghanistan*

How can you make a difference in global problems like war, famine, and poverty? An Afghani born in Kosovo, Shajpeh Madushki entered the United States at 25 and later became the first woman from the Balkans to receive political asylum. She has devoted her life to international humanitarian work and to empowering others. In 2006, she began consulting in Afghanistan, where she works as a gender adviser and leadership trainer for government employees.

**1. Know why you want to serve.** "I was always preoccupied with the war in Kosovo, and I know what it means to live in war. So for me, believing in peace and promoting peace is the most important thing in my life," Madushki says.

**2. Practice at home.** There are many issues, like homelessness and domestic violence, that you can volunteer to work on locally. The experience will help you learn about service and how to be part of positive change.

**3. Find legitimate organizations in the country where you want to help.** Non-profits should have verifiable information about their accomplishments. Ask for referrals and project reports to make sure the organization is reputable before you commit.

**4. Study the culture and learn a few words or phrases in the language.** Basic communication skills will help tremendously, Madushki says.

**5. Network.** Find people who have been involved in similar work and share experiences. The Internet is a great resource for fundraising and connecting with others. Madushki recommends Facebook—even many Afghan women are using it, she says.

**6. Be prepared for medical emergencies.** In war-torn areas, danger is a way of life. Before you leave, assemble an emergency medical kit in case of sickness or accidents.

**7. Document your work.** A recorder, a journal, and a camera can help you keep track of your experiences, your progress, and most importantly, the difference you will make in people's lives.



"Enthusiasm can be your biggest asset: The people you're trying to convince will sense your passion."



ILLUSTRATIONS BY KATE HINDLEY

## creative feature

What should you do if you encounter a wild animal?

Some options tendered by SLG alumnae/i:

1. Hide
2. Protect the dog
3. Feed it a carrot
4. Take its eggs

Read on for details in these firsthand accounts of alumnae/i getting up close and personal with our four-legged (and flippered and feathery) friends.

## Not at Home on the Range

**Naomi Patis '77**  
*Communications director of the New Forest Field, Washington, DC*

It was bad enough that my new colleagues at the National Wildlife Federation made me buy my first-ever pair of hiking boots—at the age of 38. It was sort of sad that after the first hike, down some nameless hill in the White Mountains in New Hampshire, I was so sore I couldn't climb stairs for a week. I was funny, if unconvincing, when on my first day as the vice-president for communications, one of my colleagues ordered me to close my eyes and hold out my arms, so he could drag his pet snake on the telly lady in her suit and high heels.

What did I expect, the Jewish Philly housewife, the graduate of the empty creative college, hanging out with the conservationist cowboy?

After years of working with the rocky urbanites at a DC public relations firm, and a dramatic period opening the Holocaust Museum along with an assortment of scholars, curators, and survivors, the job at the National Wildlife Federation looked like a welcome

change. And it was. I learned about black-footed ferrets and prairie dogs, rufous redpolls and grey wolves. The hares and angles, the 40 Native American chiefs with whom I did a satellite news conference, the wacky wildlife biologists—they all had something to teach me.

But the experience I remember best was a drive with a colleague from our Boulder office to a meeting in Wyoming. We stopped in the middle of nowhere so I could see the bison that we were working to restore to Native American lands. From the side of the road they were so big, so shaggy, so ... cute. So, while my friend and I got a well-earned call to the office, I hopped the fence and meandered over. I got within about 20 feet of these gigantic, unruly, sort-of-Chow by way of National Geographic-looking things when my colleague shouted in other pants, "What are you DOING? STOP TURNING AROUND SLOWLY! COME BACK!"

Naomi I did as I was told, then hopped back over the fence and looked at him quizzically.

He was so stunned he could barely speak. "Jesus, Naomi, those are wild bison, they weigh a ton, they are dangerous!"

I really did think, God help me, that I could just reach out and pet one.



Illustration by Kate Hindley

ILLUSTRATION BY SUZ PILGRIM WATERS

## First Edition

In 2006, Jennifer Steil travels to Yemen to teach a journalism class to the staff of *The Yemen Observer*, a respected English language newspaper. When Fariou, the paper's owner, offers her a yearlong stint as the paper's editor-in-chief, she says goodbye to her urbane life in New York City and moves to Sana'a, the capital of Yemen. Steil has her work cut out for her in this world of veiled women, gingerbread houses, and unfamiliar habits (like the ritual chewing of qat, a stimulating leaf), objective journalism is literally a foreign concept.

On my second day of work, I arrive hours before my staff. I have a staff. Okay, I am a little excited. Only Qasim is there, so I give him one of the Jacques Torres chocolate bars I brought as gifts (it is impossible to find good chocolate in Yemen) and three Hershey bars for his three kids (who aren't yet picky about chocolate). When Radia and Zahra arrive, I give them embossed silk-Chinese purses, stuffed with soap and chocolate and hand-written change purses.

Accessories are important in Yemen, where the basic outfit doesn't alter much from day to day. Radia is shyly pleased, while Zahra announces her gift to everyone in sight.

I hold my first staff meeting that morning. Everyone tells me which stories they are writing and when they will get them to me. It is difficult to pin down exact deadlines, because when I ask, for example, if Radia can get me a story by 3 p.m., the answer is "Inshallah." If God is willing. Never, in my native year, would I be able to get a reporter to say to me, "Yes, I will finish the story by 3 p.m."

In Yemen, nothing happens unless Allah wills it. And as it turns out, Allah is no great respecter of newspaper deadlines.

"Inshallah" is also murmured reflexively after almost anything stated in the future tense. It makes Yemenis nervous when you leave it out. If I were to say to a Yemeni man, for example, "I am traveling to France next week but will return to Yemen 'Thursday,'" he would automatically add "Inshallah."

Radia, who writes front-page stories for each issue from his home office, joins us, expressing great joy over my arrival. He invites me to a qat chew, which surprises me because I didn't know that women could go to qat chews with men. But apparently Western women are treated as a third sex in Yemen and thus can neither back and forth from male to female worlds. Western men, on the other hand, do not have this advantage.

This explains why my male staff members offer me immediate deference. To them I am not really a woman. I am a giraffe. Something alien and thus unclassifiable in the familiar male/female cubbyholes. Were a Yemeni woman to take over the paper, most of the men would quit in protest. They do not treat their female colleagues with anything like the respect with which they treat me, and they'd rather die on the spot than ask a Yemeni woman for help or advice on a story. But oddly, they rarely mind deferring to me.

Western women are treated as a third sex in Yemen. To them I am not really a woman. I am a giraffe.

I am a giraffe.

Inshallah.

Inshallah.

Inshallah.

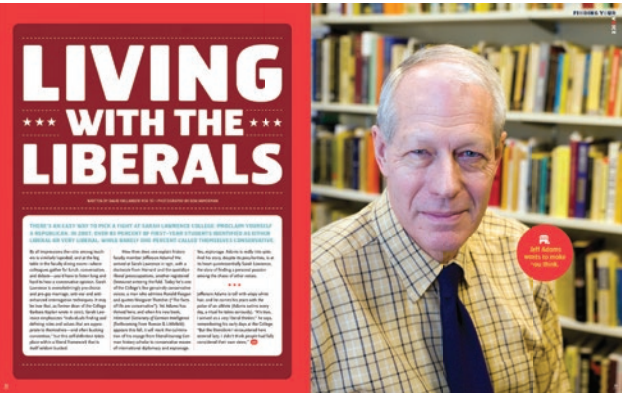
Inshallah.

Inshallah.

Inshallah.







Professional portrait photographers were hired to capture Sarah Lawrence alumni, students, and professors where they lived and worked. To avoid the slick and institutional, our advice

was to shoot as many approaches as possible so that we, in turn, could try different photo combinations and employ other creative imaging techniques in our layouts.



## COMMENCEMENT 2008

Paula Langer's rousing commencement speech made waves across the country—and around the world—as no outlets relented on her comments about President Bush and the Iraq War. The Oscar-winning star of *Tomb Raider* said the graduates have "a heavy burden" to follow the path for the country.



## Broadway on Mead Way

Tovah Feldshuh '70 brought her award-winning, one-woman show, *Golda's Balcony*, to Sarah Lawrence this spring. Feldshuh portrayed Golda Meir, the Milwaukee school-teacher who became prime minister of Israel in 1969. After six performances in Reisinger Auditorium, Feldshuh took the show on the road—literally—for a run at the Shaw Theatre in London.

"You must determine if we are going to measure ourselves on the basis of military might and economic power or if there is perhaps something deeper—more essential in our national character—that needs to be awakened."

## TRUSTEE NEWS

At the May 2008 meeting of the Board of Trustees, Robert Riggs retired after four years as board chair and was named an honorary trustee.



**JOHN HILL**, (shown at right with Robert Riggs), a trustee since 2001, was elected chair of the board. He cites a fundraising campaign, now in the planning stages, as one of his major priorities: "We have to make every effort to ensure access to Sarah Lawrence for all aspiring students, regardless of their economic circumstances." He has lived in Bronxville for 32 years.

Carol Christ, Mark Goodman '83, and Wendy Lipp joined the Board of Trustees.



**CAROL CHRIST** has been the president of Smith College since 2002. She began her career in higher education at the University of California, Berkeley, where she was English professor, dean of humanities, and executive vice chancellor, among other positions.



**MARK GOODMAN '83** served as a trustee from 1988 to 1992 and 1995 to 2003. He is a litigation partner at Debevoise & Plimpton, where his practice focuses on white collar criminal defense and commercial litigation. He is a former federal prosecutor.



**WENDY LIPP** serves on the boards of the Mount Kisco Day Care Center, Dance Inc., an organization that assists retiring ballet dancers in finding new professions; and the Bari Lipp Foundation. Since earning her BA from Williams College, she has taken several courses at Sarah Lawrence.

In addition, Ms.

## THE ALARM CLOCK THAT WAKES YOU.

The glass for your orange juice. The toaster for your bagel. The newspaper you read and the table you sit at. Your clothes. Your house. Your car, the street, the shops you pass, and almost everything they sell. The computer you stare at, and all its programs, and every Web site you've ever seen. Every bridge and building, every machine and instrument, every piece of art and scientific experiment. The local park. The National Parks. Even the trail through the wilderness.

Every one of these things was designed. Somebody, somewhere, sat down and deliberated about the curve of the handle, the cost of the steel, the slope of the downgrade, the strength of the typeface. Why? Because that's what people do. Humans are makers, of things and ideas, and design pervades our lives.

And it goes beyond mere functionality and aesthetics. Design is a way to take responsibility for the world we live in. Any given design can include or exclude the old, the poor, the disabled. It can end up in a landfill or point to a more wholesome way to consume. It can add to human knowledge or detract from it.

# DESIGN

It can make the world more humane or more mechanical, wiser or more shallow, greedier or more kind.

But in a world where almost everything is designed, what does design mean? Are we all designers, as Caroline Payson '84 asserts in "Designing the World," or is design a special calling, best done by experts like David Netto '92? Does the world need more, better design, or are we at risk of total design overload? What responsibilities do designers have? What can they make—especially with





“Hardly anyone knows that it is very complicated to produce something simple.”

*William Golden, CBS Creative Director  
1937 - 1959*

## PART 2

### Logos: A Search for Timelessness

Logos are simultaneously critical and insignificant to an organization's success. Let me explain. Consumers don't buy a company's products because they like its trademark. People don't use a firm's services because they find the firm's symbol appealing. While a logo is a company's most ubiquitous identification element, it is but one reference point among many that helps a customer recall the story they tell themselves about the brand. Logos typically occupy small amounts of real estate on communications, tucked into the bottom right corner of an ad or the top left corner of a website. At best, a logo is a support piece, not a showpiece.

The ironic reality is that companies with logos that, by modern design standards, might be considered rudimentary or even crude can be quite successful. IKEA, Waffle House, Trader Joe's, and Costco come to mind. These particular corporate marks are neither aesthetically appealing nor have a contemporary sensibility. But customers feel strongly about these brands, so whether these logos are admired or not, they're serving these enterprises just fine. Conversely, if a company is doing poorly, a new logo will offer no remedy. The company will first need to examine all the experiences a customer has with its brand, ascertain which core promises they are breaking, then determine which customer-facing behaviors and touchpoints need fixing. Only later should one decide if developing a new logo would be helpful.



For those companies that have invested in and chosen their logos wisely, there are major benefits. Nike’s swoosh. FedEx’s bold colored letters. Mercedes-Benz’s three-pointed star, to name a few, are generally considered compelling symbols: well designed, aesthetically pleasing, integral to the brand’s marketing efforts, and a perfect embodiment of each brand’s DNA. The logos spark immediate recognition, evoke positive feelings about both the logos and the companies, and easily differentiate these brands from others. These symbols also have the virtue of brevity, recognizable at a glance. Over time, well-designed logos add significant value by strengthening customer commitment to a brand.

While the best logos tend to be the simplest, that does not mean they are easy to create. In fact, logos are the most challenging of all design assignments. Here are a few reasons:

**Time**

One might surmise that Target’s symbol, which is so simple and obvious, must have been created in an afternoon. I can assure you it wasn’t. Designing a good logo, especially an abstract symbol, requires an enormous amount of work. The process involves competitive research, benchmarking, a deep dive into the brand’s origins, and an understanding of the company’s vision for the future. Then come the experiments with typesetting the organization’s name, trying different fonts, cases, and weights. Sketching ideas comes next. I prefer doing this the old-school way, by hand. This is the most critical step, as the eye-brain-hand connection of the designer results in rapid conceptualizing, with one idea leading to another in quick succession. The more sketches that are

generated, the better the chances of clever combinations, happy accidents, and magical solutions emerging along the way. A designer’s first idea is rarely the best one; more likely, lightning will strike on the one-hundredth sketch. The best of these initial concepts are finalized in vector form on a computer, tested in a variety of colors, and augmented with text. Finally, we’ll apply the logo prototypes to some of the company’s communications in order to judge the finalists’ potential for success. It’s a laborious process, and our designers inevitably put in more time, often significantly more (much to our business manager’s dismay), than budgeted or anticipated.

**Visibility**

A good logo needs to be readable and recognizable even when it is very small. This is a mammoth challenge, given that most CEOs demand their new logo symbolize the company’s mission, its vision, its value proposition, and its philosophy. While well-intentioned, this is an impossible task, made all the more difficult when the logo may ultimately need to fit on the side of a pen. We often find ourselves educating our clients and adjusting their expectations, advising that websites, social media, and advertising are the proper places to communicate a company’s values, not the trademark itself. A logo is simply a succinct means of communicating. As world-renowned designer Paul Rand wrote: “Trademarks do not illustrate, they indicate...not represent, but suggest.”

**Transcendence**

A good logo should be timeless, so there is always the self-imposed pressure to create an emblem with some permanence. Part of this impulse reflects the reality that much of the work of designers is ephemeral.

An ad campaign may last for a few months. A brochure may be used for a few weeks. A social post will serve its purpose for a day. By contrast, a well-designed logo transcends these often short-lived campaigns to enjoy a shelf life of ten, twenty, or thirty years. Many of the world’s best-known logos have been around even longer. Apple: forty-six years. IBM: fifty-five years. Mercedes-Benz: one hundred thirteen years. These marks have become a permanent part of human history, and the brand equity of that longevity is invaluable. It’s important for designers to resist the temptation of novelty and think long-term.

Young businesses rarely start off on solid brand footing. To save money (an especially front-and-center concern for startups), the founder may bypass the counsel of a professional graphic designer and give the responsibility of logo design to his brother’s daughter, a neighbor’s kid in art school, or a crowd-based online design competition. Consequently, the company’s logo is often unpolished. If the business survives the birthing stage and continues to grow, the logo, like an uncontrolled weed, has sprouted up everywhere: sales presentations, signage, vehicles, websites, and apps. At some point the brand hits a wall. The logo is no longer associated with integrity and trust. Potential customers don’t take the company seriously. The logo has become a caricature and is now actually hindering corporate growth. The CEO recognizes the problem and begins the search for a design firm to revamp it. But redesigning a logo and changing all of the company applications midstream is costly and disruptive. Wouldn’t it have been preferable to design the logo properly in the first place, supporting the investment at the same level as legal, accounting, and sales?

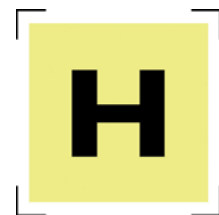
Still, as the saying goes, it’s never too late. Continuing with an ineffective logo is a bad business decision. So whether creating a new logo or revamping an old one, it’s well worth the money, time, and effort to nail it. It may be but one part of your brand’s toolkit, but it’s the symbol your troops rally behind and the primary identifier with customers and prospects. If done well, true fans of your brand will gladly display their tribal allegiance. Think of the Harley-Davidson owner who will wear that axe-like symbol on caps, T-shirts, and jackets; stick it on the back of their car; hang the flag from their house; and give HOG-branded merchandise as gifts for years. That’s nearing spiritual devotion. So go ahead and toss your subpar logo and do a makeover, but accept nothing less than brilliance from your graphic designer.





Left: Barrett Outdoor, an outdoor marketing company. This page: TowerGroup, a financial services and technology research firm; Marsh Woods Architects; Villa Maria School, an independent school for students with learning disorders; OpHedge Investment Services, a hedge fund administrator; Marlin, a digital signage software company; and Genesis Polymers, a plastics distributor.





This page: SJG Group, an educational consultancy; logo for a talent recruiting initiative at Alexion Pharmaceuticals; Southern Summer, a retail beverage company; Pickwick Plaza, an office complex in Greenwich, CT; Achillion, a biopharmaceutical company; Hellerstein, a New York still life photographer. Right: Logo for Vizuri Health Sciences' PainBloc24, a roll-on arthritis pain reliever; Good to Go, an OTC product that prevents traveler's constipation.





Left: Klingenstein Philanthropies, a New York-based philanthropic organization. This page: Meeting Matrix, an event planning software company; Ravago Recycling, a plastics recycling company; RSR Partners, an executive recruiting firm; logo for an annual Arizona event for Learning International; Marble Hill Chocolatier, an Ohio-based retail store; The Dental Center, an oral health facility providing care to the underserved population of Fairfield County.





In the fall of 1999, our friends at DeVito/Verdi Advertising were selected to develop the U.S. Senate campaign for Hillary Clinton. We were thrilled when they asked us to create her brand identity. We decided to highlight her first name instead of her full name because of its immediate recognition factor. The type was set in classic Garamond, nesting a flowing stars-and-stripes banner beneath the upper- and lower-case letters. The words "For U.S. Senate" fit nicely above the last three letters of her name. The result was a simple, friendly signature that set a positive tone for the campaign and led to her victory in 2000.







This page: Realtytics, a healthcare software company; PocketFone, a mid-'90s mobile phone pioneer; CPG Architects; RZH Advisors, a wealth management firm; Barnum Financial Group, a financial advisory firm; RazorFoot, a performance gear company. Right: St. Joseph's College New York, a private Catholic college with campuses in Brooklyn and Long Island, New York; Holy Family University, a private Catholic college in Philadelphia.





**ANOVA**  
CONSULTING GROUP

 **ACM**  
Aerospace Components  
Manufacturers



 **ACTIVE**  
**MATRIX**

  
**BLUE PLANET**  
— Fish —

  
**CLASSIC**  
RESTORATIONS



This page: Anova Consulting Group, a business consulting firm; Aerospace Components Manufacturers, a network of aviation companies; Victoria Amory, Spanish chef's line of artisanal cooking sauces; Active Matrix, an event technology platform; Blue Planet Fish, a fish farm in Iceland; Classic Restorations, an historic renovation roofing company. Right: Logo for New York Steelhead, the primary product of Hudson Valley Fisheries.





Left: Logo for an internal initiative at Pepsico. This page: TPA, an accounting firm; The Pinnacle School, a special education school; logo for NovaThin, an engineered absorbent material developed at Rayonier; Friends of Kosciuszko Park, a fundraising organization; HC2, a publicly traded holding company; logo for GTE's Virtuality, an interactive program for children.



# START

“It is better to fail in originality  
than to succeed in imitation.”

*Herman Melville*

## PART 3

### Projects from Scratch: A Blank Canvas

Once in a while, an ambitious entrepreneur will approach us with nothing more than an idea. We love that. Working with entrepreneurs is an inspiring experience, as they are invariably people of smarts, vision, and fearlessness. They have had to convince venture capitalists to invest millions in their idea. They have mortgaged their homes and maxed out their credit cards. Perhaps most impressive of all, they have convinced a spouse that it's okay to quit a well-paying job.

There are also those whom I will refer to as internal entrepreneurs. These are uncommon people within large enterprises that have the vision to launch a new program or start an important initiative. They demonstrate entrepreneurship by questioning the status quo, selling ideas internally, and having the tenacity to see their gambit through to the end. In many cases, their creative plan has survived the ridicule of peers, the gauntlet of committee reviews, the rigors of a CFO's budget analyses, and rounds and rounds of refinement until the president is finally convinced of the program's efficacy and gives the project the green light.

The graphic designer's role is critical to these external and internal entrepreneurs. They place their trust in our talents to create a new visual brand that will positively influence the success of their business or new venture. It's a responsibility we take very seriously. Here again, it's important to consider the process an investment—and to choose wisely. Think about it: If you find yourself needing heart surgery, you are going to do everything within your power to find the best doctor. You will discuss the situation with your general practitioner, get opinions from people you trust, search online for the latest information, and interview top prospective surgeons. With your very existence on the line, this decision is hypercritical.





While picking a design firm is not a life-or-death decision, it's pretty damn important to entrepreneurs. We know the stress these people are under and we understand what's at stake. We've been there. My job is often to convince them that while, yes, there are a lot of designers out there, think of us as a top doctor. I need to assure them that if they select us, they've made a good choice and are in good hands. We will carefully listen to their vision, collaborate enthusiastically during creative development, and deliver at the highest professional level. They may not only come out of this mysterious creative process alive; they just might thrive.

Scratch-built projects are rich intellectual exercises for our design team. We will conduct the same planning and discovery as a rehab assignment. This includes

writing a detailed creative brief that defines the overall problem to solve. But unlike rehab assignments, we'll be working with a blank canvas. Again—we love this! Our designers and writers can let loose their imaginations, within the defined limits of the problem, and revel in the pleasure of discovery. We will spend hundreds of hours working on these projects, often beyond what has been budgeted—again, much to the chagrin of our estimator. Can you name another profession that willingly puts in evening and weekend work without any expectation for extra compensation? This is where the creative process runs up against the realities of business and deadlines. Once a designer gets into the zone of fresh thinking, it's often difficult to stop. It takes time and persistence to discover that diamond in the rough. The entrepreneur's

expectations of brilliance and their dreams for business success only ratchet up the pressure. The creative toil carries on until a deadline forces the brushes to be put down and the artists to step away from the easel.

But it ain't over yet—far from it. Next is the nerve-racking experience of presenting our ideas to an entrepreneur for the first time. We're often assailed by last-minute doubts. What if they don't like it? What if the work we produced doesn't match their vision? Fortunately, our jitters are usually unwarranted. As we unveil our solution for the first time, it's a huge relief to see that the overwhelming majority of our clients are deeply appreciative of what they see. We relish hearing lots of oohs and aahs. There have even been times when clients are literally speechless, but I can almost see the

thought bubbles hovering over their heads: "There it is. My brand is real. That's my new logo on a truck, my new app on a phone, my program's new website, my new product on a shelf. It all makes sense now. I think we're going to make it."

It's a wonderful feeling to give form to an idea. Of course, the true test lies ahead. Will this handsome new brand program help the company meet its sales goals? Will it perform successfully in the rough-and-tumble world of the global marketplace? Will it be able to extend successfully across different media types and cultural boundaries? Will it gain customers' trust? Only time will tell.





## IDEAL FISH

# Serving sustainably raised fish to the East Coast market



Ideal Fish is a land-based aquaculture company in Waterbury, Connecticut, that raises ocean-going fish in a closed-loop, recirculating aquaculture system.

Their leadership team came to us with a business plan and a name, but little else to express the company's brand. To fully understand their goals and the image they wanted to convey, we dove deep, learning about the business, customer types, the facility's organization, and the markets for their product. We developed a new brand system that included a new logo, website, packaging, and templates for future brand extensions. Our inspiration for the aesthetic came from restaurant blackboards and fishmonger signage, with primary use of the color black, an older style of wooden typography, and fine engravings of fish. Ideal Fish-branded products sold in supermarkets and served in restaurants are recognized—thanks in no small part to their packaging graphics—as prime quality, allowing the company to sell at premium prices. The company produced 350,000 pounds of branzino in its first year, surpassing initial forecasts.

Vehicles serve as Ideal Fish billboards when they leave the farm and head to Boston, New York, and other points in the Northeast.

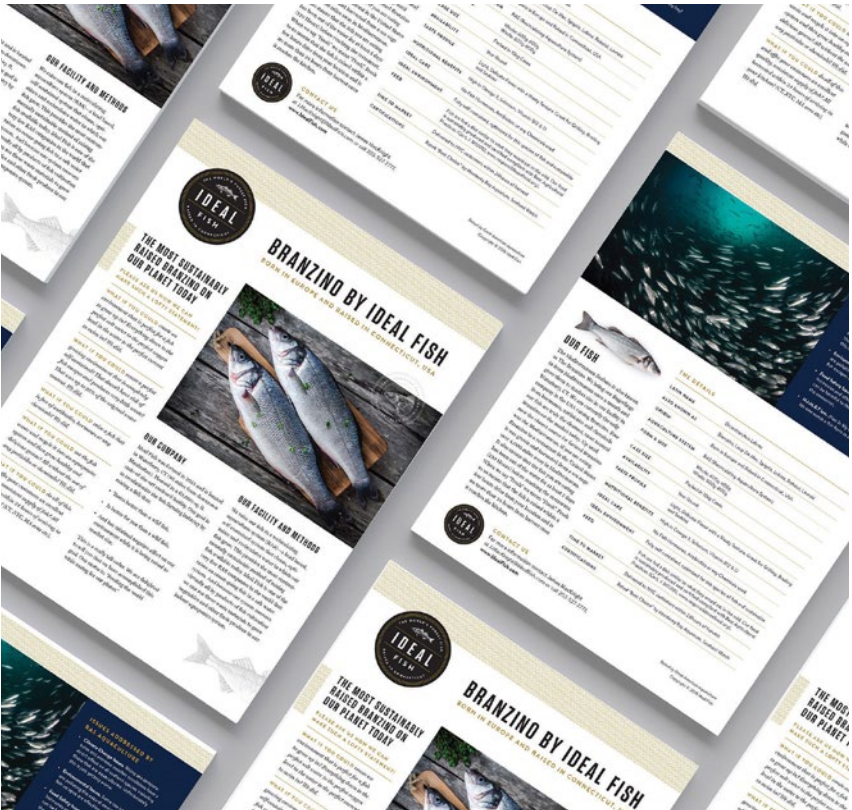




Moving beyond its initial product, branzino, Ideal Fish has extended the brand to include trout, salmon, caviar, and other species.



Tags are applied to each fish when they leave the facility so customers can track their purchase.



Fact sheets for prospective customers include information on the facility, the technology, and each species of fish.

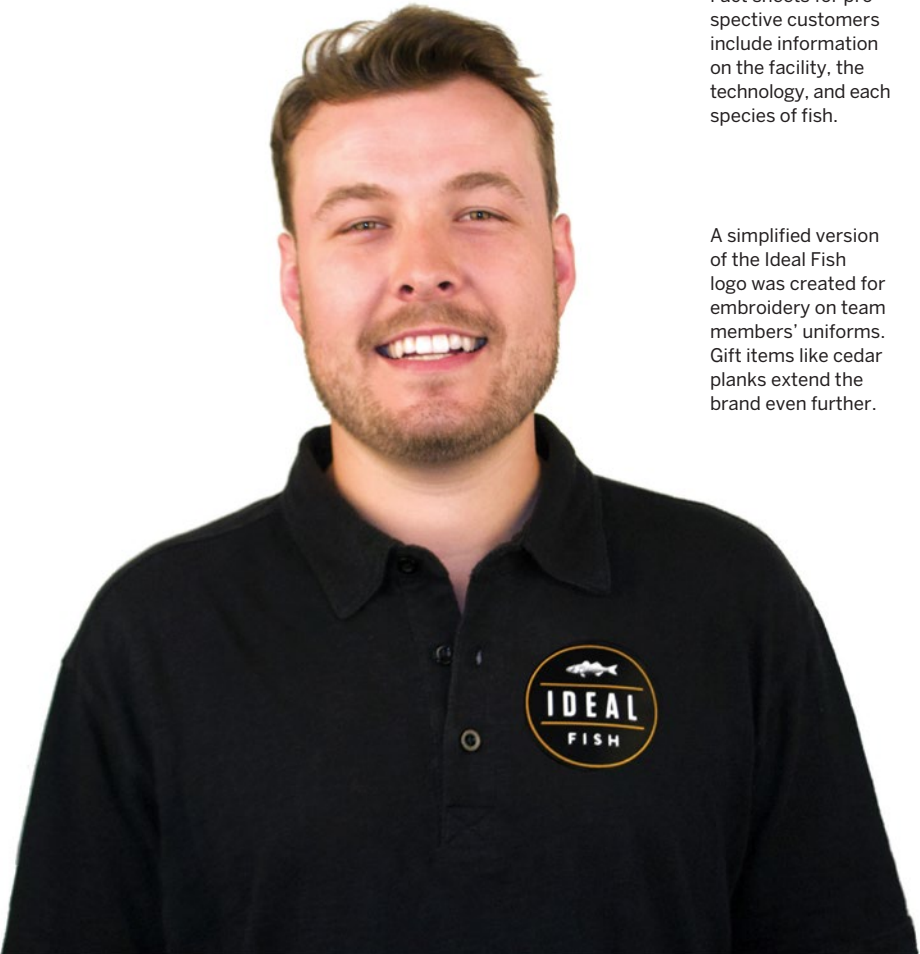


Promotional cards feature regional chefs' favorite seafood recipes with links to videos of them in action.

A stationery system, gift certificates, stickers, and summary cards were created for use by the sales team.



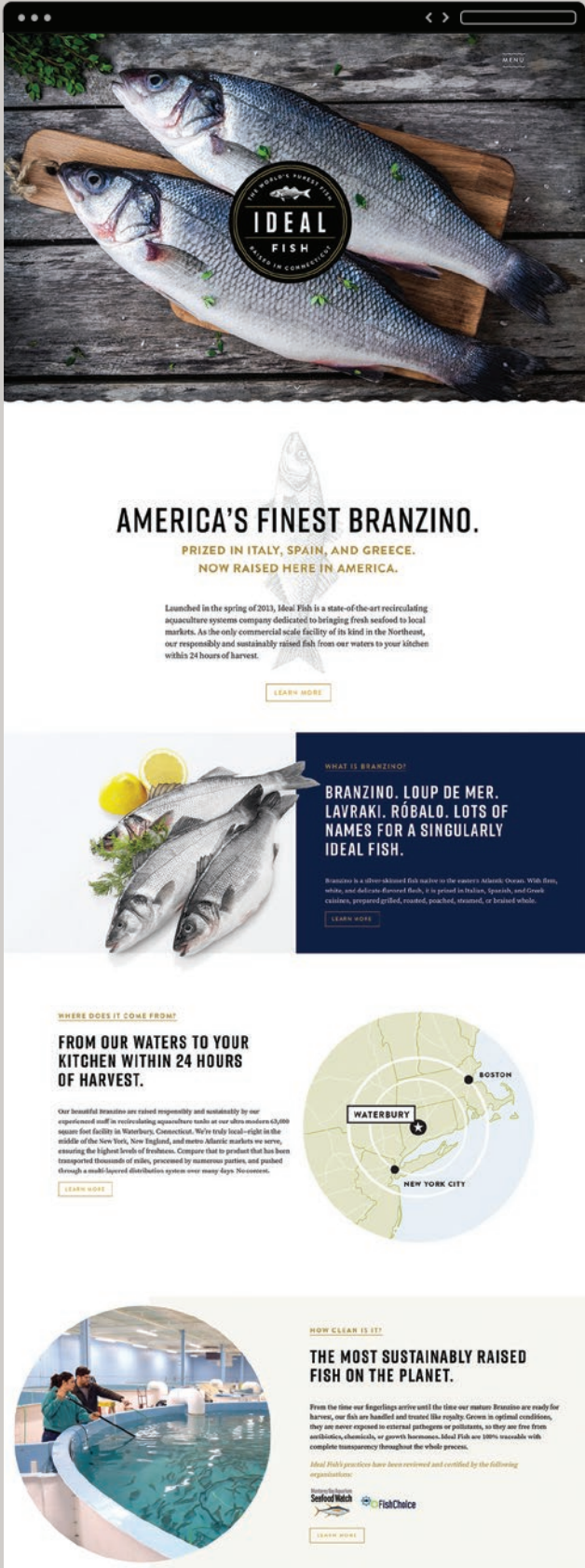
Ideal Fish extended into other products such as spices, seafood rubs, and kitchen accessories. Fish waste will be used to fertilize plants in the new Ideal Greens aquaponics business.



A simplified version of the Ideal Fish logo was created for embroidery on team members' uniforms. Gift items like cedar planks extend the brand even further.







By scanning a tag, customers can learn about the fish's harvest date, ship date, and even the pool in which it was raised.

ABOUT YOUR FISH



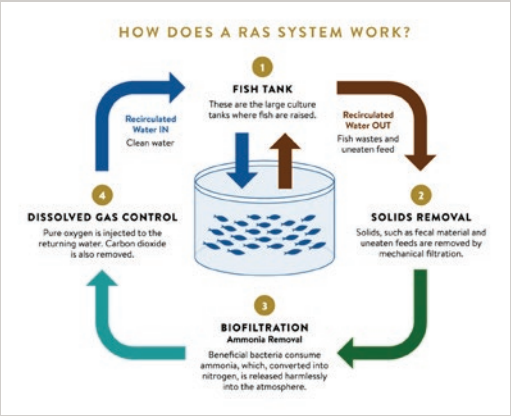
Latin Name	Dicentrarchus Labrax/Branzino
Date Arrived From Hatchery	July 5, 2017
Raised in Pool #	10
Harvest Date	October 3, 2018
Ship Date	October 4, 2018



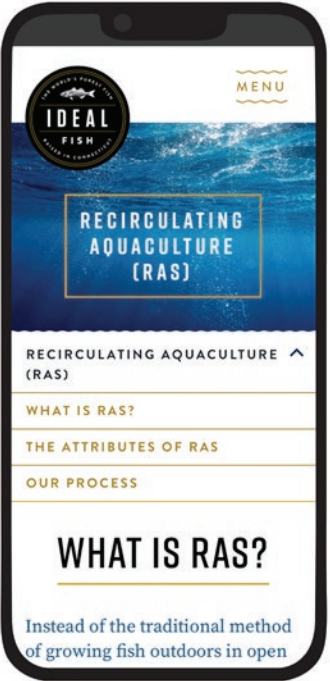
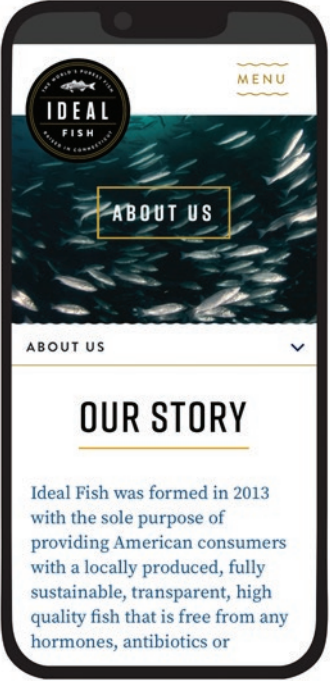
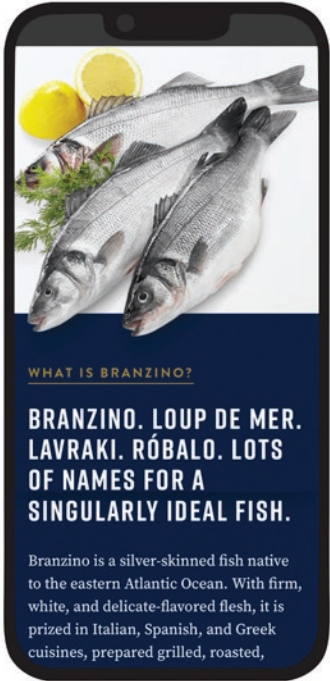
A chart illustrates how much faster Ideal Fish delivers compared to over-seas competitors.



A simple diagram shows how a recirculating aquaculture system operates.



The upscale, modern website was designed to appeal to their primary customers—picky fish buyers at high-end urban restaurants and selective supermarkets.





What do I need to know about medications and are they worth it?

What should I expect from therapy?

What's the point of getting a diagnosis?

Can I keep my issues confidential? Who will find out?

What should I expect from family and friends?

What support can I get at work and school?



## DMHAS

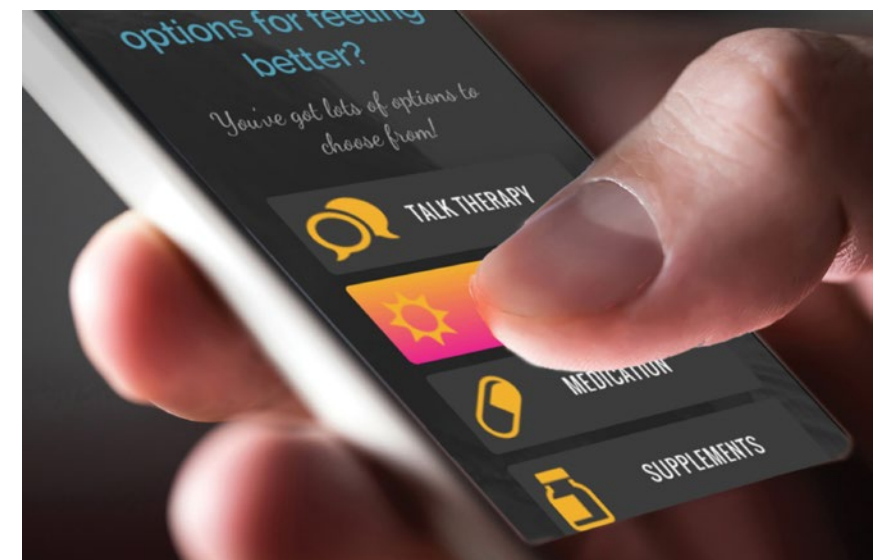
# Guiding young adults in their search for mental wellness

### SHARE YOUR STORY

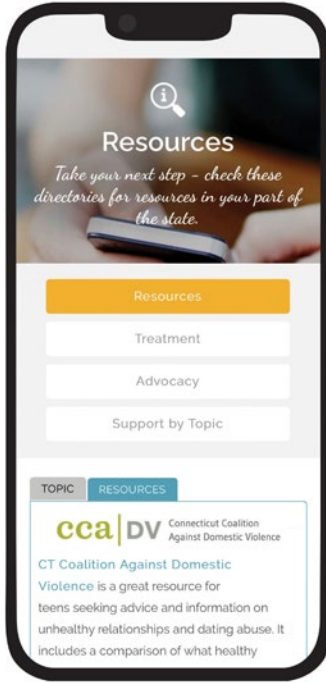
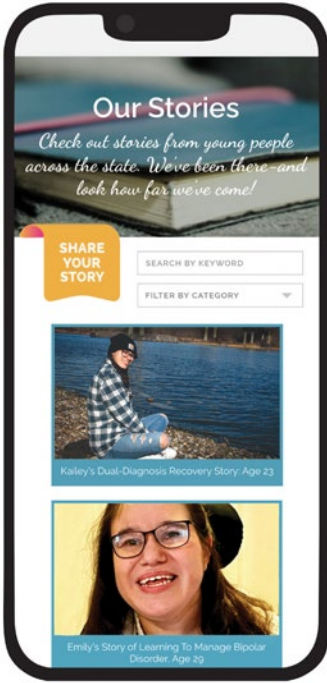
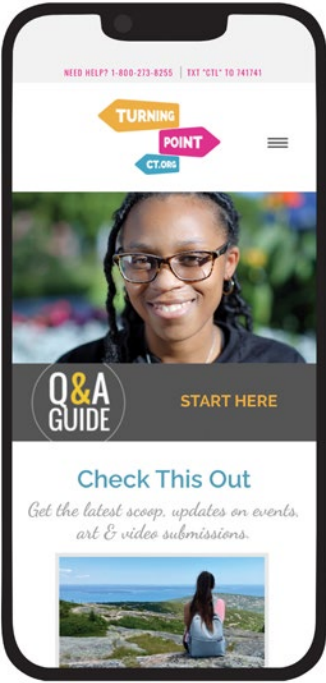
The Connecticut Department of Mental Health & Addiction Services (DMHAS) funded a project to identify and develop an appropriate communications technology to engage young adults around questions of behavioral health. The goal was to deliver a website that would serve as a virtual peer community. To achieve that objective, we worked with adolescents throughout the state, and their input informed our decisions from start to finish. The final product is hip and cool, but also professional and no-nonsense, communicating clearly the options available to young people looking for guidance or currently in crisis. Most importantly, the content speaks to the site's visitors, not at them, which ensures ready acceptance and interaction. New advisory groups of young people are regularly convened to bring fresh eyes to the project and suggest improvements or additions, helping ensure that TurningPointCT.org continues to provide content richness and social support to all those who can benefit.



We developed the name and the multi-color signpost logo for the new organization, symbolizing the different directions to solutions and resources.

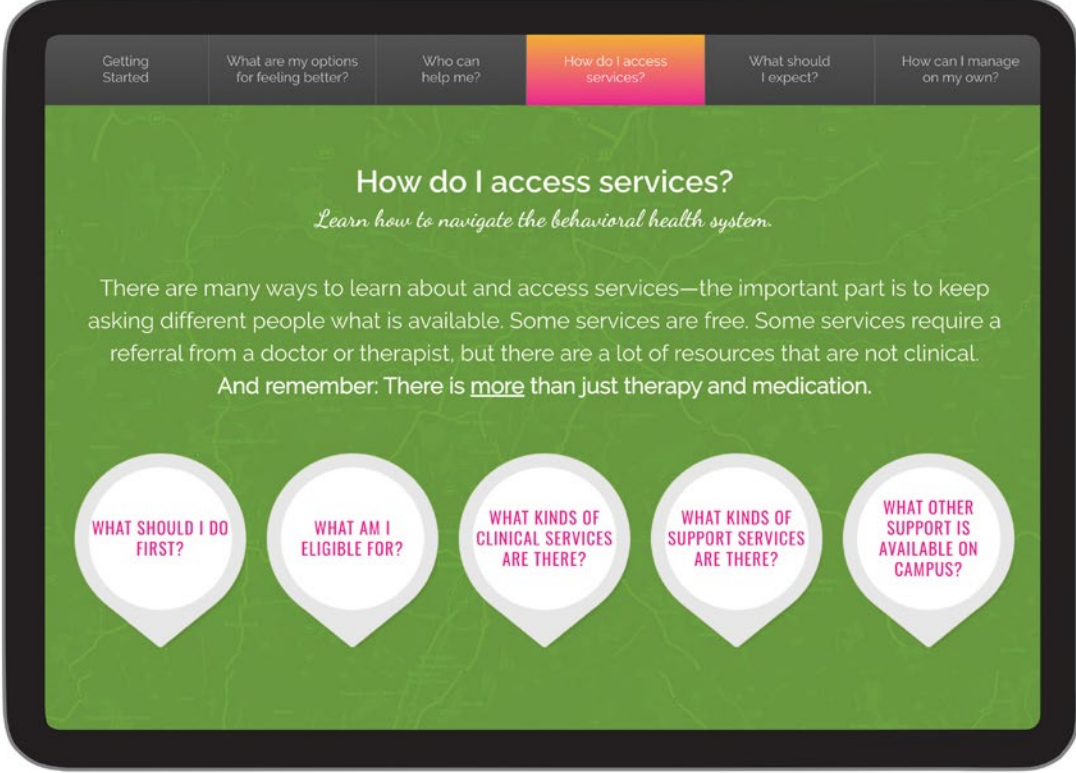
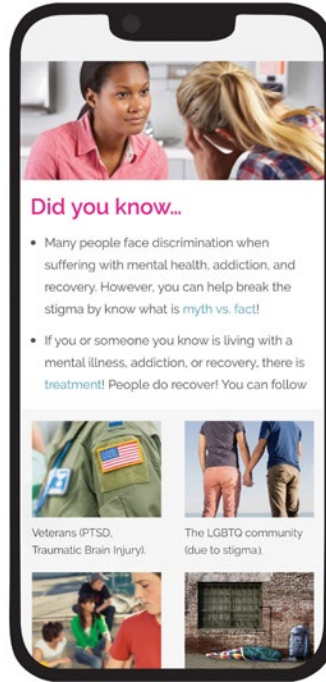
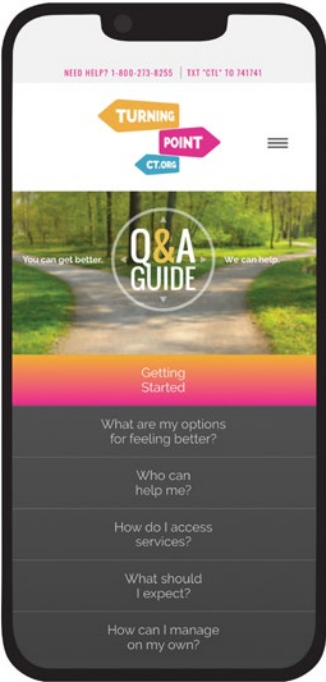






Turning Point is first and foremost a mobile experience, incorporating the best elements of various behavioral resources into a single place. Whatever a visitor's immediate personal challenge, the site communicates the assurance that they are not alone and there are resources available to help.

A unique feature of the website is the Q&A Guide, an interactive decision module that provides authentic answers to common questions. Addressing the distinct concerns of different genders and ages, the Q&A section is rich with content, including direct quotes from young people, videos, shared stories, self-assessments, infographics, and links to relevant external resources.





**Creative Expressions**

SEARCH BY KEYWORD FILTER BY CATEGORY

What's your outlet? Share your doodles, poems, photographs, and your creative side with us.

EXPRESS YOURSELF

A space for young adults to exhibit their art, photos, videos, and poetry. the Creative Expressions area also inspires newcomers to contribute.

**Our Stories**

SEARCH BY KEYWORD FILTER BY CATEGORY

Living with Mental Illness by Valerie S. Joylene on Empowerment Frankie On Coming to Terms with His Sexual Identity Daria's Struggle With Gender Identity And Overcoming It Danielle's Struggle With Mental Illness Michaela Healing From Childhood Abuse

Share Your Story Tell us about your turning point SUBMIT YOUR STORY

Searchable by categories and key-words, Our Stories offers visitors a safe space for sharing personal stories.

**Discussion Forum**

Forum	Topics	Posts	Freshness
<b>Vote for your favorite video</b> We're running a video contest for young adults in recovery. Submit a video today, voting starts on August 18th and ends August 30th.	2	3	1 hour ago
<b>Drugs &amp; alcohol</b> Are you worried about your drug or alcohol use or are you struggling with addiction?	3	5	3 hours ago
<b>Friends &amp; family issues</b> Write about problems you are having in your relationship with your friends and family.	5	10	1 day ago

Want to participate or suggest a topic for our forum? This is the place for your input and feedback.

JOIN OUR DISCUSSION

On the discussion forum, young people can post their experiences and offer hope to others. Bloggers were recruited to generate thread content.

**Podcasts**

**TurningPointCT Podcast**

**Recovery Story Series: Kailey**

In this podcast, Kailey, Turning Point CT's Project Coordinator, shares her recovery story. This is the fifth podcast in a series of podcasts that highlights recovery stories from young people in CT.

You can read more about Kailey's story under "Our Stories" here. Want to comment? Leave a reply.

POST COMMENTS

Produced by young adults, the Podcast series covers topics ranging from medications and body image struggles to suicide prevention and recovery stories.

**TURNING POINT CT**

SEARCH BY KEYWORD FILTER BY CATEGORY

**Q&A GUIDE**

Check This Out Get the latest scoop, updates on events, and video submissions.

Our Stories Read real stories from people like you - and post your own!

How do you know you need help?

Let's Connect on Social Media!

FORUM POSTS LATEST TWEETS

NEED HELP NOW? 1-800-273-8255

**TURNING POINT CT**

SEARCH BY KEYWORD FILTER BY CATEGORY

**Q&A GUIDE**

You can get better. We can help.

You are not alone. Emotional issues, stress, and substance misuse are more common than you think.

It's still a struggle but I now know how to cope with my problems thanks to many types of therapy.

THINK A SELF-ASSESSMENT? LEARN WHAT IT TAKES TO RECOVER? HEAR WHAT WE'VE LEARNED?

What are my options for feeling better? You've got lots of options to choose from!

Who can help me? The people already in your life can help you, and so can peers and professionals - but in different ways.

How do I access services? Learn how to navigate the behavioral health system.

The Map highlights user-recommended resources throughout the state, searchable by numerous categories.

**Map**

Map Satellite

Search Listings New Haven FIND LISTINGS

Advanced Search VIEW ALL LISTINGS ADD LISTING

CATEGORIES

- Advocacy 1301 Legal Support 1251 Cheap / Free Food 138
- Education & Coaching 1491 Employment 1501 Housing / Shelter 138
- Peer & Social Groups 1411 Recreational 1210 Treatment Program 1310

"What are my options for feeling better?" provides answers to questions on therapy, medication, peer support, and many other topics.

**Talk Therapy (aka psychotherapy)**

Overview

What are the main types of talk therapy?

What's the difference between individual and group therapy?

**Behavioral therapy** focuses on helping you change your patterns of behavior. Sometimes it involves gradually exposing you to things that make you feel anxious or that trigger you so that eventually you can get de-sensitized. Can't decide? A lot of people choose a form of therapy that combines aspects of both.

**Cognitive therapy** teaches you to recognize and correct your negative thoughts.

What to expect from your first therapy session

Visitors are made aware of facts that shatter common mental-health myths.

**Myths & Facts**

The Facts Conditions & Behaviors Glossary Myths Treatment

**MYTH FACT**

Only narcotic and "hard" drugs are dangerous.

**MYTH FACT**

Any substance that can lead to addiction and dependence can be dangerous. Even a substance that has a low-level risk of addiction can cause problems for the individual using.

**How can I manage on my own?**

Independent living tips and skills you should know

- How do I take care of myself?
- What do I do with all these feelings?
- What do I need to know about housing?
- How do I get a job and keep it?
- What do I do with my money?
- How do I manage my meds?
- What should I know about sex?
- What should I know to get around?

The interactive Living on Your Own notebook offers visitors tips and skills for independent living.





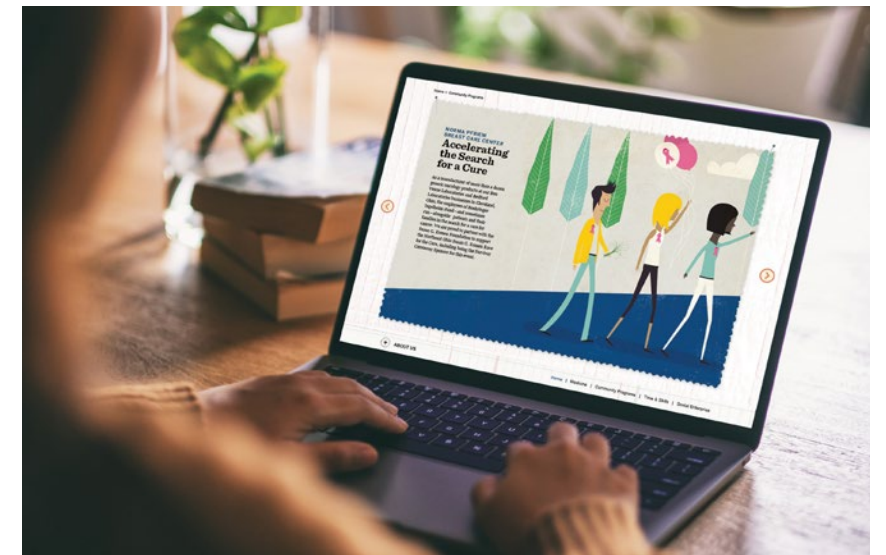
## BOEHRINGER INGELHEIM

### Striving to ensure the health of this and future generations

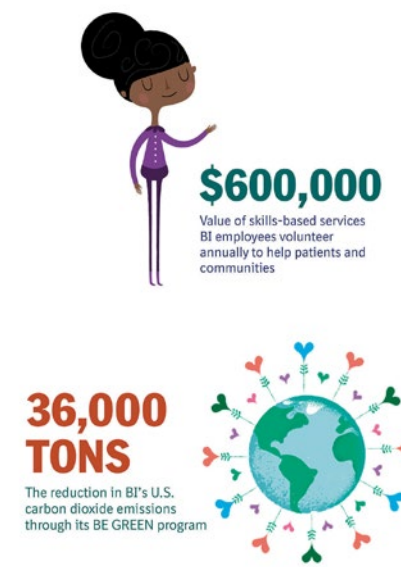
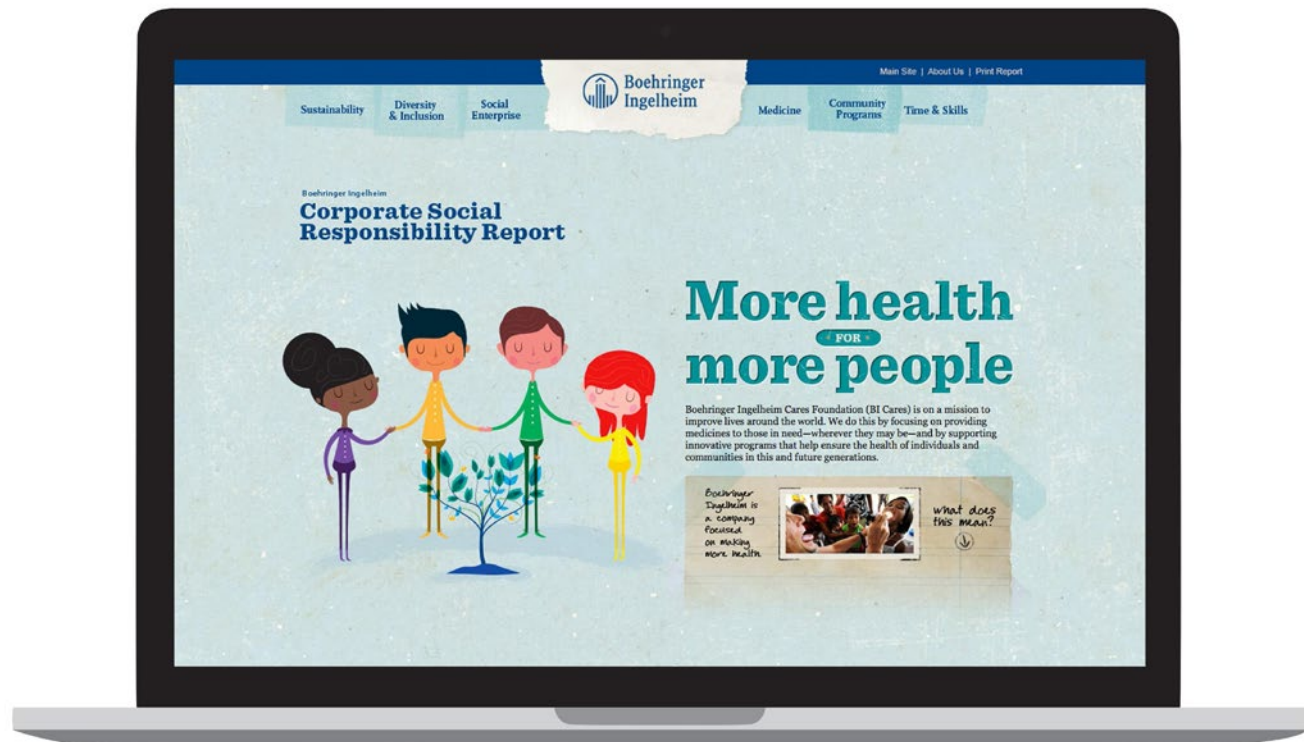
The corporate social responsibility report highlights Boehringer Ingelheim Cares Foundation's charitable contributions, product donations, and employee volunteerism.



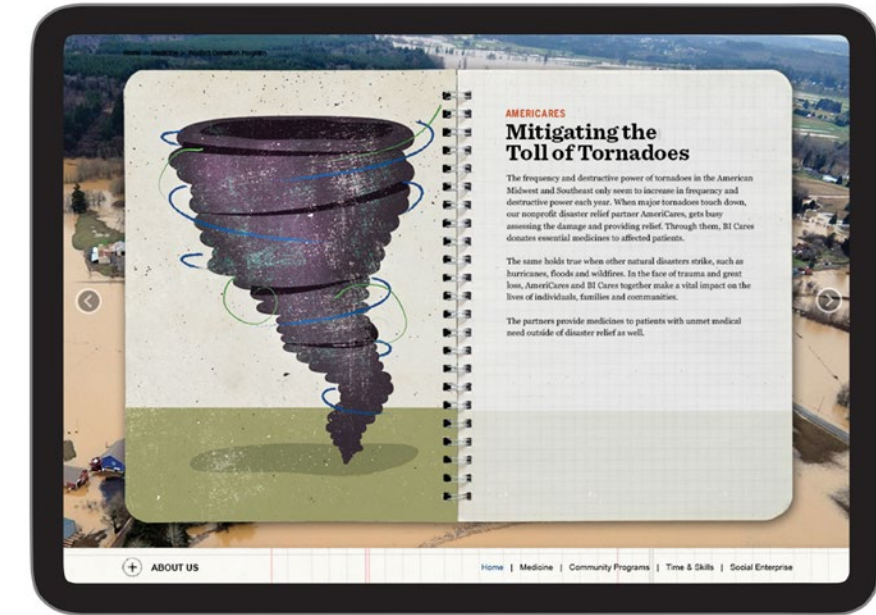
Boehringer Ingelheim is a biopharmaceutical company dedicated to the discovery, development, and manufacture of innovative healthcare products. We were asked to create the inaugural digital campaign for their foundation, which provides financial contributions to nonprofits and medicines to patients in need. Inspiring stories of the foundation's work spanned the globe, from doctors administering life-saving Boehringer medicines to survivors of Typhoon Haiyan in the Philippines to Hartford's Malta House clinic-on-wheels, which visits the city's neediest neighborhoods to provide healthcare and education services. We felt the aesthetic approach called for a less corporate and more intimate vibe, using personal and handcrafted touches. Andrew Bannecker created a series of witty illustrations to accompany the report's photographs, infographics, maps, and videos. The rather offbeat suite of communications celebrates the many ways Boehringer Ingelheim is expanding and strengthening connections with communities, healthcare providers, patients, families, and employees.







For each metric that Boehringer provided, illustrator Andrew Bannecker created new spot artwork to match.

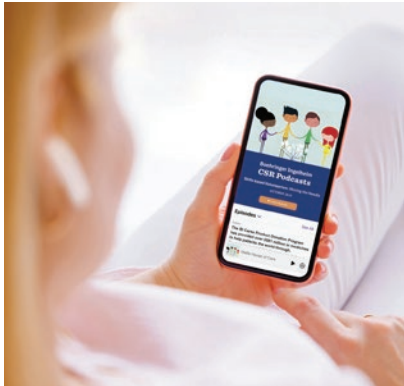


Each section of the CSR report had its own look and style. The Community Programs area featured quilting, textiles, and deckled edges, all held together with

straight pins—a visual reinforcement of the company's goal to be active in the fabric of the communities in which they operate.

The Medicine section was designed to look like a personal journal, with handwritten notes, photos, and ephemera taped to the pages and diagrams sketched in the margins.

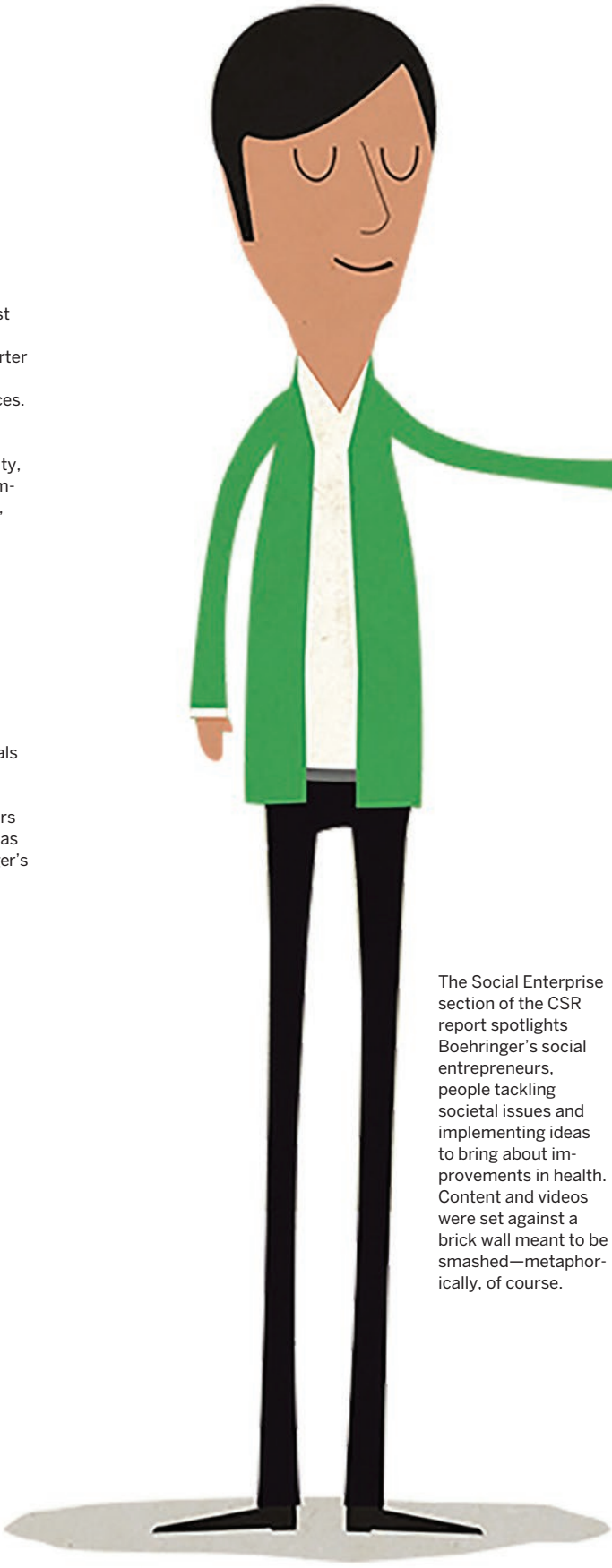




A digital poster highlighting the foundation's latest statistics was created each quarter and displayed at Boehringer's offices. The CSR Podcast series featured stories on, diversity, volunteerism, community programs, and medicine.



Content and visuals from the reports and the quarterly infographic posters were repurposed as posts on Boehringer's different social media channels.



The Social Enterprise section of the CSR report spotlights Boehringer's social entrepreneurs, people tackling societal issues and implementing ideas to bring about improvements in health. Content and videos were set against a brick wall meant to be smashed—metaphorically, of course.





## CTFA

# Enabling teens in treatment to take charge

Our client stressed the need to communicate with teens on their terms and to create a place they could call their own. This led to our development of the name 2bMe.

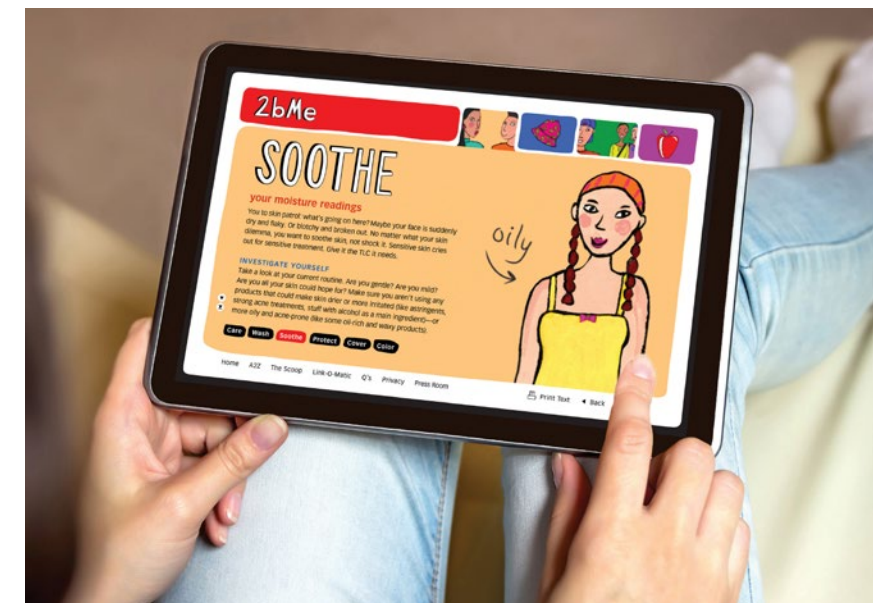


The existing program information was dated, so the client gave us carte blanche to modernize the voice and look, expand the content, and deliver the material interactively.



“Look Good...Feel Better for Teens® is a hospital-based public service program created by the Cosmetic, Toiletry and Fragrance Association (CTFA) and its partners to help thirteen- to seventeen-year-olds deal with appearance-related

side effects of cancer treatment. We were asked to create a useful website that would fill the information and experience gap for teens who couldn’t participate in the on-site program. Teens with cancer, understandably, don’t want to be photographed, so we decided that illustration would be the appropriate primary visual medium for the site. After a lengthy search, New York artist Roxanna Baer-Block was chosen for her light, youthful style, and her vibrant work provided the perfect backdrop. We didn’t have to dumb down the site technically, since teens generally have the latest software, so it was fully animated from beginning to end. Original and thoughtful, the site achieved our primary goal of making teens in treatment feel socially comfortable despite their difficult circumstances.







2bMe was designed to be a diversion, not a lecture. The project required that we walk a fine line between being sensitive and informative and being fun, funky, and interactive. We wanted it to be a place where

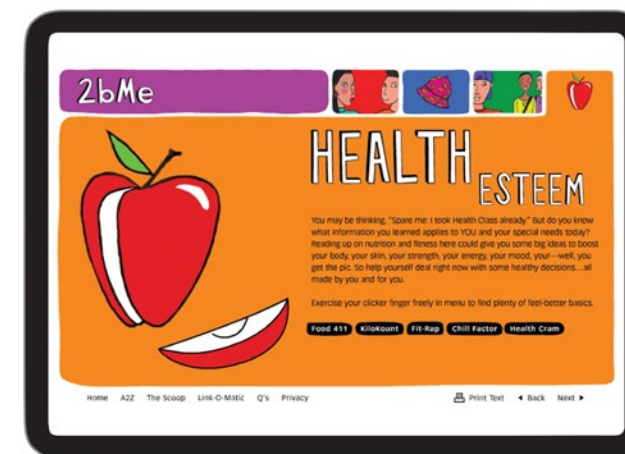
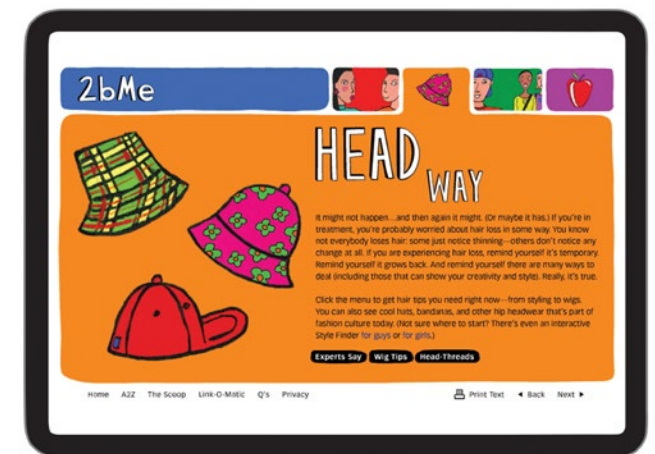
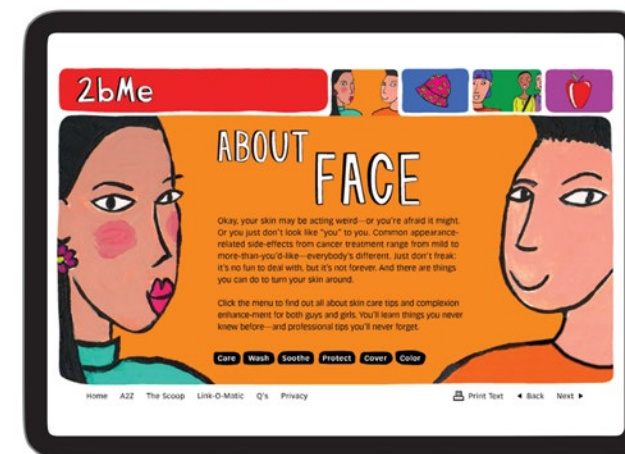
having cancer wasn't "weird" and that would enable people to "deal." 2bMe was selected to be part of Starbright World, a national hospital-to-hospital intranet for children with serious illnesses.



Brochures were sent in bulk to oncologists' offices to make young patients aware of the 2bMe website.



The website was organized to address four main issues: skincare and complexion changes, hair loss, the importance of health and nutrition, and the impacts of cancer on one's social life.

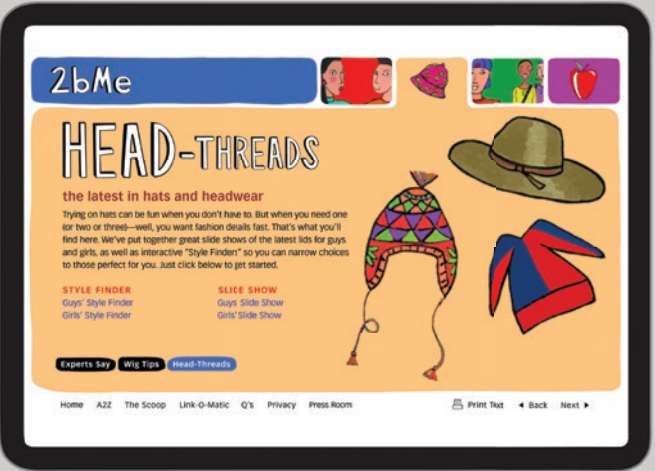
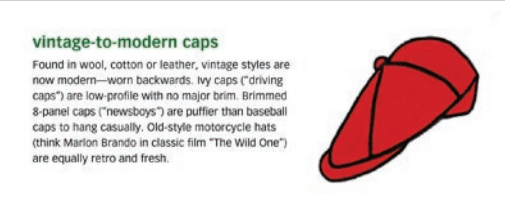
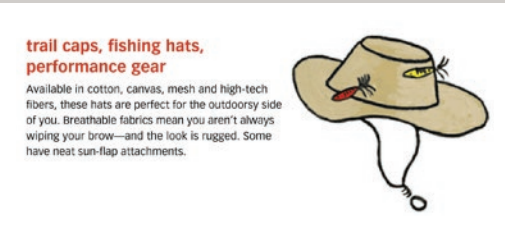
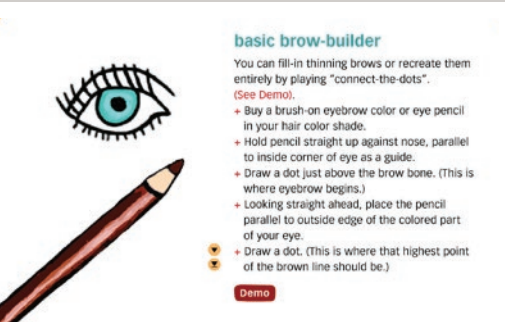
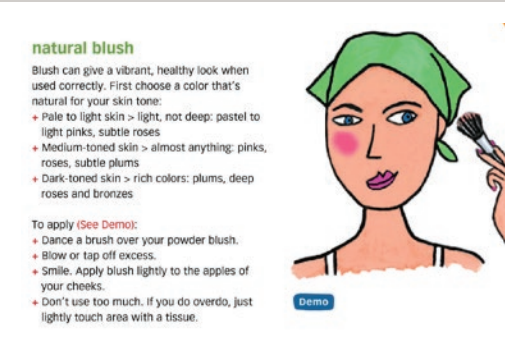






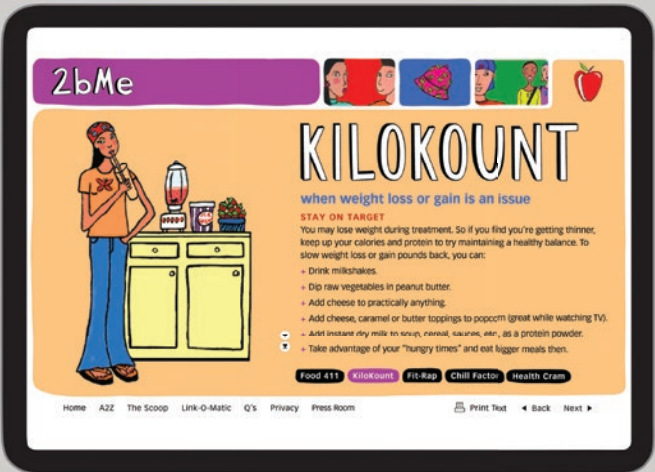
There are often appearance-related side effects from cancer treatment. The About Face section offered

visitors a variety of professional skincare tips to boost confidence, featuring helpful how-tos and interactive demos.



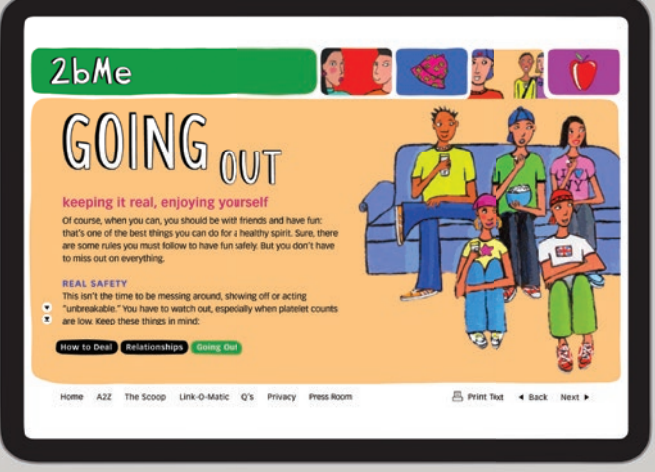
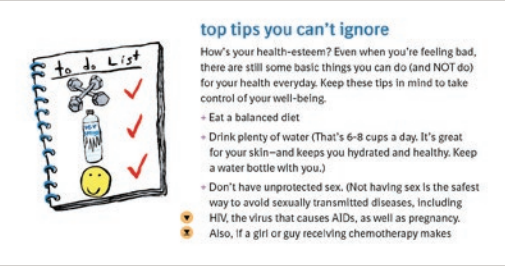
Temporary hair loss is a common side effect of cancer treatment. The Head Way section provided hair styling tips as well as

recommendations for wigs and headwear. An interactive fashion finder helped visitors choose the perfect style hat.



The Health Esteem section offered feel-better basics and advice on nutrition and wellness to help

patients maintain their strength, boost their energy, and keep a positive outlook.



Young adults typically feel self-conscious while undergoing cancer treatment. The Social Circles section offered advice on being out in public

and maintaining relationships with friends. We created interactive style-finder slide shows to help guys and girls find the right look.









YOU'RE INVITED!

**REAL-LIVE  
JUDGES HAVE  
PONDERED AND  
SELECTED.**

Now the innovators—from Advertising to Graphic Design to Online—will be honored at the 38th Annual CADC Awards Show.

A stylized illustration of a red and blue robot. The robot has a large red body with blue accents. On its chest is a blue rectangular screen with the text "ENJOY FOOD + BEVERAGES!" in white, pixelated font. Above the screen is a row of six colored buttons: yellow, blue, red, light blue, yellow, and green. The robot's head is blue with two large, circular eyes that have green and yellow details. The top of the robot's head is open, revealing a complex internal mechanism with various gears, cogs, and mechanical parts in different colors (red, blue, yellow, green). The robot has two thick, blue legs with red and blue details at the bottom.



**RUN-TIME**  
**JUNE 13, 2013**  
**6:30PM-LATE**



SCAN FOR DIRECTIONS



The CADC Awards Show  
**INNOVATION**  
Over Automation

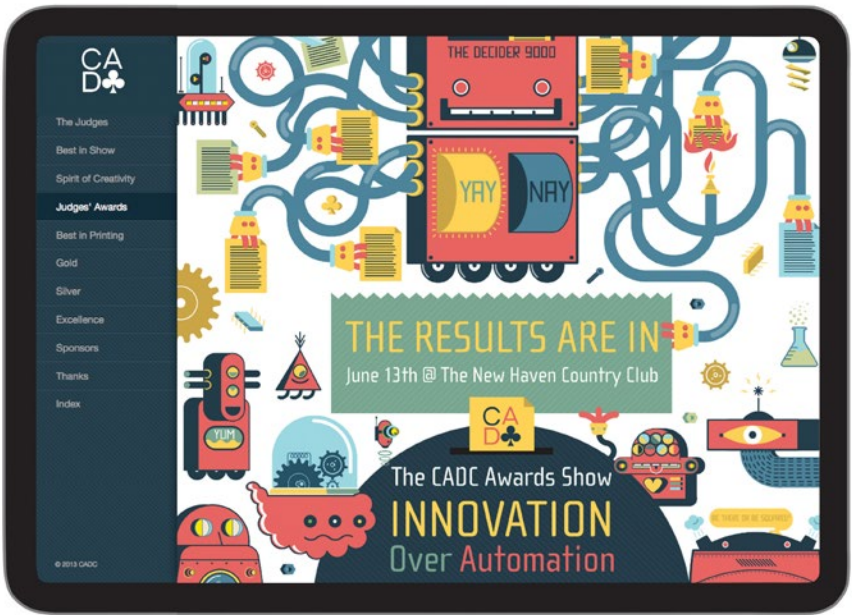




Custom interface designs were constructed for the CADC event website and as banners for a series of promotional emails.



The assorted mechanical characters were given speaking roles and used for all types of event messaging.



The wide format, multi-panel, accordion-style printed invitation lays out like a factory floor.



A diverse set of visuals was created, including the award show presentation graphics and the "I'm Lost in White Space" T-shirts, which were handed out to the show's attendees.





## TAYLOR DESIGN

# Serving the world's toughest client, ourselves



Our favorite and most effective studio promotion has been our annual calendar. We work as a group to come up with different themes, then engineer different paper models, try different designs, and ultimately illustrate each panel's visuals. Producing work for yourself is tough, made even more challenging by the fact that it always takes a backseat to your regular client projects. While this process typically starts in summer, we inevitably finish just in time to mail the calendars to clients, prospects, and friends the first week of January. The relentless effort is always worth it. Many times I would walk into a client's office and there, sitting on their desk, is our firm's calendar, serving as a continuous reminder of our firm and our commitment to creative solutions. The calendars tend to win design awards too, which is another plus. It's been a pleasure to keep this tradition going.



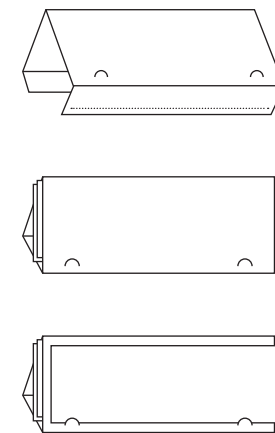
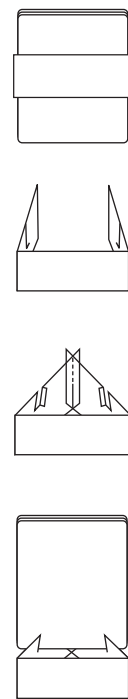
Paper calendars add a creative touch to desktops in offices and homes. We also repurpose each design as wallpaper

for digital devices, making them available for download from our website and e-newsletters.





If you were to step on a crack, cross paths with a black cat, and break a mirror on Friday the 13th, would it signify doom? Our 2013 calendar explores twelve lucky and not-so-lucky tales of the infamous number 13. Inspired by tarot card design, the two-sided, two-color cards can be set in the die-cut stand formed by the belly band.



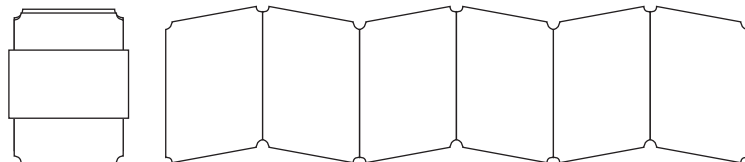
Our 2016 "Sweet Sixteen" calendar sugarcoated January through December with odd facts about beloved pop-culture confections, treats, and goodies. A triangular stand with die-cut slits holds each card.



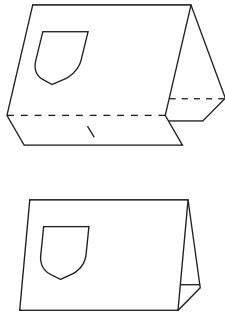




2015 was a year at the movies with our "Film Fest" theme, distilling our twelve favorite flicks down to their graphic essences. The calendar was die cut and perforated like a sheet of old movie tickets and folds out accordion style.

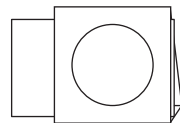
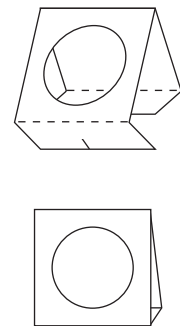






The twelve merit badges featured in our 2019 “Office All-Stars” calendar reflected the survival of modern coworking, rewarding the dedication and persistent suffering of others’ idiosyncrasies. The envelope is a die-cut neckerchief, and the calendars are freestanding triangles with perforated badge shapes.

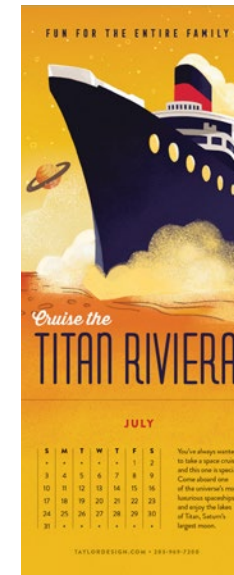
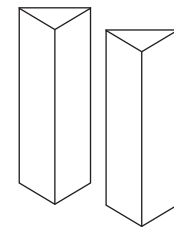
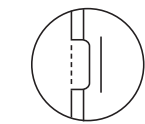
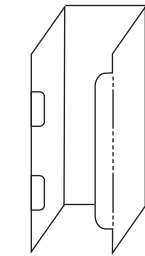
Our playful and slightly satiric 2020 “How to Be a Visionary” calendar asks recipients to solve twelve visual puns and puzzles. The cards are nested inside a freestanding triangular shape with a die-cut circle that frames each illustration. With a hint on the left side, each card can be slid out to reveal the answers.



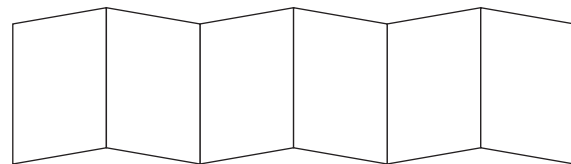




After a year of the pandemic, our 2021 “Silver Linings” calendar looked on the bright side of dark events, showcasing stories of positive results coming from negative beginnings. That year’s calendar was printed as a simple accordion.



Inspired by the new images sent back to earth by NASA's James Webb space telescope, our 2022 “Out of This World” calendar takes a trip into the future to explore what the cosmos may hold for tomorrow’s space tourists. Tab fasteners turn them into freestanding triangular towers.







“Being a professional is doing the things you love to do on the days you don’t feel like doing them.”

*Julius Erving*

## PART 4

### The Trade: Design as a Business

Back when I was in college—think 1980s—graphic design students were often derisively dismissed as “cutty-pasties” by those majoring in engineering, business, and the sciences. The reason was obvious: We were using knives, paper, and glue to compose our foundational art class projects. Remember, this was when desktop publishing was in its infancy. We tried to fight back by scoffing at money-grubbing subjects like marketing, analytics, operations strategy, and managerial decision-making.

This is regrettable for two reasons. A business education would have helped me better understand the day-to-day commerce, sales, and economic realities of our future clients. Second, a fundamental grounding in business would have helped me nine years later, when I would plan, start, and nurture my own business.

There is a well-worn myth that true artists don’t waste their time worrying about trivial matters like business. Unfortunately, there are endless examples of legendary artists who have signed regrettable contracts, mismanaged their money, and lost millions during their careers. Mick Fleetwood, Prince, and Little Richard come to mind.

An outlier was Chuck Berry. The father of rock-and-roll was famous for the three-word question he would ask promoters before he would take the stage (and he wouldn’t take the stage if he got the wrong answer): “Where’s my money?” His insistence on getting paid upfront stemmed from getting burned early in his career. For his first big hit, “Maybellene,” Phil and Leonard Chess, who founded the famous blues record company Chess Records, listed songwriting credit not just to Berry, but also to the famous disc jockey Alan Freed (of payola fame) and the company’s landlord—all without Berry’s knowledge. Sharing songwriting credit also meant sharing



royalties, so Berry started negotiating better contracts. He also formulated a new touring business model by hiring local musicians rather than paying to transport his own band. He drafted ironclad riders that imposed penalties on promoters that didn't follow his travel agreements to the letter. Combined with investments outside of the music industry, Berry's estate was worth over \$50 million when he passed away in 2017. A Johnny B. Goode businessman indeed.

When we began Taylor Design, we dedicated ourselves to producing the best work for clients that we possibly could. But we worked equally hard to build a decent, ethical, profitable, and sustainable business. The truth is that you need to be quite imaginative to run a successful creative business, requiring, as New York ad legend David Ogilvy put it, “midnight oil, salesmanship of the highest order, a deep keel, guts, thrust, and a genius for sustaining the morale of men and women who work in a continuous state of anxiety.” Nora and I have guided the business through a dot-com meltdown, the bursting of a housing bubble, a global pandemic, and a trio of recessions over the course of three decades. Earning the calluses and scars that only the friction of a creative business can deliver, we can offer a few bits of advice for younger designers who might want to embark on a similar journey:

**Not all clients are created equal**

As with all relationships, there are good ones and bad ones. The quality of the work a designer can produce is in direct proportion to the quality of the client. Many of our firm's direct contacts are marketing directors at large and mid-sized organizations, and they are invariably wedged within layers of management. As such, the ultimate decision-maker can be someone above them in the corporate bureaucracy. After making

a presentation of new creative, our work is whisked away and shared with our client's boss, typically a highly educated person but often one unqualified to make design judgments (the “I'll know it when I see it” types), or passed along to another department for review, or subjected to the ignominy of an internal focus group. Days later the perplexing feedback from these mysterious arbiters of aesthetics makes clear they haven't read the creative brief, fear doing things without precedent, and lack an appreciation of good design in the service of commerce. So begins the merry-go-round of nitpicking, specious feedback, and design revisions while the production deadline gets ever closer. Trying to produce high-caliber work in this type of environment can feel like an exercise in futility.

The lesson here is that it's preferable to work with organizations that have flatter hierarchies, and with smart marketing directors who have earned some autonomy, in order to get good work produced. What makes a client great? I've sketched out an example.

We'll call our ideal client Jennifer. She is the head of communications at a large organization for whom we produce a print and digital publication. Before each issue, she writes up a plan and articulates her vision. She invites us to a kickoff meeting with the writers, photographer, and other team members. Ideas are discussed, schedules are shared, and plenty of time is allocated to minimize rushing. Our designers start work, inventing visual ideas for each story, from illustrations to infographics to photography, which are shared with Jennifer. She provides smart and useful input. Top illustrators are chosen and work begins. Shoots are coordinated with professional photographers. Page layouts are designed and sent to Jennifer, and she provides valuable feedback and praise when she sees something she likes. She successfully “sells” the

layouts to her superiors. The process continues for two months with all parties sharing ideas and suggestions within positive feedback loops. The print piece is delivered and the digital version is launched and both are wonderful—visually stunning, beautifully written, a best-in-class product. They win awards. An invoice is submitted and it's paid on time. The original budget turns out to be on target, with our actual work hours matching the anticipated tally. Our client follows up with a “You guys are the best, everyone loves it!” email. Jennifer is a great client: smart, organized, responsive, and appreciative. She provides a congenial environment of receptiveness and mutual trust, with all parties motivated to deliver excellence.

A key role of the principal of a design firm is to find as many Jennifers as possible. Your top talent will look elsewhere if your clients are a bunch of duds.

**Your prime client today will be gone tomorrow**

You landed the big account. They love your work and the assignments keep pouring in. You can barely handle it all despite hiring new staff. Smooth sailing, right? Hopefully. But this is the time to plan for a future without this client, because as every successful company principal has learned, sometimes painfully, no matter how strong and secure the relationship feels, that cash-cow client will vanish one day. Here's an example from the Taylor Design vault: We had been invited to do some business with MasterCard in 2005. One thing led to another and within five years we were producing print and digital work for twenty different people in human resources, marketing, sales, and technology. We were invited to MasterCard's yearly brand meetings along with other agencies and marketing firms. MasterCard had become our biggest client until December 2015, when without warning,

it came to an abrupt end. We hadn't done anything wrong, we hadn't made a major mistake, and the work we were producing was excellent. It's just that senior management had decided to whittle their roster of agencies from forty to three, and we were out. It was a major blow to our bottom line and it took a while to recover. Fortunately, we had other clients and we were not forced to lay anyone off. But had MasterCard represented 50% or more of our revenues, it would have been a different story. You may satisfy your customers, you may even delight them, but in the end, they may leave you. In fact, they probably will. Accept this and plan for the inevitable.

**Prospect like a hunter, fisher, and farmer**

Unlike ad agencies that have the benefit of long-term retainers, smaller design consultancies tend to operate on a project-by-project basis. It's basically a kill-to-eat existence. Keeping a pipeline of incoming work is critical, especially when your design business has a full-time staff. A productive and profitable channel is filled with clients in a variety of industries. To reach this diverse population and broaden your client base, you need to be proactive and employ the skills of not just a hunter, but also a fisher and farmer. Here's what I mean and how we've tried to incorporate this idea into our own business model:

*Hunter.* To broaden a business's opportunities, it's critical to identify, pursue, and capture new prospects. Like most designers, I am most comfortable at the drawing board or the computer. Unfortunately, that doesn't feed the pipeline. So I have had to force myself to get out of the studio and network. I've become a member of different organizations in the community. I attend their meetings and events and join their committees and boards. If you're not an extrovert,



that means you'll need to learn the skills that help you meet strangers and start conversations without feeling awkward. Connecting with business peers builds an effective network where people help one another by sharing information, suggesting ideas, and generating leads. Hunting for clients is an investment in your time, and the return on that investment takes time. But, again, it's worth it. In the process of tracking and acquiring those elusive targets, I have met smart people, developed lasting friendships, and benefited from opportunities that have flowed organically from these relationships.

*Fisher.* The goal of networking is to net new clients. (See what I did there?) To do that effectively, face-to-face interactions are critical but not enough. We use digital marketing to cast a wide net and raise the awareness of our studio and make it stand out from competitors. Our website showcases our work, our people, and our approach. We write, produce, and send a monthly e-newsletter to clients, friends, and prospects that features recent client case studies. We publish our own design-focused blog with contributions from our entire team. We post new projects, studio news, achievements, and general industry observations to all of our social channels. Eventually, one of these channels hooks a potential client's attention and we do our best to reel them in.

*Farmer.* Our most successful marketing tool has been direct mail. Yes, classic, old-school, one-to-one marketing. But results don't happen overnight. As with farming, you need to sow before you can reap. For the past thirty years, we have researched prospective clients, gathered their names and addresses, and formed a master sales list. We've never purchased a list, figuring it would never be precise enough. Each quarter, we write and produce a client case study that is mailed

to these audiences. Then, like a farmer who has planted his crops, irrigates his fields, and prays for optimal weather, we wait. And wait. The lack of response can be pretty depressing. But seemingly out of the blue we will get a call: "I have been getting your mailers for years," the caller might say. "In fact, I have a stack of them in my hands, and I may have an opportunity for you." Go on, I'm listening.

These methods can help you get in the door, but you're only halfway to where you want to be. You have to convince the potential client that you will be a valuable partner. You will need to prepare a budget, then hope it gets approved. If it does, it's time to crack open the champagne—but keep the celebration brief. You can't rest on your laurels and this should not be the end of your prospecting efforts. The only way to get new clients is to stay committed to getting new clients. This means marketing your firm all the time, even when you're overloaded. And don't forget to plant new seeds with your existing clients. They are six times more likely to buy from you than someone new.

**Sell your work like a Mad Man**

Why is it that some designers consistently deliver inspiring, award-winning work while others tend towards mediocre results with only an occasional hit? It often has less to do with talent than with the designer's ability to close effectively. For designers, presentation day is the day to sell, even if you don't consider yourself a salesperson. You are there to persuade others of the effectiveness of your concept and execution. It's the culmination of a lot of hard work by you and your team, and clients are usually pretty excited to see and hear what you've come up with. Moreover, they want to love your stuff. So here are a couple of pro tips. First, make sure the top decision-

maker is at this meeting. Second, don't focus on how good your mockups look; that's too subjective. Instead, link your creative ideas with business strategy. Describe how the campaign meets your client's goals, how it integrates with the company's overall brand system, and how you anticipate it will succeed in moving the market. Third, emphasize how the campaign will connect with target audiences, how it matches up against competitors, and what the anticipated return on investment will be over time. Speak your client's language. Lastly, anticipate possible objections and be prepared to address them calmly and completely. Follow these tips and you'll be surprised how often your inventive work sees the light of day.

One final, out-of-the-box selling tip: Watch a few episodes of *Mad Men* and notice how Don Draper pitches Sterling Cooper's ad campaigns. Confident and bold, he gives his clients a vision to embrace, the business strategy to back it up, and closes the deal. He's your role model—minus all the smoking, drinking, and infidelity.

**Give yourself a fighting chance to be profitable**

The numbers tell the story: 20% of small businesses fail within the first year, 30% by the end of their second, by the end of the fifth year half will have failed, and at ten years only 30% of businesses will remain—a 70% failure rate. Design studios are notoriously low-profit businesses. They don't make reproducible products. The entirety of their output is made-to-order. A quixotic habit of overdelivering doesn't help matters. By way of example, painful as it may be to admit, our company's profit is often cents on the dollar after taxes. With margins so thin, running a tight ship and doing many things well are key to keeping a creative enterprise afloat. Financial metrics need to guide you to be

sustainable. Here are my top ten ideas on how to do so:

1. Push for higher fees on proposals.
2. Raise your firm's hourly rate every few years.
3. Watch your spending habits carefully and cut unnecessary costs.
4. Live below your means.
5. Mark up external costs.
6. Chase down clients that exceed the agreed payment schedule.
7. Keep a reserve to get through rainy days and avoid taking out loans.
8. Invest in tools that increase employee efficiency.
9. Spend wisely on marketing to bring in new prospects and clients.
10. While smaller firms can't match the salaries of big agencies, offer non-monetary perks like continuing education, trips to conferences, and flex time to your staff. Reward your team with bonuses and raises at year's end, but look hard at the numbers to make sure you don't start the following year in a fiscal hole.

If all of your planned pieces fall into place and the stars align, your enterprise will keep chugging along.

**Success is no accident**

You may recall the African fable of the gazelle and the lion. Each awakens in the forest and realizes it must keep moving to survive—the gazelle to outrun the lion, the lion to catch the gazelle. It doesn't matter if you are the lion or the gazelle. When the sun rises, you had better be running.

It takes hard work to get a design business off the ground, and it's even more challenging to achieve longevity. As your design company grows, you may win some awards, get some press, land a prestigious



client, and feel it's time to coast. It's not. The minute you think you are successful and that you have achieved your goals is the minute you'll take your eye off the ball—and someone will take your market away from you. Everyone is granted the same twenty-four hours each day, and what you do with that precious allotment makes all the difference. Successful creative leaders put in the time, pushing themselves out of their comfort zones, learning new skills, outmuscling the competition, working persistently toward well-defined goals, driving meaningful change, and never settling for mediocre. Stay hungry and keep moving.

**Ignore advice to specialize**

Our business culture seems to value specialization, and many of today's communications firms practice exclusively in one trade discipline. Seems to me that this approach is limiting and, after a while, will grow monotonous. I have preferred to keep our firm positioned as generalists, believing that rich results emerge from experiences with a variety of perspectives. On any given day, we might be working on an identity program for a seafood aquaculture company, a packaging program for a traveler's constipation medicine, a lobby kiosk for a New York City hotel, a magazine for a Chicago medical school, and a website for a New Jersey trash hauler. The work we produce for corporate enterprises inevitably influences our work for schools, nonprofits, and startups—and vice versa. Practicing a broad spectrum of activities for a diverse base of clients keeps the work smart and our team open to fresh possibilities. I believe our clients have benefitted from this cross-pollination, as we bring a wealth of knowledge to the table. Of course, our designers pay the price for this variety in the form of lots of homework, as they have to immerse themselves

in each business in order to generate germane solutions. It's proven totally worth it.

**Mistrakes will happen**

Because we're communicators, the magazines, white papers, reports, and websites we produce contain thousands and thousands of words. It should come as no surprise that, even after diligent professional proofreading, someone will find a mistake in one of these pieces and will bring it to our client's attention. These errors come with the territory, while others seem to come out of the blue. For example, a 6" x 6" direct mail piece we designed for a client was sent to their list of customers, only to discover that every last one of them was returned unopened. Who knew that squares required more postage than rectangles? In another instance, tasked with promoting a client event in Orlando, we thought "Leave this year's conference with more than a silly hat" paired with a mouse ears graphic was pretty clever. Two weeks later we received a letter from a Walt Disney attorney informing us that the Mouse Ears logo is fully protected under federal law, use of the mark falsely implies endorsement, and she insisted that we immediately discontinue the campaign. We did. A promotion we created for a New York software company was mailed to targeted prospects in Germany. Responses were positive until we received a long dispatch from a Stuttgart executive asking how we got his personal data, the planned duration for which his information was to be used and stored, and an explanation for our willful ignorance of violations of Articles 4, 12, 15, 20, 22, and 46 of Europe's GDPR regulations. Yikes! But the biggest debacle in our firm's history was the 2011 Super Bowl sweepstakes campaign for FedEx that included scratch-off game cards. Printing these pieces involved a secretive, security-

laden process designed to prevent fraud. To ensure the project's success, we sent our designer to Cincinnati to oversee the press run. Only after millions of the game cards were delivered to FedEx facilities around the country did we learn there was a minor type error. The client justifiably demanded a reprint and we fulfilled our obligation. Fortunately (we thought), our errors and omissions insurance, whose expensive premiums we had been paying for years, would cover the reprint cost. Not so fast. After much negotiating, it turned out to be less expensive to pay for it ourselves. That hurt. The lesson in these cases is to take responsibility, address it with the client, and quickly correct the mistake. I have found that our company is measured more on how we handle problems than on how we perform day to day. We did not relinquish the FedEx account nor did we dismiss the designer. As Alexander Pope's eternal words of wisdom put it: "To err is human; to forgive, divine."

**Say no to spec work**

Occasionally we will receive a proposal from an organization soliciting design concepts to be produced on a speculative basis. I assume they want to see if we're any good before spending money on us. Imagine asking a doctor to give you a complete physical—including an EKG and a complete blood analysis—to decide if you want to make that doctor your personal physician. You'd be laughed off the examining table, right? It's ludicrous and it violates a tacit, long-standing ethical standard in the design profession. And while some design firms submit spec work for a variety of reasons, we have always resisted, even during slow times when the impulse is to give in. I feel that businesses will only express respect for our work by paying for it. Clients who insist on spec work either

don't understand the amount of work that goes into quality design, or are simply trying to get something for nothing. Just say no.

**Win the estimation game**

Estimating the budget for new projects accurately is the linchpin of creative businesses. It's not always the low bid that gets the job, but that doesn't mean one should always bid high. The estimates need to be considered reasonable by the prospect and yet robust enough to cover employees' time, pay for some of the studio's overhead, and earn a little profit. So how does one arrive at that prime middle ground? We start with historical numbers to craft new budgets, analyzing our staff's timesheet data and similar projects we've completed in the past. We consider the size of the client, usually giving a local nonprofit a price break over a national enterprise. We meet with our team to review the proposed work scope and gauge the time it will take to complete the project. Distilling this data, we make an informed decision on a final figure. Knowing how critical estimates are to the health of the business, we put a lot of work into them. Large RFPs can reach fifty pages or more. And here's the hard truth that designers must accept: the success rate for proposals is quite low. Industry pundits say businesses should win 75% of the proposals they submit. That's a fantasy. The batting average for design firms is about 25%.

**Embrace change**

Since the 1940s, the holy trinity of delivery mechanisms in our industry for reaching customers was print, radio, and television. The rules changed in the early 1990s, after British scientist Tim Berners-Lee's hypertext project became the World Wide Web. That decade had the swashbuckling attitude of the California Gold Rush,



as suddenly every company on earth was scrambling to become a dot-com. As the proprietor of a company born in 1992, with no experience in this medium, I considered my options. Stay with what I know or dive in? I reached out to those who already had websites and inquired about the building process, but no one was sharing. As there were no books on the subject, I researched online courses, went to seminars, taught myself rudimentary code, and built our company’s first website over a weekend in 1995. Soon thereafter, I hired developers who actually knew what they were doing. Some design firms refused to go electronic; sadly, many did not last long. Others left the print world completely. We took the middle path, committing ourselves to digital skill updates each year and continuing to produce print when needed. Today, we’re helping companies with e-commerce, mobile, inbound marketing, and social advertising to reach customers on the many channels that now exist. Tomorrow, who knows? Perhaps we’ll oversee a team of robots creating multisensory extended reality promotions. So while it can be painful, it’s important to view change not as a threat but as an opportunity to learn and grow stronger. Clients will always want what’s next, so it’s imperative to take some risks and be an early adopter. Don’t aim for perfection; in times of rapid change that is impossible. Just catch the wave and—proactively—go with the flow.

**Give power to your people**

Countless books have been written about leadership and management, but none of these industry pundits taught me how to deal with an intern who shows up to the office drunk. Nor how to properly govern chatter on Slack back channels. Nor how to guide a team through a business slow-down. My approach to managing people is fairly, I think, commonsensical: Give them

the autonomy and responsibility to make their own decisions. Assign them problems to solve where they can take ownership of the work and make valuable contributions. Provide opportunities where they can lead others, if that’s one of their career goals. Trust them to do the right thing without micromanaging. Spur them beyond their comfort zones and allow them to make mistakes. Give everyone, even the youngest staff members, direct client contact. This approach taps people’s emotional and intellectual energy. We’ve been fortunate to have team members stay five, ten, fifteen and even twenty years. With intense deadlines, multiple concurrent projects, and soul-crushing client demands, the communications business can be very stressful. This is why it is so important to set a calm, convivial, and positive environment where people get along, push one another toward excellence, and celebrate each other’s accomplishments. Fostering a quality culture cultivates your company’s success. Give your team members reasons to smile, from the flexibility to attend a daughter’s concert in the middle of the day to celebrating their birthdays with custom-made cards and cake. When you value the people on your team, they know it, feel it, and may be willing to spend a good part of their life with you. They also tend to treat clients the way they feel they are treated. It’s imperative to lead by example. Put in the hours, provide good direction, respond swiftly to questions, and fight alongside them on the front lines. No one busts their ass for the chief who spends Wednesdays playing nineteen holes.

**Find rock stars for your band**

A service company’s growth is limited only by the quality of its people. As a design principal, attracting and keeping talent needs to be one of your top priorities. Over 2,500 U.S. colleges teach graphic

design, so there are lots of eager designers to choose from. One leg up for hiring designers is that unlike most professions, where the hiring director has only a résumé to begin their evaluation, designers have a portfolio to review. This makes it easy to separate the wheat from the chaff. But this curated collection of work can be deceiving. More than once I have chosen to hire a new designer based on their beautiful design samples, only to know on their first day it would not work out. And there really is no remedy for limited capabilities. As I was once reminded: “Don’t try to teach a pig to sing. It wastes your time and annoys the pig.”

My observation is that when hiring a designer, it’s essential to find one born with natural ability—the right-brain gifts that make spatial, color, and scale decisions instinctual. It’s an unquantifiable, unteachable talent. I learned my lesson about this early. In middle school, I thought it would be cool to join my bass-playing brother Rick in a rock band. I figured drums would offer the most straightforward path. I took lessons for three years, practiced every day, learned the rudiments, and eventually got a full drum set. Noticing my struggles while learning a new song, Rick grabbed the sticks and instantly pounded out the beat in perfect time, by ear. It dawned on me in that moment that I’d never be the next John Bonham. (My dreams of hard rock glory were lived vicariously through Rick, who made music his life, playing as both a session musician in Nashville and a traveling bassist with bands that performed in front of thousands of people. Stacks of Fender amps, leopard print spandex, screaming fans, and groupies in every city—I’m still jealous.) I knew at fifteen that I should focus on the visual arts, which always came naturally to me. The bottom line is that you either have it or you don’t. And if you’re lucky enough to find a rock star, make sure they’re also hard-working, detail-

oriented, humble, curious, organized, positive, literate, reliable, self-motivated, honest, courageous, dedicated, collaborative, and have a high EQ. That’s not too much to ask, is it?

**Know when to set them free**

You’ve vetted, verified, and hired him with sky-high expectations, but the new employee is just not delivering at the level your company needs. His performance is weak and his attitude deteriorates. No matter how well and often you’ve communicated the goals, expectations, and performance issues with this individual, the unfavorable behaviors continue. This becomes a serious problem for your business. Clients start dropping negative comments. Morale drops, too, as staff members take on heavier loads to cover—and they resent it. Negative chatter spreads and tension in the office threatens to become toxic. Ultimately, you’re faced with the most unpleasant yet inevitable of leadership tasks: terminating an employee. The face-to-face meeting where you inform this person of your decision requires all the courage you can muster and all the self-talk needed to allay the feeling that you’re the world’s worst boss who is about to ruin your soon-to-be ex-employee’s life. As painful as these divorce proceedings may be, it provides an immediate course correction for you and allows the employee to move on to a new chapter in their lives. In fact, most of my “exes” have gone on to very successful careers. When necessary, give them that opportunity.

With terminations, there are lots of rules to follow and papers to sign. And even when everything is done to the letter, letting someone go is not without risk. We had to let one long-term employee go, and she filed a wrongful termination claim. We hired a lawyer, who volleyed countless letters with her attorney. We were



ultimately forced to share a conference room with the former employee and our attorneys at the Connecticut Department of Labor. Despite an abundance of evidence in our favor, we lost our case due to the vagaries of exempt vs. non-exempt labor laws. We ended up paying tens of thousands of dollars to the plaintiff and nearly as much in fees to our attorney. It was a bitter episode. Among the tongue-in-cheek takeaways was an admiration and appreciation of the legal profession's business model—even the losing attorney wins.

**A home away from home needs maintenance, too**

True to our nature, when it came time to move twelve years ago, we chose a 1920s-era building in downtown Stamford and planned a rehab project for our new office. Working with our landlord and Marsh Woods Architects, the space was stripped down to its original red brick walls, iron I-beams, plate glass windows, and wooden ceiling. We designed and built a comfortable, warm, open-style office that has served our team and our clients well. But this old Class C building and the others we have occupied previously came with problems. Mice and cockroaches find their way in through gaps and holes. Sinks stop draining and toilets get clogged. As small business owners, we're the ones who get to plunge the commode and chase the rodents away. There is no facilities guy to call. Water damage seems to follow us from building to building. In our first studio on Bank Street, a hot water tank in the apartment above gave way. Walking into work the next morning, we were greeted with water dripping onto our desks, computers, and copier. We hoped that moving to a new place would put H2O issues behind us. But somehow we got soaked again by, surprisingly, our restaurant neighbor downstairs. It turns out they

have an HVAC unit mounted on the roof above us. On the hottest day of the year in 2014, their AC drainage unit seized, causing gallons of brown water to cascade into our space. We placed buckets, arranged plastic tarps, and relocated the designers' desks to contain the damage, then fought with the landlord for remediation. We got drenched again in the summer of 2015 and again in 2016, when our patience with the landlord gave out and the relationship hit rock-bottom. We're keeping our fingers crossed that won't happen again—and keeping the sheets of plastic handy.

**Don't let your business become your tormentor**

Making payroll, meeting sales goals, servicing clients, and managing employees are stressors common to all businesses. Running a creative shop layers on a few more. The ingenious ad campaign that you presented to your client on Friday was taken home and shared with a spouse over the weekend, resulting in a Monday morning call outlining an entirely different and strategically questionable direction. The freshly printed sales materials were shipped on time to a trade show in Miami, signed for by Katherine at the front desk, yet mysteriously the boxes have gone missing and the client is looking to you for answers. The state-of-the-art website that you launched a month ago got hacked and your client demands restoration immediately. Tight deadlines, third-party dependence, the pressure to be brilliantly creative each day, and persistent client criticism can get a little much after a while. During a particularly stressful week, I was nursing a cracked molar. While reclining in the dental surgeon's mechanical chair, I felt a blissful calm. Prostrate with gentle 80s soft rock playing, no one could reach me by phone, email, or text. Despite the harsh fluorescent lighting, the deep injections of novocaine, and the

endless tugging with surprisingly common-looking pliers, my primary feeling was the relief from business burdens for an hour. When a root canal is a welcome escape, one should probably reevaluate their life choices. I deal with that pressure with stress outlets like cycling, running, weight training, skiing, and men's league ice hockey. All those deep exhales make you forget the office and help push the demons away, at least until tomorrow. Remind yourself that life is a sine wave with endless ups and downs. Things are never as good or as bad as they seem.

**So you still want to start a creative business?**

Despite the myriad challenges, I believe there are a few worthwhile reasons to give it a go.

*A highly adaptable industry*

In the years that I have been practicing this craft, many allied industries have contracted or vanished altogether. Printers and typographers. Photo and blueprint labs. Rapidograph pen and Rubylith makers. Wax and stat machine manufacturers. The design trade survives. Our discipline will continue to morph to meet the needs of future clients, and design firms will always find a place in this world.

*Continuous learning*

A jack of all trades, master of none may well describe most designers. Since design firms typically serve a variety of industries, learning is a constant, and principals and team members alike must continually build a broad knowledge base. You're often forced to leave your comfort zone and stretch your mind to meet the demands of the moment. And with the emergence of new technologies, designers are constantly studying how consumers receive and gather information and

communicate with others. For naturally curious people who despise being bored, running a design studio never gets routine. By focusing on lifelong learning, you'll stay challenged, gratified, and fulfilled.

*Making a difference through teaching*

Like carpenters, electricians, and plumbers, graphic design is an apprentice-based profession where young people learn skills from seasoned veterans. As a business owner, one of my favorite roles is that of teacher, passing along industry knowledge, counseling our team members as they grow, and helping them make better decisions on their own. The best teachers will tell you they learn more themselves by mentoring others, and I have found that to be spot on. It's also enjoyable to hang with a great class.

*Financial reward*

Running a project-based creative business does not offer the benefit of a safety net, so starting and running a business is not for everyone. But U.S. capitalism rewards those who take business risks. Between the tax benefits of writing off expenses like leased cars and the perks of funding your own retirement program, income as a business owner usually exceeds that which you might earn working for someone else. It's not for the faint of heart. But if you take the plunge, you'll enjoy the satisfaction that comes with controlling your own financial destiny. You just have to think long term and ride out the occasional revenue dips.

*Career stability*

Each client on your job list is effectively your boss. When you have twenty or so clients, that means that no single person can take you down when they go down. Without the fear of being laid off or terminated, owning



a design studio provides a surprising degree of career stability. Compare this to some of our brilliant, hard-working clients at large companies who, as it turned out, were seen by leadership as a mere number on an organization chart before they were unceremoniously terminated during a corporate restructuring.

*Opportunities to strengthen your community*  
Nurses, social workers, teachers, science researchers, and many others are essential to society and contribute to humanity each day. Graphic designers? Well, not so much. I once read a ranking of professions necessary in a public emergency, and graphic design was near the bottom of the list, behind lawyers, politicians, and bartenders. While it is true that most of the time we’re seeking to generate increased consumption of our clients’ products and services, opportunities often come along that allow design firms to add value to society. Working to advance organizations like health centers, schools, foundations, and nonprofits is an honorable use of your talents, connects your firm to the community, and enriches your perspective on life.

*Shape your career destiny*  
Like buying a first car, there is pride of ownership in running your own shop. Molding the business, guiding the strategic approach, building the culture, and shaping the artistic direction of the studio are at your direction. As you gain new clients, add team members, and achieve recognition, it’s satisfying in a way only an entrepreneur can appreciate.

*It’s fun*  
Think about it: You and your team get to play with letters, colors, and pictures all day. For those

predisposed to artistic pursuits, it’s a dream come true to live your life this way. Sometimes, especially when I’m having a bad day and need a gentle reminder of how lucky I am, I recall the words of designer Charles Eames: “It makes me feel guilty that anybody should have such a good time doing what they are supposed to do.”

RECOGNITION

Our work has earned awards from the following organizations.

*Communication Arts*  
Interactive Awards Annual  
  
*Print*  
Print Regional Design Annual  
Creativity + Commerce Award

*HOW*  
International Design Awards Annual  
Design+Creativity Issue

*Graphis*  
Annual Reports Award

*LogoLounge*  
LogoLounge Books

*Creativity International*  
Gold Awards  
Silver Awards  
Bronze Awards

*Creativity Interactive*  
Awards of Excellence

*Creative Quarterly*  
Awards of Excellence

*GDUSA*  
Design Excellence  
Packaging Excellence  
Health & Wellness Excellence  
Web Design Excellence

*University & College*  
*Designers Association (UCDA)*  
Awards of Excellence

*Council for Advancement*  
*and Support of Education (CASE)*  
Gold Awards  
Silver Awards  
Bronze Awards

*Connecticut Art Directors Club*  
Gold Awards  
Silver Awards  
Excellence Awards  
Judge’s Award  
Richard Hess Award

*The Ad Club of New England*  
*Hatch Awards*  
Excellence Awards

Books

*Human Logo*: Logo included in 2015 edition

*Modern Heraldry*: Logo included in 2015 edition

*HOW + Print The Best of Design*: Project included in 2019 edition

*Communicating through Graphic Design*: Project included in 2010 edition



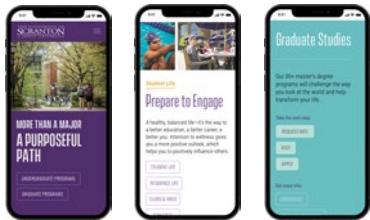
CLIENTS

We thank all of the clients who have worked with us over the years.

A. Pappajohn Company  
Achieve Global  
Achillion  
Adeptra  
Advocacy Unlimited  
Aegisoft  
Affinion Group  
Alexion Pharmaceuticals  
Algonquin Advisors  
Allegient Systems  
Alliance Group  
AlphaNet Solutions  
Amazon  
AmCap  
American Edison  
American Express  
American Homeowners Association  
American Industrial Partners  
American Institute for Foreign Study  
American Movie Classics Network  
American Society of Civil Engineers  
Ameriprise Financial Services  
Annie's Publishing  
Anova Consulting  
Antares Real Estate Services  
Apandana Fine Rugs  
APP Properties  
Arcot  
Arena at Harbor Yard  
Army National Guard  
Artimus  
Assumption College  
Atlas Air Worldwide  
Audubon Connecticut

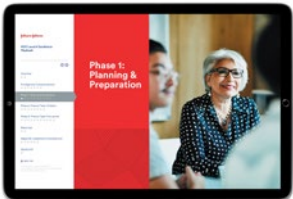
Aurelius Capital Management  
Aventri  
Axis  
Bancroft School  
Barnum Group  
Barrett Outdoor  
BioCT  
BioMarin  
Biowave  
Bluestone Realty  
BoatTest  
Boehringer Ingelheim Pharmaceuticals  
Bravo Television Network  
Brigham and Women's Hospital  
Brunswick School  
Behavioral Science Technology  
Business Council of Fairfield Co.  
CableSoft  
Carmody, Torrence, Sandak, Hennessey  
Cengage Learning  
Cervalis  
Championship Auto Racing Teams (CART)  
Champion International  
Charter Communications  
Cheshire Academy  
Child Health & Development Institute  
Cingular Wireless  
CIT Group  
Citizens Bank  
Classic Restoration  
Cleveland Institute of Art  
Client Attraction  
College of New Rochelle  
Columbia University

Connecticut Academy of Physician Assistants  
Connecticut Department of Education  
Connecticut Department of Mental Health and Addiction Services  
Connecticut Department of Transportation  
CPG Architects  
Crane Corporation  
Creative Benefits Planning  
Cross Country Healthcare  
Crossbow Group  
D'Amelio Network  
Dana Hall School  
David ID  
Deloitte  
Dewberry Capital  
Direct Eats  
Drake Beam Morin  
Drew University  
ECO Insulation  
Eden's Nuts  
Environmental Data Resources  
Environs Strategies  
Epic Sports Marketing  
ERC DataPlus  
Ethel Walker School  
Euro Money Trading  
Evaton  
EWM Global  
Excel Partnership  
Executive Compensation Advisory Services  
FactSet  
Family & Children's Agency  
FedEx  
Fiduciary Trust International



First row: Branding program for Demo.com, admissions campaign for Hopkins School, affiliate marketing kits for Fox Sports.  
Second row: Promotional campaign for Grand Hyatt New York, magazine for Mount Sinai Health System, family of websites for Starwood Capital.  
Third row: Admissions campaign for the University of Scranton, event identity for Landmark Ventures, thought leadership publications for Marlin.  
Fourth row: Brand visibility program for Cross Country Healthcare, bottle designs for an AIGA program, digital tools for Konica Minolta Healthcare.





First row: Client event promotion for Merrill Lynch, magazine for the University of New Haven, website for IBM Analytics University.  
Second row: Digital magazine for Skidmore College, branding program for Sacred Heart University, product catalog for Strategie Furniture Company.  
Third row: Environmental initiative for the CT Dept. of Transportation, website for Hartford Art School, admissions campaign for Cheshire Academy.  
Fourth row: Admissions campaign for Williams-Mystic, posters for Stamford Center for the Arts, interactive playbooks for Johnson & Johnson.

First County Bank  
First Reserve Corporation  
Focus Vision  
Foundation Source  
Foundry  
Fox Sports Television  
Freepoint Commodities  
Friends of Kayany  
Friends of Kosciuszko Park  
Friends Seminary  
Gerald Group  
Good to Go  
Grand Hyatt New York  
Great American Aquaculture  
Green Chimneys School  
Greenwich Academy  
GTE  
Hamilton Sundstrand  
Harvard Medical School  
Hess Corporation  
HoloTouch  
Holy Family University  
Home Depot  
Hopkins School  
Hospital for Special Surgery  
Hudson Valley Fisheries  
Hunter Douglas  
IABC  
IBM  
ICR  
Identity Systems  
IESC  
Innis Arden Country Club  
InsightExpress  
Insignia Douglas Elliman  
Insmed Corporation  
Integrated Healthcare  
Intercontinental Exchange

Iona College  
IP Management Services  
ITT  
Jefferson Interiors  
Joby Aerospace  
Johnson & Johnson  
Jozev Products  
Juran Institute  
Keep America Beautiful  
King School  
Klingenstein Philanthropies  
Konica Minolta  
L+M Development Partners  
Lake Champlain Basin Program  
Landfall Navigation  
Landmark Ventures  
Learning by Design  
Legg Mason  
Lee Hecht Harrison  
LOD Speedworks  
Long Island Sound Study  
Lou Hammond  
Marble Hill Chocolatier  
Market Share  
Marsh, Berry & Co.  
MasterCard Worldwide  
MCS Canon  
MD Aesthetics Spa  
Media Crossing  
Merck  
Mercy College  
Merrill Lynch Wealth Management  
Merrimack College  
MetroChannels Television  
MetroPool  
MicroPatent  
MMC Capital  
Mount Sinai Health System

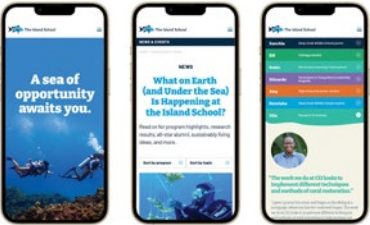
Muehlstein  
NASCAR  
NBA  
NCAA  
NEIWPCC  
NEON Communications  
New Hampton School  
New York Medical College  
NFL  
Northeast Catholic High School  
Northwell Health  
Northwestern University  
National Realty Development Corporation  
Olin Corporation  
OMEGA Grand Prix of Match Race Sailing  
Online Publishers Association  
Operations Inc.  
OpHedge Investments  
PainBloc24  
Palmetto Trust Investments  
Pansend Life Sciences  
Passur Aerospace  
Peppers & Rogers Group  
Pepsico  
Person 2 Person  
Personal Care Products Council Foundation  
PGA Tour  
Pharmacin  
Pharmavite  
Pinnacle School  
Pravis  
Protegrity  
Prudential Realty  
Queens College  
Rainbow Programming



Rayonier  
RazorFoot  
RealSoft  
Realytics  
Regus  
Right Management  
RiverRoad Waste Solutions  
Relocation Management  
RollEase  
Roux  
RSR Partners  
RVI Group  
RZH Advisors  
Sacred Heart University  
Sarah Lawrence College  
Schlotterbeck & Foss  
Seaboard Properties  
Signature Group  
Silver Golub & Teitell  
Sirius Decisions  
SK Biopharmaceuticals  
Skidmore College  
SoftMed Systems  
Soho Publishing  
Soldier's Angels  
SoundWaters  
Southern Summer Lemonade Co.  
Southwest Regional Mental Health Board  
Spellman Johnson Group  
SpringWorks  
Sponsorship Research International  
St. David's School  
St. Joseph's College, Maine  
St. Joseph's College, New York  
Stamford Center for the Arts  
Stamford Dollars for Scholars  
Stamford Mortgage Company

Stamford Museum and Nature Center  
Stamford Public School System  
Starwine  
Starwood Capital  
Steamboat Foundation  
Stone Key Partners  
Stonehill College  
Security Tracking of Office Products  
Strategic Workforce Solutions  
Streamline Events  
Survey Sampling International  
Sweet Pea's Baking Company  
SwissRe  
Syngenta  
Tagetik  
Tap & Trade  
TechStreet  
Telecare Partners Group  
Terex  
Teroforma  
The Benefit Practice  
The Dental Center  
The Hub: Behavioral Health Action Organization for Southwestern Connecticut  
The Island School  
The Marlin Company  
The Masters  
The Sports Authority  
Thomson Reuters  
Thomson Scientific  
Thornton Tomasetti  
TIAA-CREF  
TigerNet Systems  
Time Warner Cable  
Toluna

TowerGroup  
TradeCapture  
Transition Services, Inc.  
Trubridge Health  
United Rentals  
United Technologies  
University of Hartford  
University of New Haven  
University of Scranton  
US Fish & Wildlife Services  
US Olympic Committee  
Victoria Amory  
Villa Maria School  
Vistar Foundation  
Vivatone  
Vizuri Health Sciences  
Vogue Knitting  
Voices of September 11th  
VWM Media  
Watson Wyatt  
Western USA  
Westminster School  
Westport Creative Arts Festival  
Wigmore Realty  
Williams-Mystic  
Willis  
Wilmington Paper Corp.  
Winkelvoss Technologies  
Woods & Marsh Architects  
Wyeth  
Yeshiva University  
Zargis Medical



First row: Magazine for Northwestern University, event identity for Alexion Pharmaceuticals, capital campaign for Dana Hall School.  
Second row: Website for Charter Communications, environmental infographics for Amazon, website for The Island School.  
Third row: Sales materials for Foundation Source, outdoor banners for FedEx, educational toolkit for the Army National Guard.  
Fourth row: E-newsletter for Thomson Reuters, capital campaign for Queens College, internal poster series for GE Capital.





## THE COMPANY

Prospective clients always ask—as they should—what differentiates us from other firms. We believe it all comes down to the work itself. We stand out through creative that cuts through the clutter to deliver a stronger, sharper, and more memorable brand image. And because we foster a culture of creativity, our designers and developers are always pushing, exploring, and expanding boundaries to exceed client expectations. We don't stop until quality is evident in every last detail. Our solutions are aesthetically beautiful, strategically on point, and results-driven. Our clients can tell the difference and—judging from the response results—so can their target audiences.

Another point of differentiation is the way we handle account management. Everyone on the Taylor Design team assigned to a project—from the most seasoned art director to our newest junior designer—has direct contact with the client. Each person is entrusted with the responsibilities of staying on strategy, managing production schedules, and controlling project budgets. The benefit of this approach to our clients is a seamless and integrated creative relationship. Nothing gets lost in translation. This makes vetting talent and hiring critical to our firm's success, as we need people who can work both the creative and business sides of their brains. The good news is that this kind of talent, while rare, is out there—and we find them. And our peerless business directors support the design and development teams every step of the way.

For us, the creative process—while challenging at times—is an enjoyable experience. Everyone at our firm does their work without losing sight of what matters most, such as a warm and welcoming hello when a client calls. We are known for staying unflappable in the face of a demanding deadline and dealing with complicated business issues with patience and resourcefulness. After a particularly taxing project, a long-time client told me, “I cannot think of a better business partner.” I cannot think of a higher compliment.

We thank all of the individuals who have worked with us over the years.

*Creative Director*  
Steve Habersang

*Senior Art Directors*  
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Mark Barrett

*Art Directors*  
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Olivia Taylor

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Bryce de Flamand  
Justin Hardesty

Karen Healy  
Mariah Lamb  
Nicole Lee  
Kellie Pcolar  
Eva Pockoski  
Jared Poulson  
Kirstin Plate  
Kailee Spellotis  
Staci Whinfield



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We thank all of the collaborators who have worked with us over the years.

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*Copywriting*  
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Marija Vaivads-Bryant

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Joni Aveni

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Tod Bryant  
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Len Rubenstein

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Steve Czelada, J.S. McCarthy  
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Rich Gold, Communication Corp.  
Carmine Iannacchino, Landmark  
Renee Jones and Elizabeth Poore, GHP  
Jerry Kelly, Marange Printing  
Tony Martire, Precision Printing  
Courtney Nelthropp, Optamark  
George Nix, Classic Graphics  
Jay Stewart, Puritan

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Jake Coronado, Titan Growth

*Social media*  
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*Strategy*  
Kathy Hart, Hart Strategies  
Julie Hollenberg, Jade Marketing  
Steve Keating, Keating Associates  
Teryl O’Keefe, The O’Keefe Group  
Adeen Schwartz, Trubridge

*Tech Consulting*  
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*Videography*  
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Jeff Taylor, Beaker Films

BIOGRAPHIES

**Daniel Taylor**  
Daniel Taylor started Taylor Design in the fall of 1992. From 1985 to 1992 he was the Senior Creative Director at William Snyder Design, Inc. in New York City, responsible for developing marketing and advertising materials for Exxon Corporation, AT&T, Merrill Lynch, ABC Television, and MTV Networks. Prior to that he worked as a designer at Pushpin, Lubalin, Peckolick, NYC; Beau Gardner Associates, NYC; and Steve Burnett, Inc., NYC. He received a Bachelor of Fine Arts in Graphic Design in 1983 from the Rochester Institute of Technology and earned the Champion International Scholarship at GATF, University of Pittsburgh his senior year. He has lectured at the University of Hartford, taught design at the University of Connecticut, and served on the boards of IABC WestFair, AIGA Connecticut, and the Business Council of Fairfield County. Dan has been a volunteer for Stamford Public Schools, a parent leader for Boy Scout Troop 9 Stamford, and an ice hockey coach for the Stamford Youth Hockey Association.

**Nora Vaivads-Taylor**  
Nora Vaivads-Taylor joined Taylor Design in 1996 after nine years as the Design Director at Goldsmith/ Jeffrey Advertising in New York City, working with clients such as El Al Airlines, JP Morgan, Knoll International, NYNEX, EDS, and Zales Corporation. After receiving a Bachelor of Fine Arts in Graphic Design in 1983 from the Rochester Institute of Technology, Rochester, NY, Nora began her career as a junior designer at Beckman Associates in her hometown of Albany, New York. In 1984 she joined Chiat/Day Advertising in New York City as a junior art director. Two years later Nora moved to Tobias Design, also in NYC, as a graphic designer. She has volunteered at Stamford Public Schools for many years, serving as a leader of the Toquam School Gardening Club, a leader of the Learning to Look program, and president of the Stamford High School Parent Teachers Organization. Nora collects metal scrap during her bike rides to the studio and creates beautiful photographs of her found art compositions.





CREDITS

The following people contributed to the work featured in this book. Dan Taylor served as the creative director on all projects.

Pages 12 - 21  
Brigham & Women’s Hospital  
Lead designer: Steve Habersang  
Developer: Hannah Wool  
Illustrators: Chris Gash, John Holcroft, Harry Campbell, Jamie Jones, T. M. Detwiler  
Photographers: Stu Rosner, Len Rubenstein  
Client leaders: Joy Howard, John Bachanowski

Pages 22 - 29  
Muehlstein  
Lead designers: Steve Habersang, Steph Mullins  
Developer: Hannah Wool  
Writer: Philip Davidson  
Photographer: Don Hamerman  
Illustrator: Kate Bingaman-Burt  
Client leader: Damian Mullen

Pages 30 -41  
NEIWPCC  
Lead designers: Steve Habersang, Justine Braisted  
Developers: Chris Yerkes, Hannah Wool  
Illustrator/animator: Devin Renca  
Client leaders: Robert Burg, Ryan Mitchell

Pages 42 -53  
MasterCard  
Lead designers: Mark Barrett, Steve Habersang, Steph Mullins, John Rudolph  
Developers: Chris Yerkes, Erin Cummings  
Illustrators: Craig Frazier, Tim Cook, Andrew Bannecker  
Photo on page 47: Simon Hofmann, UEFA via Getty Images  
Client leaders: Bonnie Rodney, Bill Braine, Andrea Glanz, Greg Barrett, Ann Armstrong, Adam Bell, Chris Bomze, Yina Bravo, Chuck Breuel, Jamie Callanan, Ray Champ, Sonia Cinnamon, David Crawford, Elyse Cuttler., Patrick Dwyer, Holly Hunt, Moneta Jones, Veronica Kent, Josh Kessler,

Karen Lantier, Gaysha Lawrence, Mary Lester, Libby Liu, Renee Malfi, Heidi McIntyre, Soo Mentor, Valerie Rahmani-Pearl, Chantal Ricketts, Robyn Tompkins, Charles Unger, Jessica Vecchiarelli

Pages 54 - 65  
Columbia University  
Lead designers: Steph Mullins, Hannah Fichandler, Steve Habersang, Cindy Lau, Iris Tao  
Developers: Chris Yerkes, Hannah Wool  
Photographers: Don Hamerman, Laura Barisonzi, Kelly Ishikawa, Matthew Septimus, David Leventi, Geoff Johnson, Amanda Kho, Mark Greenberg, Britt Guns  
Illustrators: James Steinberg, Jimmy Turrel, Luci Gutiérrez, Ping Zhu, Jack Hudson, Parko Polo, Sarah Abbott, Peter Arkle, Shannon May, James Taylor  
Client leaders: Tori Fullard, Simone Silverbush, Betsy Weisendanger, Kimberly Kinchen, Amanda Chalifoux, Jason Anderson

Pages 66 -75  
Atlas Air Worldwide  
Lead designers: Bria Mangione, Steph Mullins, John Rudolph, Vaughn Fender, Iris Tao, Cindy Lau  
Developers: Chris Yerkes, Hannah Wool, Zach Stern  
Photographers: Robert Seale, Larry Gatz, Graham Uden, Ed Turner  
Videography: Jeff Taylor  
Writers: Jim King, Philip Davidson  
Client leaders: Bonnie Rodney, Beth Roach, Debbie Coffey, Kristin Johnson, Grazia Buetti

Pages 76 -83  
Cleveland Institute of Art  
Lead designers: Steve Habersang, Vaughn Fender, Steph Mullins, Hannah Fichandler  
Strategy: Keating Associates

Pages 84 - 91  
Terex  
Lead designers: Steve Habersang, Bria Mangione, Vaughn Fender,

Iris Tao, Justine Braisted, Cindy Lau, John Rudolph  
Illustrators: Chris Philpot, Steve Habersang, Vaughn Fender  
Writer: Jim King  
Client leaders: Stacey Babson-Kaplan, Marisol DiTuri, Gabrielle Tilley, Joanne Jontz, Susan Warner, Jennifer Swaim, Michelle Tomlin

Pages 92 - 101  
Keep America Beautiful  
Lead designers: Mark Barrett, Steve Habersang, Vaughn Fender  
Developer: Chris Yerkes  
Illustrators: Steve Dildarian, Jeffrey Pelo  
Client leaders: Walt Amacker, Larry Kaufman, Rob Wallace

Pages 102 - 111  
Sarah Lawrence College  
Lead designer: Hannah Fichandler  
Photographers: Don Hamerman, Andrew Lichtenstein, Laura Barisonzi, Bill Miles, Charles Gauthier, Heidi Ross, Jorg Meyer, Hassan Hajjaj, Joshua Brown, Quyen Nguyen, Mike Morgan, Michael Marsland, Simen Idsøe Eidsvåg, Hasain Rasheed  
Illustrators: Vaughn Fender, Phil Wrigglesworth, Gemma Correll, Grady McFerren, Aleks Sennwald, Ryan Graber, Susy Pilgrim Walters, Jon Contino, Sarah McMenemy, Daniel Krall, Tim Mars, David Senior, Victo Ngai, Janice Wu, Sam Brewster, Katie Turner, Nancy Liang, Ping Zhu, Mike Lowerey, Julia Rothman, David Broadbent, Livy Long, Traci Daberko, Monica Ramos, Jamey Christoph, Sari Cohen, Lucy Rose  
Cartwright, Kagan McLeod, Nina Cosford, Lucy Truman, David Doran, Ken Orvidas, Lizzy Stewart, R. Kikuo Johnson, Natalie Andrewson, Kate Hindley, Chris Gash, Melinda Beck, Manni Fedag, Jamie Jones, Mina Price, Anne Cresci, Lauren Tamaki, Jean-Manuel Duvivier, Keith Negley, Libby Vander Ploeg, Emiliano Ponzi,

Peter Strain, Daniel Baxter, Decue Wu, Eva Vazquez, Michael Parkin, Jamie Jones  
Client leaders: Celia Regan, Jean Smith, Suzanne Gray, Winston Churchill-Joell, Rob Weber

Pages 116 - 117  
Logo designers  
Barrett Outdoor: Steph Mullins  
TowerGroup: Vaughn Fender  
Marsh Woods Architects: Justine Braisted  
Villa Maria School: Vaughn Fender  
OpHedge: Ken Hocker, Hannah Fichandler  
Marlin: Steph Mullins  
Genesis Polymers: Steph Mullins

Pages 118 - 119  
Logo designers  
SJJ: Hannah Fichandler  
Identi5: Bria Mangione  
Southern Summer: Dan Taylor  
Pickwick Plaza: Mark Barrett  
Achillion: Steve Habersang  
Hellerstein: Nora Vaivads-Taylor  
Pain Bloc: Cindy Lau  
Good to Go: Vaughn Fender

Pages 120 - 121  
Logo designers  
Klingenstein Philanthropies: Steph Mullins  
Meeting Matrix: Dan Taylor  
Ravago: Steve Habersang  
RSR Partners: Steve Habersang  
Learning International: Dan Taylor  
Marble Hill Chocolatier: Hannah Fichandler  
The Dental Center: Mark Barrett

Pages 122 - 123  
Logo designer  
Hillary for U.S. Senate: Dan Taylor  
Photo: Doug Kanter/AFP via Getty Images

Pages 124 - 125  
Logo designers  
Realytics: Steve Habersang  
PocketFone: Nora Vaivads-Taylor  
CPG: Jennifer Griffith  
RZH Advisors: Hannah Fichandler  
Barnum Financial Group: Vaughn Fender  
Razorfoot: Steve Habersang

St. Joseph’s College New York: Mark Barrett  
Holy Family University: Steve Habersang, Vaughn Fender

Pages 126 - 127  
Logo designers  
Anova Consulting Group: Steve Habersang  
ACM: Dan Taylor  
Victoria Amory: John Rudolph  
Active Matrix: Dan Taylor  
Blue Planet Fish: Steve Habersang  
Classic Restorations: Steph Mullins  
New York Steelhead: Hannah Fichandler

Pages 128 - 129  
Logo designers  
Pepsico: Steve Habersang  
TPA: Steve Habersang  
The Pinnacle School: Bria Mangione  
NovaThin: Dan Taylor  
Friends of Kosciusko Park: Jared Poulsen, Steve Habersang  
HC2: Steph Mullins  
Virtuality: Dan Taylor

Pages 134 - 139  
Ideal Fish  
Lead designer: Steve Habersang  
Developer: Chris Yerkes

Pages 140 - 145  
DMHAS  
Lead designer: Steve Habersang  
Developer: Hannah Wool  
Writer: Margaret Watt  
Client leader: Eric Peterson

Pages 146 - 151  
Boehringer Ingelheim  
Lead designers: John Rudolph, Hannah Fichandler, Vaughn Fender, Cindy Lau  
Illustrators: Andrew Bannecker  
Developer: Hannah Wool  
Client leaders: Ann Wainright

Pages 152 - 157  
CTFA  
Lead designers: Jennifer Griffith, Hannah Fichandler

Illustrator: Roxanna Baer-Block  
Developer: Jennifer Griffith  
Writer: Stacey Resnikoff  
Client leader: Carolyn Deaver

Pages 158 - 163  
CADC  
Lead designer: Ryan Crane, Steve Habersang  
Illustrator: Ryan Crane  
Writer: Stacey Resnikoff  
Client leader: Amber Maddox

Pages 164 - 173  
Taylor Design  
Lead designers: Steve Habersang, Hannah Fichandler, Steph Mullins, Bria Mangione, Justine Braisted, Mark Barrett, Nora Vaivads-Taylor  
Illustrators: Steve Habersang, Vaughn Fender, Iris Tao, Cindy Lau  
Writers: Stacey Resnikoff, Philip Davidson

Page 189  
Designers  
Demo.com: Hannah Fichandler  
Hopkins School: Steph Mullins  
Fox Sports: Dan Taylor  
Grand Hyatt: Bria Mangione  
Mount Sinai Medical Center: Steve Habersang, Mark Barrett, Hannah Fichandler  
Starwood Capital: Mark Barrett, Justine Braisted, Hannah Wool  
University of Scranton: Hannah Fichandler, Iris Tao, Steph Mullins  
Landmark Ventures: Steve Habersang, Erin Cummings, Iris Tao, Ryan Crane, Cindy Lau, Steph Mullins, Chris Yerkes  
Marlin: Steph Mullins  
Cross Country Healthcare: Steve Habersang, Steph Mullins, Bria Mangione, Cindy Lau, Iris Tao  
AIGA program: Vaughn Fender, Dan Taylor, Steph Mullins  
Konica Minolta Healthcare: Iris Tao, Cindy Lau, Chris Yerkes

Page 190  
Designers  
Merrill Lynch: Mark Barrett  
University of New Haven: Bria

Mangione, Hannah Fichandler  
IBM Analytics University: Cindy Lau, Chris Yerkes  
Skidmore College: Hannah Fichandler, Justine Braisted  
Sacred Heart University: Dan Taylor, Hannah Fichandler  
Strategie Seating Company: Justine Braisted  
Cheshire Academy: Bria Mangione, Steve Habersang  
Hartford Art School: Vaughn Fender, Hannah Fichandler, Cindy Lau  
CT Dept. of Transportation: Dan Taylor  
Williams-Mystic: Steve Habersang  
Stamford Center for the Arts: Vaughn Fender  
Johnson & Johnson: Steph Mullins

Page 193  
Designers  
Northwestern University: Hannah Fichandler, Steph Mullins, Steve Habersang, Iris Tao, Cindy Lau  
Alexion Pharmaceuticals: Steve Habersang, Steph Mullins, Bria Mangione, Hannah Fichandler, Chris Yerkes  
Dana Hall School: Steph Mullins  
Charter Communications: Hannah Fichandler, Vaughn Fender, Justine Braisted, Hannah Wool, Chris Yerkes  
Amazon: Iris Tao  
Island School: Steph Mullins, Hannah Wool  
Foundation Source: Steph Mullins, Hannah Wool  
FedEx: Mark Barrett  
Army National Guard: Dan Taylor  
Thomson Reuters: John Rudolph, Ken Hocker, Kristin Shumway  
Queens College: Hannah Fichandler  
GE Capital: Dan Taylor

Pages 194 - 197  
Photos: Don Hamerman

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