

A New View from Lands' End

A collection of colorful, curved objects arranged on a white background. The objects include a blue measuring tape with a red blade, a red eraser with the text "PAPERMATE® Pink Pearl 100" and "MADE IN USA", a blue ruler, and a yellow protractor. The objects are arranged in a way that suggests they are part of a set of tools for drawing or design.

@issue:

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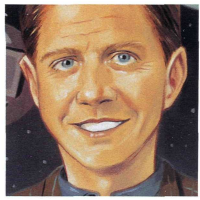
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Interview with GE's Joseph Hogan

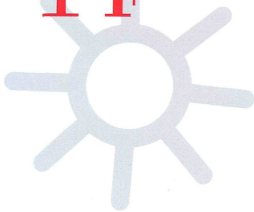
CEO Joseph Hogan talks about how design processes at GE Healthcare Technologies are organized to produce measurable business results.

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Long before there were corporate brands, there were cattle brands that helped ranchers identify who owned which steer.

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Coming of Age of Corporate Anthropology

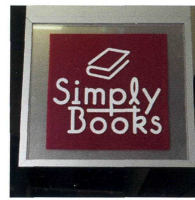
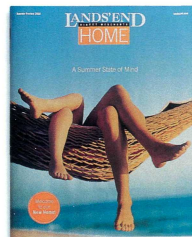
Product innovators are taking a cue from anthropologists and studying consumers in their own native habitat.

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When Jones Soda targeted its soft drinks to the Gen Y market, it didn't just create a brand, it created a lifestyle.

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GE Healthcare Technologies CEO Joseph M. Hogan on Design

GE Healthcare Technologies CEO Joseph M. Hogan talks with Corporate Design Foundation chairman Peter Lawrence about setting measurable goals for design and how designers contribute to new medical product ideas.

Joseph M. Hogan is president and CEO of GE Healthcare Technologies (formerly GE Medical Systems), a \$10 billion segment of General Electric Company and the global leader in medical technology and information systems. He began his career at GE in 1985, advancing through leadership roles in sales, marketing and product development at GE Plastics. In 1998, Hogan was named president and CEO of GE Fanuc Automation North America, a global supplier of industrial controls systems. He joined GE Healthcare in 2000 and was named CEO later that year.

GE is a proponent of Six Sigma, a data-driven process aimed at achieving measurable business results. Do you apply it to design?

Yes. Every employee is trained in Six Sigma. Our Design for Six Sigma (DFSS) process uses tools that develop and analyze data to make sure our design is focused in the right direction. GE Healthcare product development is not a linear process where the engineers make something and “toss it over the wall” to the designers and walk away. We work in cross-functional teams that include design, engineering and manufacturing and often distribution and assembly as well.

How do you get design, engineering and manufacturing in agreement?

We start with the customer. The first part of Six Sigma involves developing a “critical-to-quality list”—i.e., our cross-functional teams have to first identify and agree upon the patient or customer needs that absolutely must be met. This investigation drives the introductory documentation for each new product.

How much of your product design is done in-house?

Nearly all. Our Global Design Group is headed by Seth Banks, who manages a worldwide staff of some 35 industrial and interactive designers. They are linked

by collaborative software. With our design studios in different cultures and continents, we get a tremendous variety of concepts at the brainstorming level.

Are your designers directly involved in product research?

Very involved. Through user observation research and focus groups, our designers gather information about the medical procedure for the product, ergonomics, patient positioning requirements, the size of the patient, how they get on and off the

product, needed accessories – all the things that will help them corroborate data that the engineering teams are collecting. Their research also looks at how a product might be serviced. For instance, certain parts that may need more service attention must be located appropriately and not require a lot of lifting. A service person working independently should be able to easily access the area that needs the most frequent maintenance.

Does your user observation research include the patient as well as the hospital technician?

We start the observation process in the waiting room because our products are so far-reaching that the enterprise software starts right at the admission desk. Even that is changing quickly and is now starting in the patient’s home.

What is the balance between observation research and focus groups?

Observation research far outweighs our use of focus groups. We identify opportunities to improve productivity, workflow and efficiency by watching how people use current products – not just ours but our competitors’ as well. Once we get all that information, we confirm it by conducting interactive focus groups around a product to ensure that what we saw and what we are attempting to do will add value to the customers. Sometimes you can get very enamored with an idea that customers don’t see as a true productivity enhancement. We have had a number of occasions where customers have said, “That’s nice. But what about this?” That’s terrific feedback.

Are your designers also involved in developing new product ideas?

Yes. For example, when laptop computers came out, our designers thought that medical equipment should provide the same kind of mobility and flexibility. In 1996, we began developing ideas for portable ultrasound equipment. Our design studios worldwide brainstormed this idea and worked with our technology teams to bring the idea to life. The result was the LOGIQ Book, GE’s portable ultrasound scanner introduced three years ago. It has been very successful. We sell some 20 different kinds of ultrasound products, and our LOGIQ Book portable technology provided an answer to the many different user interfaces that customers have. We were able to keep the same user interface – same nomenclature, same buttons – on a \$200,000 high-end piece of equipment as on a \$40,000 portable unit, so if you can operate one, you can operate the other. That’s been a huge selling point, because right now the “half-life” of hospital technicians could be six months. Consistent user interface means hospitals don’t have to re-train a person on nine different pieces of equipment.

Why is design still important when your medical products often represent major breakthroughs in technology?

Cutting-edge technology is not enough. Our products are roughly in the same price category as our competitors’. The difference is in the features. Design is what sets our products apart. When a customer pays \$2 million for an MRI machine, everything needs to come together seamlessly when a user walks up

to it. Design creates the experience that is most directly related to the customer’s needs – the visual aesthetics, the interface between the product and the user, the creation of the right environment. Also, if a hospital buys several products from us, design helps us communicate the fact that the newly acquired product can be easily integrated into the fold. It does that by presenting a unified and consistent look.

Are current design trends considered when designing, say, a cardiovascular imaging system or mammography machine?

We don’t look at fads because they don’t last long. We do look at worldwide trends in architecture, fabric design, and consumer and automotive products. We try to create an environment that is familiar and reassuring to the patient by selecting colors that will put them at ease and materials that feel warm, soft and comfortable.

How much of the design focuses on usability?

Ergonomics drives everything in our product development – the location of the controls, the product’s ability to move in a manner that doesn’t necessitate a lot of physical exertion on the part of the technician to position a patient. As a global company, we have to make sure that the product is adaptable enough to accommodate a variety of situations and users, from petite technicians to lanky operators.

What must a design prove before it can be implemented?

It has to meet the original customer “critical-to-quality” criteria identified at the outset. Our designers have to be able to measure and hit the criteria before they finish the design.

Over the past five years, GE Healthcare revenues have grown from \$5 billion to \$10 billion. Has that changed your approach to design?

We offer many more products, so conveying a consistent image in the marketplace is essential. Design must take a front-and-center position and bring disparate businesses together. Also, as we acquire different companies, often it’s not our own organic technology that we offer. It’s extremely important that the newly acquired company be integrated into our brand from a design standpoint so our equipment has an integrated look and feel.

When did you first begin to appreciate design as a business resource?

When I headed marketing at GE Plastics, I developed a broad sense of design, particularly from European colleagues. At the time, the idea of incorporating industrial design into our strategy wasn't prevalent in the U.S. In the plastics business, I saw design used across different applications and industries, and I started to understand how it could lead to out-of-the-box thinking. Designers would come in and look at a problem and not immediately seek a technical solu-

“People are functionally fixated. A chair is a chair. It’s not until a creative designer builds something completely different that you say, ‘That’s it! That’s the answer! That’s the differentiator!’”

tion, but look at what could be done. They looked at new applications, new forms. For example, when baby bottles moved from being made out of glass to plastic, manufacturers remained functionally fixated on thinking that baby bottles had to look like the glass ones. Suddenly, a designer thought to suggest, “Why don’t you make two tubes so babies can put their hands through it.” The use of plastic enables that possibility. The plastics experience opened my eyes to how design ideas could be applied in so many different ways.

Why don’t more business leaders see design as offering more than aesthetic appeal?

People are functionally fixated. A chair is a chair. It’s not until a creative designer builds something completely different that you say, “That’s it! That’s the answer! That’s the differentiator!” The other day, I saw a design award for a pair of baby nail clippers made from plastic with a magnifying glass at the end. You say to yourself, “Why didn’t

someone do that 20 years ago?” It’s something that simple. When you see a good design, it knocks you off your feet. Unless you’ve been exposed to innovative design, your view is more utilitarian.

Do GE Healthcare designers frequently incorporate new materials into products?

GE Healthcare has always worked with GE Plastics and with our global research center to seek out new materials – materials that will provide greater strength-to-weight ratios, materials that will require less finishing so we can use the structural elements as design elements and not need covers where they are not necessary, especially if you have to take them off to service a product.

New materials have always been critical to driving design innovation. Years ago I read an article in *Harvard Business Review* that described how air-conditioning and super-strength steel eliminated the necessity for low buildings with a modest number of windows. The advent of steel changed architecture. And air-conditioning allowed architects to put glass all around a building and make open-looking, towering skyscrapers. New materials must always be taken into consideration.

How is design relevant to your corporate goals?

It improves our corporate image. It helps us communicate more effectively with our customers. It helps us sell and break into new markets. It contributes to increased profits. Design, in a broad sense, reflects GE Healthcare by the way that our products appear. It’s the means to communicate the quality and technology inside. It’s essential for making the product exceptionally functional and intuitive to operate.

How is design changing in the healthcare industry?

Today when we think about designing, say, a new MRI system, we don’t just think about designing the product; we think about designing the entire radiology suite. Design in the next ten years will move beyond the product. It will move beyond workflow. It will get into the whole work environment and what that means. Hospitals in the future will be very different places. They will have different ways of interacting with the patient. The screening and treatment plan will start on a molecular level and involve minimally invasive procedures. We have to think about setting the course for how design can affect the whole healthcare experience.

Lands' End Shines a Beacon on its Brand

Lands' End enjoyed a loyal following and a successful marketing strategy, but after 40 years in business, it saw its brand image looking tired and frayed at the edges. In the process of revitalizing its identity, Lands' End introduced a graphic system that brought order to its catalogs and higher visibility to its brand.



**Laura Ganter O'Brien, Group Creative Director
Lands' End, Dodgeville, WI**

Laura O'Brien is a transplant from the advertising world. She now is responsible for developing and implementing Lands' End brand identity standards across all media.



**DJ Stout, Partner, Pentagram
Austin, TX**

DJ Stout became a partner of Pentagram in Austin after serving for 13 years as art director of Texas Monthly. He spearheaded the redesign of the Lands' End identity.



Before shopping-by-mail became trendy, there was Lands' End. Founded in 1963 by a championship sailboat racer named Gary Comer to sell yachting equipment by mail, the company had steadily expanded its product offerings to include everything from apparel to home furnishings. By 2001, Lands' End was distributing 269 million catalogs annually, including its flagship clothing catalog and seven specialty books. The Lands' End name had become as familiar as Macy's, even though its products were not available in stores.

What's more, Lands' End enjoyed the fierce loyalty of core customers, having won their trust by offering well-made classic casual wear at fair prices, backed by an iron-clad satisfaction guarantee. A direct merchant that sourced products right from manufacturers, Lands' End spoke knowledgeably and at length to customers in its catalogs, explaining how products were made and why they were special. Customers appreciated the candor.

But the company knew conditions had changed. Baby boomers who had discovered the brand in their

youth were now middle-aged, living a different lifestyle but desiring to be stylish. Also, catalog competitors had increased multifold with many national retail stores adding a mail-order component. Then, too, the Lands' End brand itself clearly needed updating to maintain a connection with modernity that would attract new customers.

For a fresh perspective, Lands' End looked outside the industry, hiring Lee Eisenberg, long-time editor of *Esquire* and special projects manager of *Time*, as executive vice president in charge of creative marketing.

"Without frightening off loyal Lands' End customers, my charge was to update the brand and make it more style-right," explains Eisenberg. "Lands' End is a brand that made its mark in an innovative way by not worrying about all the things that brands worry about. It communicated pretty much verbally in a straightforward and literate way with highly educated and literate customers. It put things in catalogs that had nothing to do with clothes [e.g., editorial contributions by the likes of Garrison Keillor and Tom Brokaw]. That was the glue that connected the readers to the brand."

Identity Makeover

The new identity system for Lands' End brought forward the company's nautical heritage in a lively and contemporary manner.

Spring Preview 2003
landsend.com

LANDS' END
DIREC
CHAN

bottom.

And see how easy it is to create the flattering suit of your dreams.

Ever fall in love with a swimsuit, only to find it fits perfectly on top, but the bottoms aren't or vice versa?

LANDS' END
FALL/WINTER 2003

THE BEAUTY OF SIMPLICITY

Logotype Before and After

Scotch rules and thicker letterforms gave the original logotype a dated, boxed-in look. The revised logotype was set in a more delicate Garamond, with "Direct Merchants" reversed out of a color bar. For its core catalog, Lands' End treated the logotype like a magazine masthead, stretching it across the cover.

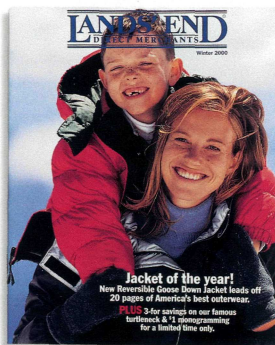
Old Logotype

LANDS' END
DIRECT MERCHANTS

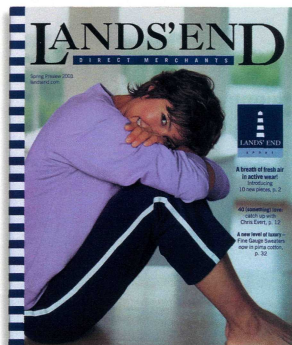
Redesigned Logotype

LANDS' END
DIRECT MERCHANTS

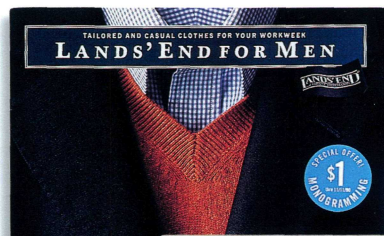
Old Catalog Cover



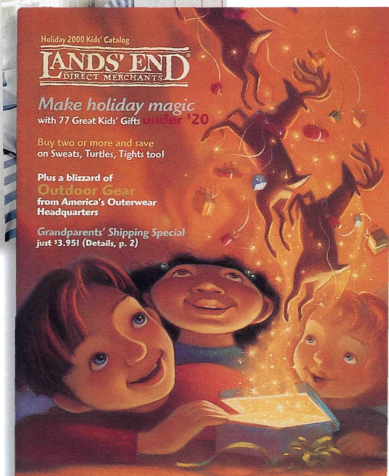
New Catalog Cover



Old Catalog Covers



Specialty catalog covers did not capitalize on the strength of the Lands' End brand.



Not only did the logotype treatments differ, the Coming Home title didn't link to Lands' End and the Kids catalog (bottom) didn't mention "kids" on the cover.

Before

Ask for free swatches and feel America's finest cotton for yourself.
Silky 250 Supima cotton sheets.

Extra-long-staple Supima® cotton adds the feeling of luxury to our finest plain-woven percales. We even comb this American-grown yarn to remove the shortest fibers. The result is smoother, stronger yarns to weave into silky, more durable 250-count sheets. Compare our Supima cotton sheets to any others you've slept on. You may never go back to the kind made with plain upland cotton. (And that's most sheets on the market.) You'll want to slip into these more comfortable sheets every night. Machine wash. Made in USA of imported fabric.

WITH 80% COTTON SUPIMA PERCALE BEDDING. Our finest combed cotton percale. Finest 17" products in the color sheet. For color right.

| Color | Flat | Shred | Shred | Shred |
|--------------|---------|---------|---------|---------|
| White | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Blue | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Green | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Yellow | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Pink | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Purple | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Brown | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Gray | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Blue | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Green | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Yellow | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Pink | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Purple | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Brown | \$19.95 | \$19.95 | \$19.95 | \$19.95 |
| Light Gray | \$19.95 | \$19.95 | \$19.95 | \$19.95 |

What's New@LandsEnd.com
We're the nation's most trusted source for the latest in home furnishings. Choose your home and request. Sign up at cominghome.com.

Redesign Study

To address Lands' End's concern that a simplified catalog design would force eliminating important elements, Pentagram's DJ Stout offered to do a test, using spreads from an existing Home catalog and repositioning the exact same images and text for greater clarity.

After

The original layout lacked a hierarchy of information. The stacked sheets, shown to indicate color choices, detracted from the main image, and the sell message looked like the intro to the size list below.

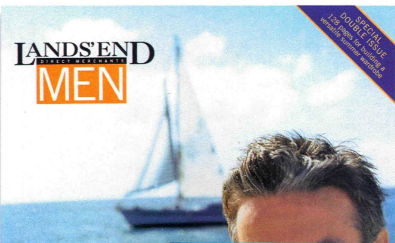
Recropping the main image and adopting a four-column format helped to organize the spread, guiding the eye to the product in use, then to the headline and boxed sell message, and finally to the order information and color choices.

Silky 250 Supima Cotton Sheets

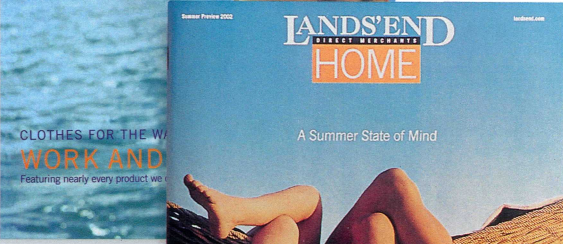
Extra-long-staple Supima® cotton adds the feeling of luxury to our finest plain-woven percales. We even comb this American-grown yarn to remove the shortest fibers. The result is smoother, stronger yarns to weave into silky, more durable 250-count sheets. Compare our Supima cotton sheets to any others you've slept on. You may never go back to the kind made with plain upland cotton. (And that's most sheets on the market.) You'll want to slip into these more comfortable sheets every night. Machine wash. Made in USA of imported fabric.

What's New@LandsEnd.com
We're the nation's most trusted source for the latest in home furnishings. Choose your home and request. Sign up at cominghome.com.

New Catalog Covers



The Lands' End logo is shown consistently on every catalog with the specialty title reversed out of a "drop-down" color box.



The logo may be "floated" on the cover, depending on the needs of the featured imagery.

Specialty Logos

The logos for specialty catalogs are designed to always be used in two colors, with the name of the specialty dropped out of a brightly colored box.



Before

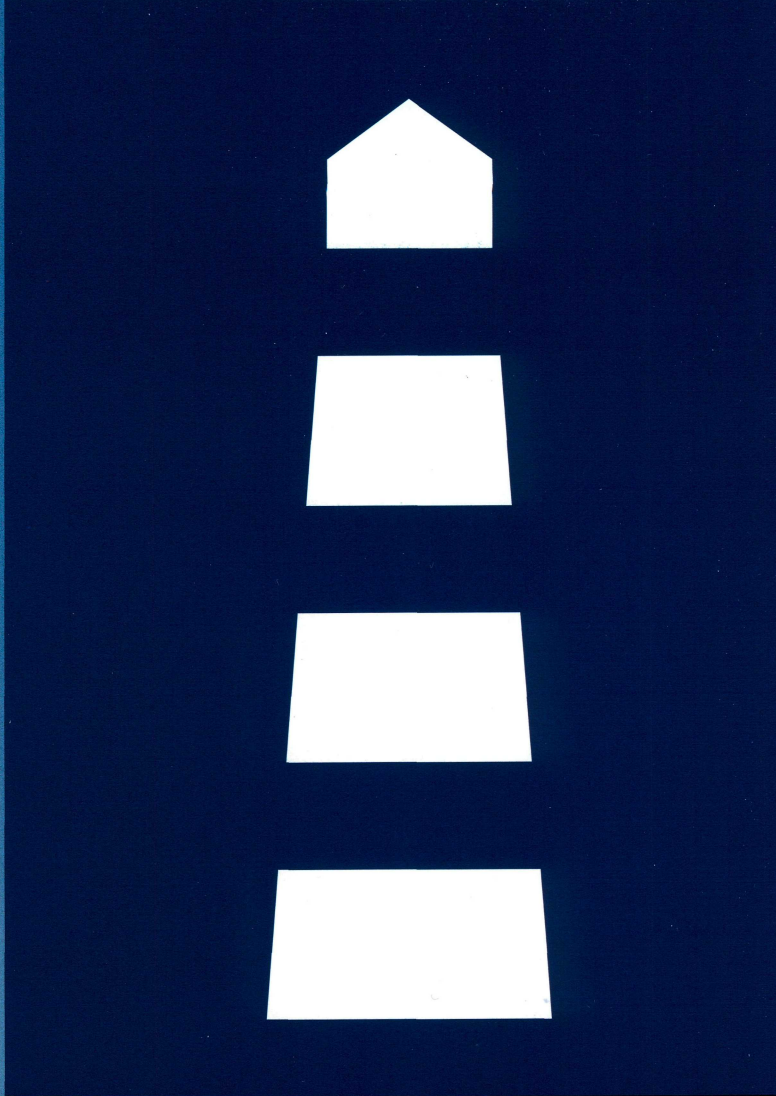


The busy propping of these photographs confused the fact that only couch slipcovers and pillows were for sale. The three slipcovered couches were given equal emphasis even though the one with the headline was less important. The sell message literally got buried under a stack of pillows.

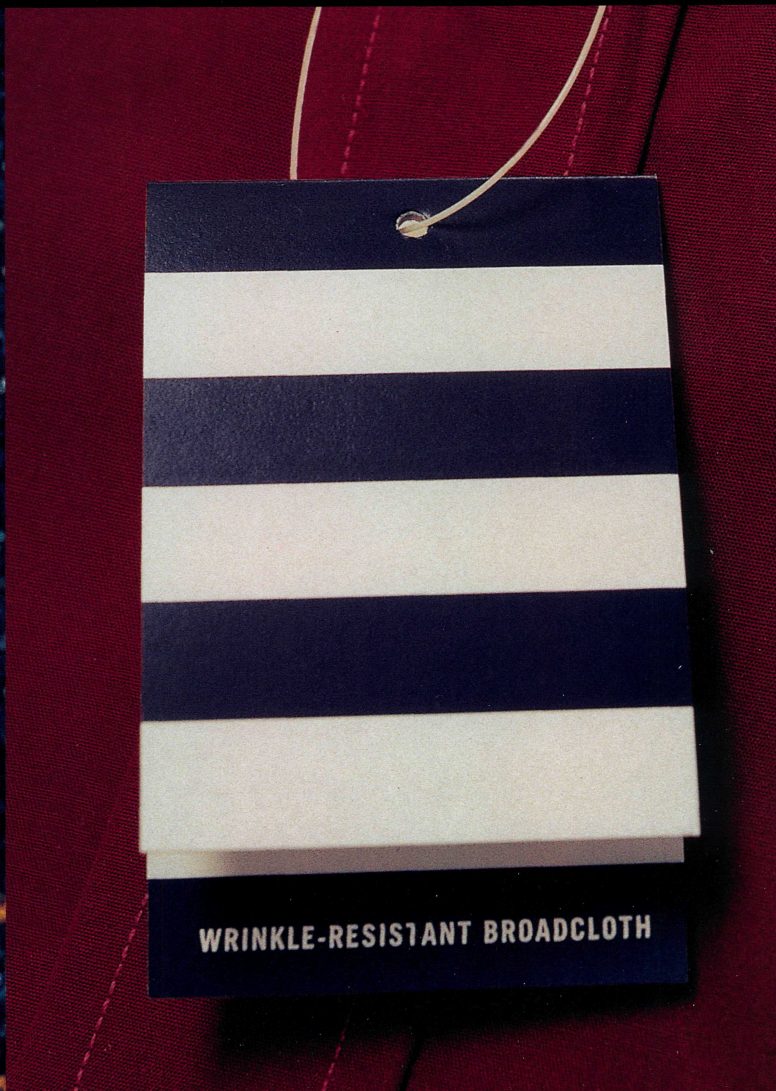
After

Moving to a four-column format allowed more symmetry, with silhouetted photos creating a cleaner, more contemporary look. The headline is set off by white space and the sell message is boxed. The secondary couch no longer looks like it is the star of the spread.





A real lighthouse inspired the stylized logo, which led to abstract interpretations on apparel tabs and hangtags.



At the same time, Eisenberg adds, “As the company grew, a lot of different parts, such as the home furnishings and kids catalogs, grew up separate, and there was never much of an attempt to knit them together through brand graphics.” For Eisenberg, the challenge was to make the graphics consistent without making them “bloodless and slick.”

For design support, he turned to DJ Stout, who had just left his position as art director of *Texas Monthly* to become a partner at Pentagram in Austin. Years earlier Eisenberg had tried to hire Stout as art director of *Esquire*, but Stout, a fifth-generation Texan, stayed at *Texas Monthly* instead. Now Eisenberg asked him to create cover concepts for the core catalog.

“Lee felt that the catalog covers had to be more magazine-like, more dynamic,” Stout says. “He’d call me and say we’re featuring this item, say polo shirts, and here’s a rough idea, and we want it to be spring-like. I’d comp up 15 to 30 ideas. That went on for about six months.”

What became increasingly clear to Stout was that livelier covers were not enough. “I said to Lee, ‘You guys are losing customers purely through bad identity,’” Stout recalls. Citing examples, Stout says that the core catalog

displayed a tiny logotype on the cover. The specialty catalog for men didn’t look like the core book. The kids catalog had an entirely different look and, at times, didn’t even say kids on the cover. The home furnishings catalog was titled “Coming Home,” a name given to it when the company first acquired the line and wasn’t sure that the merchandise was yet up to Lands’ End’s quality standards. “Even when the products got up to snuff, they didn’t bother to change it,” says Stout. “It still had that grandma-looking script face.”

Stout got approval to develop an identity system but was cautioned not to toss out the elements that made the brand recognizable. “We simplified the logotype, maintained the big L and D, and got rid of the scotch rules,” says Stout. The Pentagram designers also

chose a clean sans serif typeface, Trade Gothic, for the “Direct Merchants” heading and reversed it out of a color block. The identifiers for specialty catalogs were presented in “pull-down screen” color blocks, with type reversed out in capital letters. For the core catalog, the logotype was enlarged to span across the cover like a magazine masthead. The logotype for the specialty catalogs was kept intentionally smaller, so it could be positioned anywhere on the cover, depending on the requirements of the image. For the same reason, the choice of color for the “pull-down screen” was left to the discretion of the catalog art director.

“DJ preserved much of what was associated with Lands’ End,” praises Eisenberg. “A testament

to his success is that when the new logo was introduced, we did not get one adverse letter or call. And this is an extremely involved group of customers. Nobody said, ‘You took away my Lands’ End; you sold out.’” The makeover did increase sales, though.

The sense of something being familiar yet more relevant was conveyed in some of the specialty catalogs too. After conducting a design study to show how existing spreads in the Home and Kids catalogs

could be reorganized to establish a visual hierarchy and better pacing, Pentagram was asked to redesign the Home catalog. “I’ve always believed in storytelling,” Stout says. “But when you are presenting sheets and towels, blankets and rugs, that’s hard to show. There were no human beings, no signs of life.” Stout created a subtle visual narrative of a family on vacation, showing legs swinging from a hammock on the cover and a family heading off on vacation as the opener. Family members made occasional appearances, holding stacks of sheets, reading on a rug, napping on a bed, to show products and human interaction.

The successful integration of each change stimulated more discussions on how to build brand awareness, including the possibility of creating an icon that would

LANDS’ END



Seal of Quality

Done in an Old World engraved style, the lighthouse seal (left) was created for packaging when Lands' End rolled out a line of candy and food products for Christmas. The more modern design (right) was developed to reassure in-store shoppers at Sears that all Lands' End products are backed by its famous guarantee.

garner the same instant brand recognition as the Nike swoosh. The company's yachting heritage and name suggested the perfect symbol – a lighthouse. "It represents guidance and hope. It's very graphic and wants to be seen," says Stout. Using simple stripes, he created a minimalist lighthouse and combined it with a sophisticated logotype rendered in Garamond capital letters. Stout also intensified the existing blue corporate color, making it a deep navy blue and pairing it with a blue-gray secondary color. Bold yet neutral, the colors do not clash when shown with photographs of colorful products.

Lands' End embraced the lighthouse design as its corporate logo and planned to implement it on packaging and product labels, but the program had to be put on hold when Sears purchased the company in 2002. Sears was rightfully concerned that a major change in brand identity at that time might confuse customers and lead them to believe that the products sold in its stores were not authentic Lands' End merchandise.

"We took that seriously," says Laura O'Brien, who became group creative director for Lands' End in March 2004 when Eisenberg left the company.

Final Logo Version

The redesign of Lands' End's identity system was in progress when the company was purchased by Sears in 2002. To reassure customers that this was the same Lands' End that they knew and loved, the company adopted the interim logo with the big L and big D and only recently has moved to introducing the chosen brand logo, set all caps in Garamond with the striped-pattern lighthouse icon.

LAN

LANDS'  END
LANDS'  END
LANDS'  END

Versatile Design

The designers provided different options for using the logo.

Lands' End Typographic System

a b c d e f g h i j k A B C D E F G H I J K 1 2 3

Trade Gothic

a b c d e f g h i j k A B C D E F G H I J K 1 2 3

Trade Gothic Bold

a b c d e f g h i j k A B C D E F G H I J K 1 2 3

Adobe Garamond



Store Signage and Packaging

The Lands' End identity had to be interpreted for a wide variety of uses and work on all kinds of materials, from store signage and shoeboxes to belly-bands for lap throws and cellophane wrappers for pillows. Lands' End's distinctive stripes proved its versatility and can be immediately spotted by customers even in Sears stores where Lands' End products are sold.

Shoe Boxes



Lap Throws



Blanket



Pillow



“Therefore, we held back on the lighthouse logo. But one of the interesting things we did was integrate the lighthouse as a seal of approval and place it alongside or in conjunction with our old logo. That was a way of seeding the notion of the lighthouse.”

The graphic elements of the new corporate logo proved timely, however. Lands’ End’s entry into retail sales created the need for everything from hangtags and in-store signage to shopping bags – all of which had to be designed and ready to roll out in 120 Sears stores within six months. Navy blue and white stripes became a signature of Lands’ End packaging.

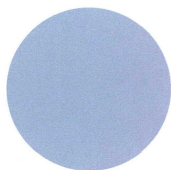
The company is currently integrating the lighthouse corporate logo across all media. “It’s a process of continuous refinement,” says O’Brien. “Lee and DJ brought Land’s End’s identity from the folksy, quirky end of the spectrum into something sophisticated and modern. The discussion going on now is how we can maintain our relevance to our customers and not get too old. And how we can appeal to that retail audience out there who has a whole different attention span and needs to be spoken to in a bolder, simpler way. We are at that pivotal moment where we see a greater need to express quality and value visually.”

LANDS' END

Lands' End
Blue

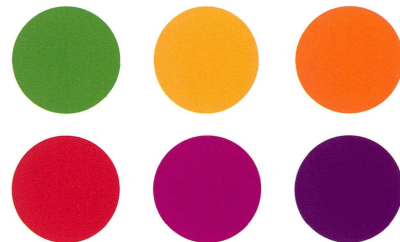


Lands' End
Gray



Color Usage

Pentagram shifted Lands’ End’s signature color from a lighter blue to a deeper nautical blue and introduced a blue-gray, which can be reproduced as a screen tint of the navy blue. The accent colors, taken from nautical semaphore flags, are available to designate product distinctions such as size.



Shopping Bags
and Shipping Box

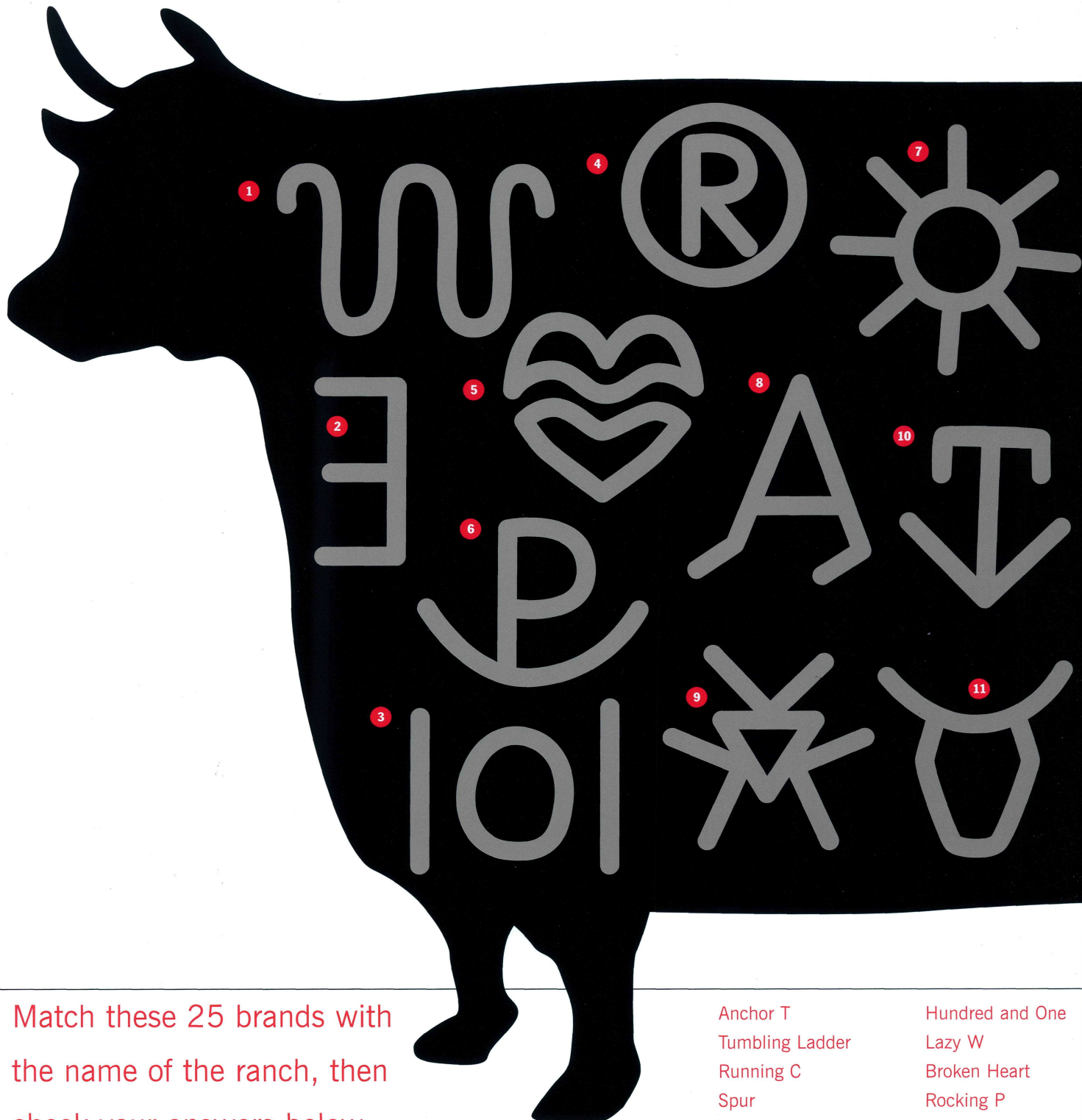


Clothing Labels



M0000-VING Brands

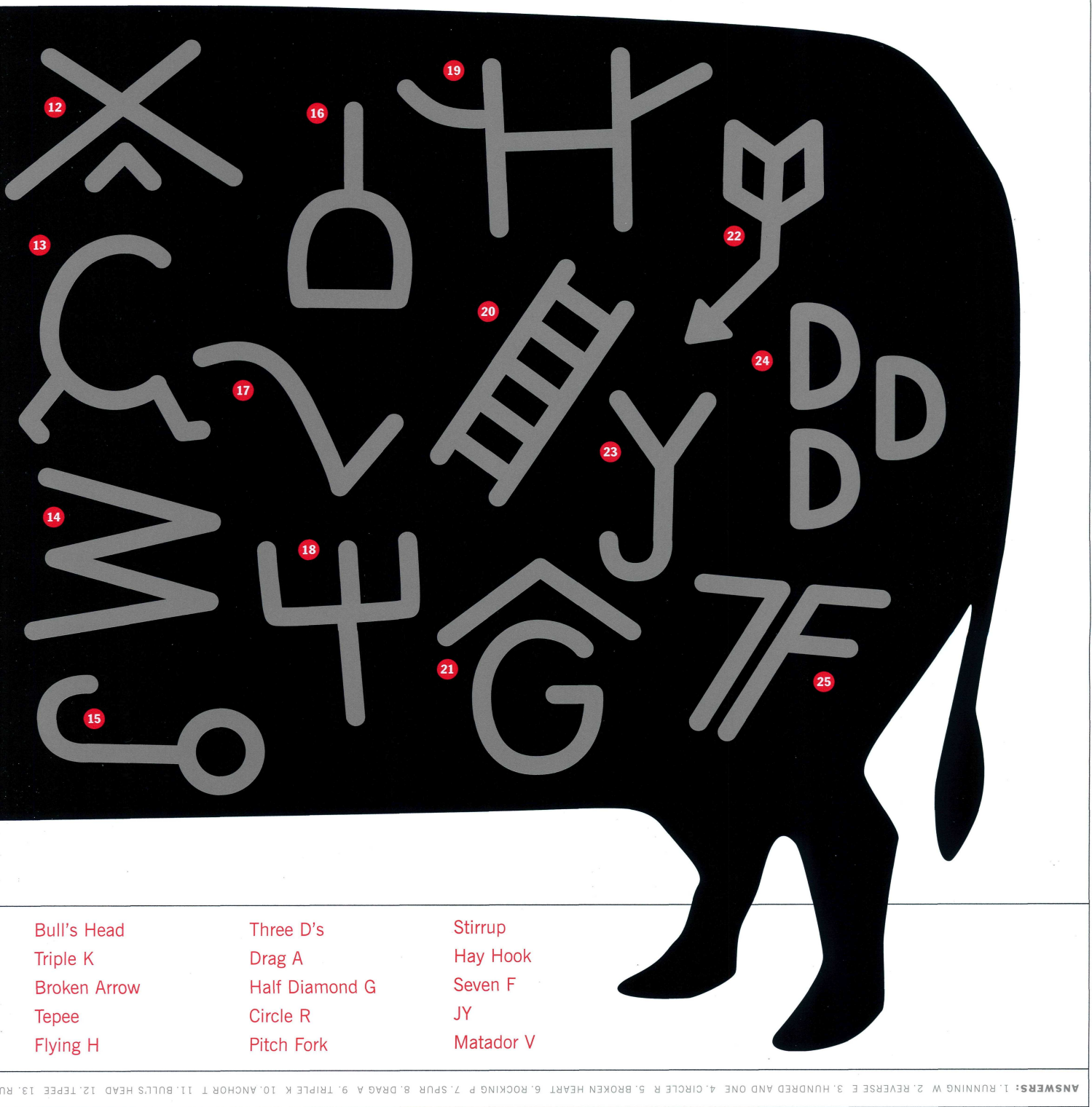
Long before there were corporate brands, there were cattle brands – marks seared with a red-hot iron onto cattle hides as proof of ownership of the livestock that grazed on the open range. The practice of cattle branding dates back at least 4000 years to the early Egyptians and was



Match these 25 brands with the name of the ranch, then check your answers below.

| | |
|-----------------|-----------------|
| Anchor T | Hundred and One |
| Tumbling Ladder | Lazy W |
| Running C | Broken Heart |
| Spur | Rocking P |
| Running W | Reverse E |

brought to the Americas by Spanish cowboys. The trick to designing a good mark was to convey the ranch name boldly and succinctly and do it in a way that could be easily recognized from a distance by cowboys on horseback – and not so easily altered by cattle rustlers. Corporate brands share similar goals – high visibility and tough to knock off.



- | | | |
|--------------|----------------|-----------|
| Bull's Head | Three D's | Stirrup |
| Triple K | Drag A | Hay Hook |
| Broken Arrow | Half Diamond G | Seven F |
| Tepee | Circle R | JY |
| Flying H | Pitch Fork | Matador V |



**Peter van Stolk, Founder, President and CEO
Jones Soda Co., Seattle, WA**

A former ski instructor, Peter van Stolk became a beverage distributor in western Canada in 1987 and went on to found Jones Soda in 1996, first selling soft drinks in snowboard shops.

Entrepreneurs seeking out a product niche are well advised to stay away from the dog-eat-dog world of soft drinks. Dominated by global multibillion-dollar soda giants who have a strong hold on distribution channels and pour hundreds of millions into advertising, the category is a formidable challenge to even the most experienced marketing minds.

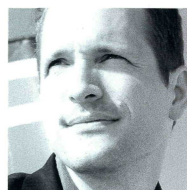
All of which provided a wonderful opportunity for a former Canadian ski instructor who never went to col-

Keep Up with the Jones, Dude!

Internet-savvy and youth-aware, Jones Soda has generated grassroots demand for its products and made customers prime participants in marketing the brand and keeping it fresh.



lege, let alone studied marketing. Peter van Stolk, the 40-year-old founder of Jones Soda, was quick to learn the rules of the industry and then ignore them. Since he began selling his iconoclastic drinks out of ice chests in snowboarding shops and tattoo parlors in 1996, he's sold 187 million bottles. In explaining the runaway success of the brand, van Stolk is the first to admit, "The world doesn't need another soda." But what young cynical consumers apparently did need was a brand with which they could identify. Van Stolk gave that to them quite literally. He created a virtual community of fans who gather at the company's website to chat, blog, enter contests, share movie reviews and download freebies.



**Ernest von Rosen, President and Founder
AMGmediaWorks, Inc., Burnaby, BC**

Through his firm AMGmedia Works, Ernest von Rosen designs, develops and manages the website for Jones Soda as well as for diamond-mining and newspaper companies.

Unlike the slick Madison Avenue spin of huge competitors, Jones Soda – without any money for advertising – created a cool under-the-radar appeal by urging fans to send in photographs to the website to use as bottle labels. The Seattle company now has over a million submissions and has used 4,372 of the photos. Consumers collect the ever-changing labels and trade them in web chat rooms, and even have their own Jones Soda custom labels specially made for them.



"We allowed the labels to be discovered and that gave consumers a sense of ownership. It makes it more relevant to them and provides an emotional connection," van Stolk explains. "With big soda brands, the 'Britney Spears model' – paying a lot of money to some hot artist to sponsor your beverage – is just so done. The wonderful thing about our competitors is, for all the money they have, they should be thinking more originally but they don't. If they ever do, I'm dead."

Don't expect to read about van Stolk's demise any time soon. He is widely thought to be one of the savviest Generation Y marketers around. The fast-growing category of consumers, aged 12 to 24, currently numbers over 50 million in the U.S. Using the company's website as a primary marketing focus, van Stolk's engaged that elusive consumer segment at a grassroots level, creating a kind of brand loyalty that bigger competitors spend millions for and don't achieve. Those consumers are fueling the growth of the New Age beverage industry, generating almost \$10 billion in annual sales. At Jones Soda, customers who love flavors like Crushed Melon, Fufu Berry and Happy have pushed sales from \$2.4 million in 1997 to \$20 million in 2003. This spring Starbucks began selling some Jones Soda flavors, joining distributors like Safeway, Albertson's, Barnes & Noble and local gourmet and health food stores. In addition to its flagship soda, Jones sells caffeine-infused WhoopAss and Energy drinks and Jones Juice, which offers fortified juice combos like Purple Carrot.

Jones Soda is still a mere shadow compared to its giant competitors. But while those companies chase hordes of consumers, van Stolk has finely focused Jones as a lifestyle brand for those who find their pastimes, if not their values, in alternative sports. Customers share many of the same characteristics of the brand itself, an irreverent aggressive underdog not afraid to take risks in competing against larger forces. The company's slogan urges: "Run with the little guy." But like global soda makers, van Stolk knows his product is not just about sugar and carbonated water. A founding premise at Jones is, "For today's youth market, every brand is an accessory and every purchase makes a statement."

Given that fashion positioning, it's not surprising that Jones' product development is slightly different from the industry status quo, with an emphasis on combining great taste and great looks. "Our competition spends over a billion dollars a year. We can't play by their rules," van Stolk emphasizes. "When you're marketing without money, you have to stay true to the fact that you need to make an emotional connection."

Van Stolk gave up his life on the ski slopes in 1987 and started Urban Juice and Soda Co. in Vancouver, after realizing the potential of emerging alternative products in the beverage category. He became a successful distributor of established brands in western

Canada but decided he wanted to strike out with his own formulations. Van Stolk originally wanted to name his company Smith Soda, liking its ubiquitous quality and populist feel. With that name already taken, he settled upon Jones instead.

A photographer friend, Victor John Penner, suggested Jones Soda use his images as labels. Van Stolk liked the idea but felt it could be used even more effectively. "I said 'No, dude, we've got to open it to everyone.' So it just sort of happened like that," he recalls. "Lots of things in branding are like that."

Van Stolk had limited capital and most of his early design decisions were driven by a shoestring budget. It took \$250,000 to create a bottle mold, for instance, and he knew he would need a big inventory, so he picked something in stock. The shape and clear glass of a Jones Soda container – resembling an old Corona beer bottle – showcases the neon drink within and its photo labels, most often printed in contrasting black and white. Flavors like Blue Bubble Gum are bright blue; Bug Juice is a milky, greenish white.

While the labels, which have been designed in-house, have remained in essentially the same format since the start of the company, van Stolk argues that continually switching out photographs keeps their appearance fresh and interesting to consumers. "We're always changing – that's who we are," he says. "It's about fluid branding versus static packaging. Traditional brands don't have that design to work with. They keep trying to revamp."

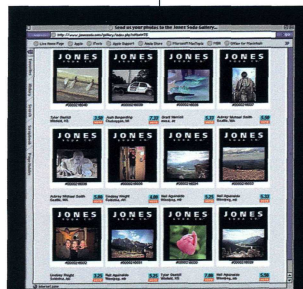


Photo Gallery

Jones Soda invites customers to post photos they have personally taken on its online Gallery and picks winners to feature on its soda bottle labels. It has already received thousands of entries.

Extreme Sports

Jones Soda sponsors young emerging talent and pro riders in all types of extreme sports and posts their achievements on its website.





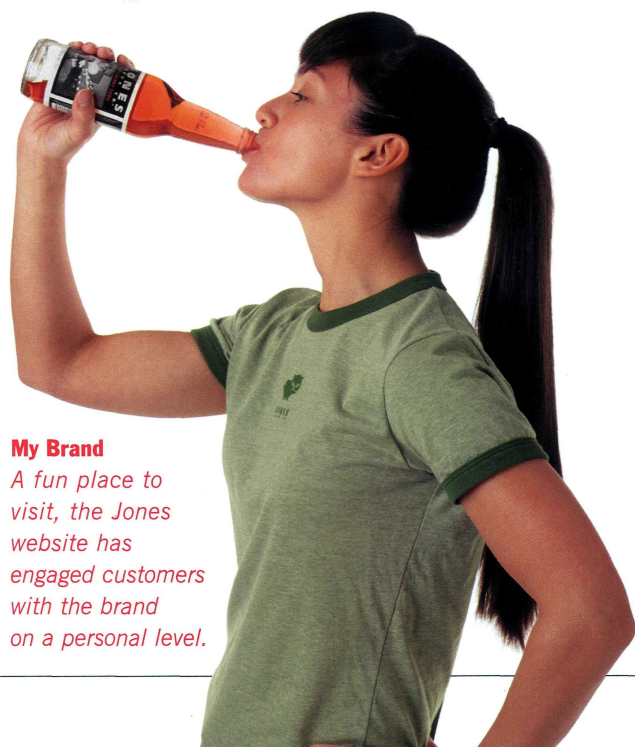
Shipping Carton

Pre-molded foam keeps soda bottles snug and separate for shipping to customers who order the products online.



Novelty Flavors

This Thanksgiving special garnered lots of free publicity and, to Jones Soda's surprise, a lot of orders.



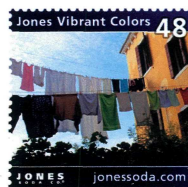
My Brand

A fun place to visit, the Jones website has engaged customers with the brand on a personal level.



eStamps

Customers who want to liven up their stationery or decorate their school notebooks can print out free eStamps online and even post creative suggestions on how to use them.





Words of Wisdom

Taking a cue from fortune cookies, Jones Soda invites its website visitors to submit words of wisdom that may be chosen for imprinting onto the inside of bottle caps.



Personalized Labels

Jones Soda has made digital technology the means to talk directly to customers and offer specials like personalized labels (for a minimum order of 12 bottles). Customers can download a template from the Jones website, scan in their photo and email it to the company.



Jones RV
Jones Soda RVs are a familiar sight at extreme-sports events such as skateboarding, surfing and snowboarding.



Personal and Friendly

Four-pack cartons are decorated with photos submitted by customers and signed on the side by Jones Soda employees.

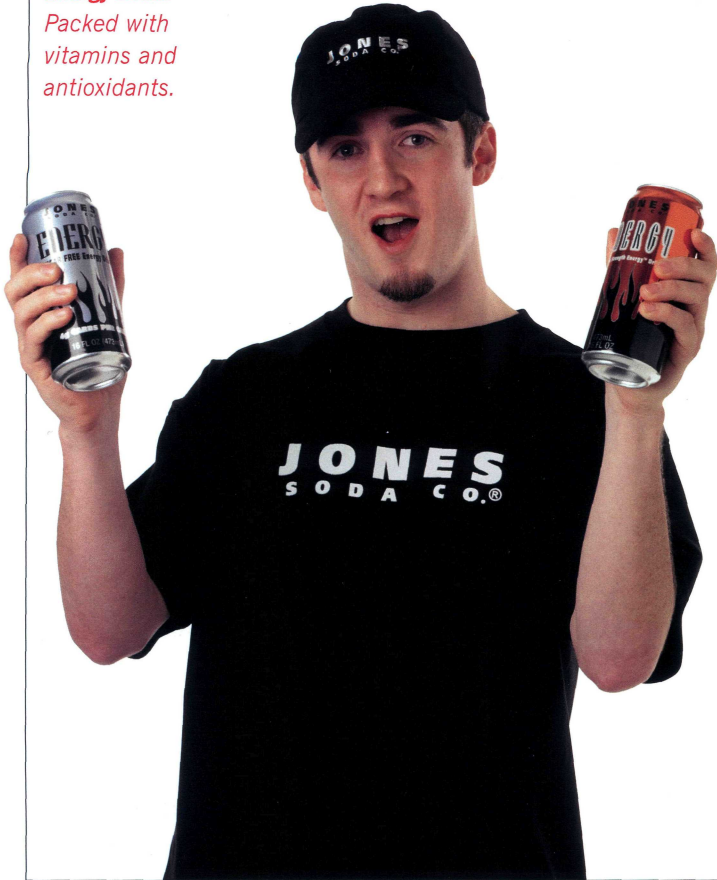
Screen Saver

The Jones website invites users to download a wide variety of screen savers, including this design from Jones Energy drink cans.



Energy Drink

Packed with vitamins and antioxidants.



Naturals

Fruity flavors and names like "Strawberry Manilow."

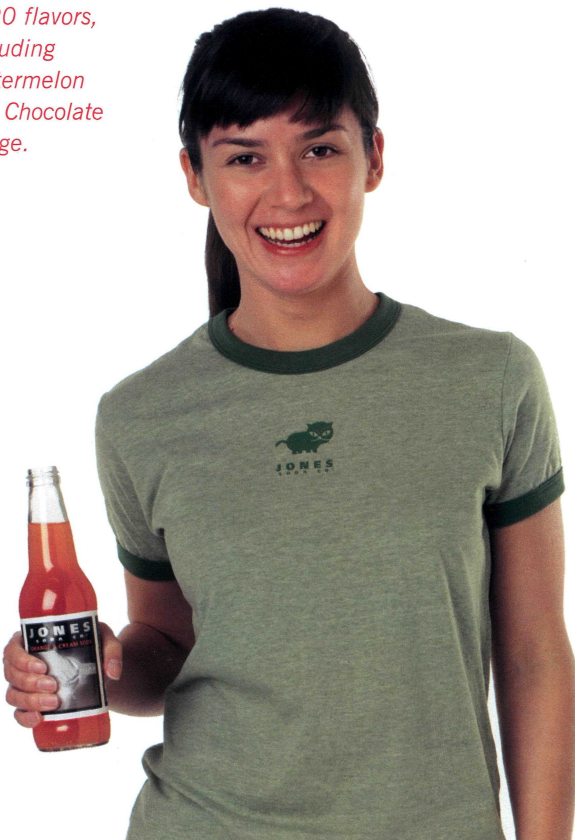


Branded Activewear A brand that the youth market feels that it discovered on its own, Jones Soda is perceived as "cool." Jones creates an entire lifestyle brand by offering apparel and merchandise that would appeal to the extreme sports crowd, including T-shirts, beanie caps and messenger bags.



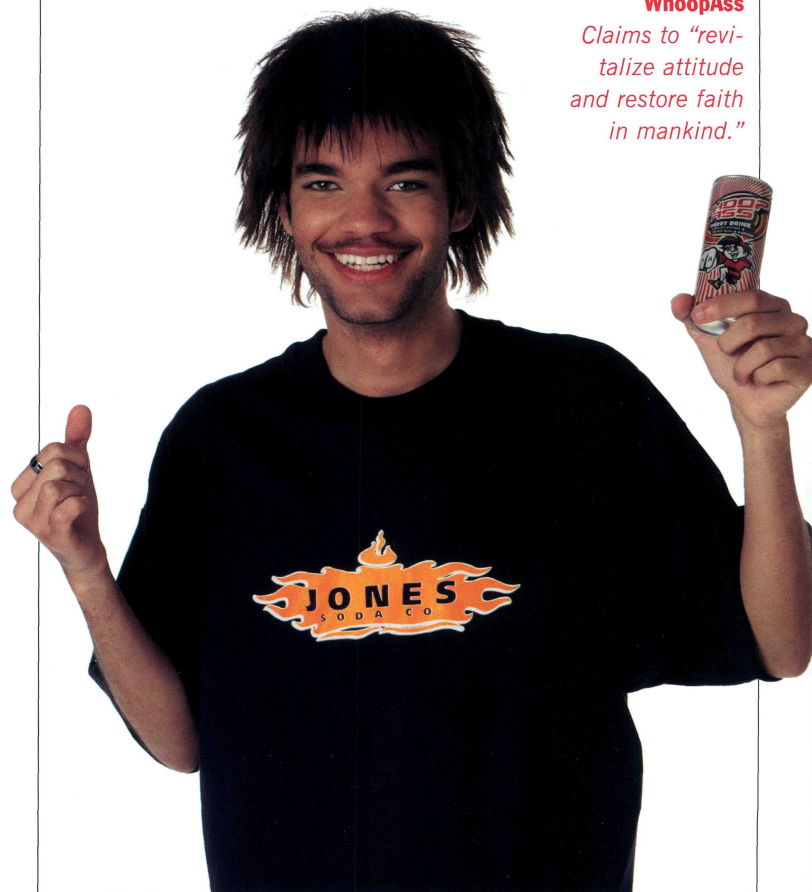
Soda

Offered in 20 flavors, including Watermelon and Chocolate Fudge.



WhoopAss

Claims to "revitalize attitude and restore faith in mankind."



Although an instinctive marketer, van Stolk goes straight to the source when it comes to product development and marketing. Customers have the final word. He's been trying to kill off the brand's Blue Bubble Gum flavor for the past three years, he says, finding it undrinkable, but fans of the super-sweet drink have convinced him otherwise. (In contrast, his favorite flavor is Green Apple.) Still, he has little time for the kind of conventional focus groups that direct every decision made at larger competitors. "I believe focus groups are junk. They only justify what you want to believe is true," he contends. "We go in [to talk to kids] with no agenda. You're so much more successful if you don't fall in love with your own ideas."

Even though Jones Soda doesn't have the kind of TV budgets of its industry peers, it is unlikely van Stolk would use much media advertising anyway. His target consumers are increasingly hard to find through conventional mass media as they spend more time on the computer. So Jones Soda's marketing has been more promotions-driven, with the company establishing street credibility with this generation of young consumers, who are cynical of conventional advertising and media savvy beyond their years. Jones Soda was one of the first companies to enter into sponsorship deals in alternative sports, backing snowboarders, skateboarders and BMX [bicycle] riders. (It has since expanded its sponsorships to include a young ballerina, spelling bee contestants and a 10-year-old gospel singer.) Three brightly-colored, flame-covered Jones RVs travel the country, bringing product samples to people at sporting events, concerts and county fairs.

On the company's website, fans can follow the activities of the Jones RV team, watch videos, listen to music, enter contests and buy merchandise like Jones-branded hats and T-shirts from the Jones store. They can get to know company staffers through breezy, self-written bios that provide essential information like Zodiac signs. Consumers also can use the website to submit photos – children's birthday parties, family functions, pets, corporate gatherings – to have

the company manufacture customized bottles. Jones Soda likes to describe itself as the first "audience participation" player in the beverage category.

"Van Stolk found that everyone who comes in contact with Jones can make it their own," observes Ernest von Rosen, the company's web designer. "Customers can hold up a mirror and see whatever they want, and that has become the brand and it has worked very well."

Jones entices fans with free stuff, which costs the company little since consumers download and print it themselves. "I have to keep things cheap and easy," von Rosen continues. "Anytime I can develop a prize package that is electronic and downloadable, that gives me the biggest bang for my buck. I can make 5,000 people happy for the cost of a couple of hours work."

The company is very good about generating free media too, with journalists drawn to the quirky image of Jones Soda. Last November, for instance, it manufactured 6,000 bottles of Turkey-and-Gravy soda. Less than two hours after appearing on the Jones website, the Thanksgiving-in-a-bottle drink sold out. (Some entrepreneurs put their bottles on eBay, with bidding hitting \$63 for a two-bottle set.) The soda flavor generated ink across the country, the UK and Europe.

Even as larger companies are eyeing Jones Soda's success in grassroots marketing, van Stolk is looking at expanding its customer base. Jones Soda brand is "a state of mind" as much as a demographic, he says. So while Jones has been associated with boards, blades and bikes, he sees the company's expanded distribution bringing a more varied customer base. "I think we can go mainstream but remain really cool. It's like VW. They've gone from the Bug to introducing a \$100,000 car."

He's also thinking about a larger product base. "I'm not very smart – I'm just learning the beverage industry. If I took what I've learned already and put the Jones brand into clothes, I think we'd be more successful. Now we have the middleman [distributor] in our model; next we'll sell directly to consumers."



Coming of Age of Corporate Anthropology

The disconnect between what consumers say and what they do is prompting business to hire cultural anthropologists to teach them the science of observation.

Know your customer. That's the first rule for designing products that customers want and shaping marketing messages that they respond to. More and more successful companies are claiming that the kinds of insights that drive true innovation cannot be learned from traditional focus groups, which tend to be vulnerable to "group think" and eliciting "socially correct" opinions.

"Buyers are liars," says Dr. Dipak Jain, marketing expert and dean of the Kellogg School of Management, explaining a shortcoming of focus groups. "Ask people what channel they watch on TV and they will tell you PBS. But, in reality, 60% of the time they are watching World Wide Wrestling."

To understand real-life consumer behavior, more companies are turning to

research firms staffed by anthropologists and social scientists. Skilled in ethnographic methods and theories, these anthropologists train designers, engineers and marketers how to observe and interview consumers in their own environment, whether at work, out shopping or in the home. Through audio and videotapes, they document their research. These studies go beyond watching consumers use and relate to a product in actual situations; they delve into cultural trends, attitudes and personal habits and get to the "why" of people's actions and choices. "We get into people's environments, try to understand those environments in their terms, build models, identify needs and then offer alternatives that satisfy those needs,"

explains Michael Barry, a principal in the research consulting firm, Point Forward.

"Ethnographic research is a remarkable fuel for design," adds Barry. "It has turned around the heads of designers who have invested in it. The more time designers and business people spend with customers, the better the product comes out."

This is an important goal for Barry, who teaches a course in "Need Finding in the Design Process" at Stanford University. He shared his class notes with *@Issue*, some of which we have integrated into the tips at right. For best results, we recommend that companies rely on ethnographic research firms. However, all designers and business people can benefit from becoming more astute observers of human behavior. Here are some points that may help.

1.

Cast aside your biases, and listen and observe.

That sounds obvious, but it is too often ignored. When talking to consumers, be an empathic listener, but don't try to argue another point of view, sell them on the product or ask judgmental questions. If a consumer has erroneous views, don't try to correct them. Note the misunderstanding.



Let subjects tell their own story, and listen for the things that cause them concern and frustration. Barry quotes the legendary Dale Carnegie: "If you want to find out what people really need, you have to forget about *your* problems and worry about *their* lives."



2.

Note the contradictions between what people do and what they say.

A homemaker can take you through her laundry routine and tell you how much she loves the detergent, while never noticing that she is using a screwdriver to pry open the box and a stick to stir the granules in the water. Opportunities for innovation lie within the disconnect between action and words.

3.

Listen to people's personal stories.

Let them relate their successes and failures. Stories encompass the implicit rules that govern and organize people's lives and reveal what

they find normal, acceptable and true. They reveal moral codes, sources of pride, shames, shoulds and should-nots. In researching disposable diapers for Kimberly Clark years ago, Point Forward anthropologists kept hearing mothers complain about being asked whether their toddler was toilet-trained.

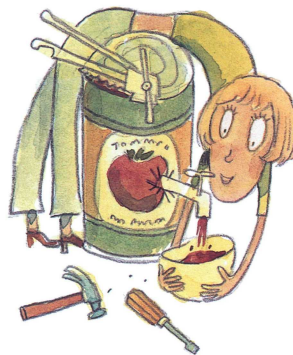


Admitting their child was still in diapers made them feel defensive and inadequate. These stories led to the creation of a whole new diaper category – “pull-up” disposable training pants, which became an instant success.

4.

Watch for “work arounds.”

People make do and work around the shortcomings of products and situations. On a research trip to a hospital, designers at medical cart manufacturer,



Modo, noted that a nurse had taped a coat hanger to a cart in an attempt to lift cables out of the way. This not only pointed out a problem with existing carts but provided a possible solution. In everyday life, we all come up with “work arounds,” clumsy or clever. Take note.

5.

Distinguish between needs and solutions.



Barry cites an example of a wrong assumption: “She needs a ladder.” A right one would be: “She needs

to get something on a high shelf.” If you assume that the only solution is a ladder, then you may overlook the possibility of coming up with an entirely new and revolutionary product.

6.

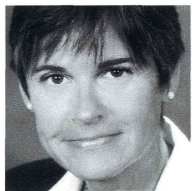
Look beyond the obvious.

If your research entails watching homemakers shop for vegetables or an office clerk operate a copier, the task may seem so routine and familiar that you may feel that there is nothing new to be learned. Boredom and frustration set in. Stay alert. Note everything from body language, surrounding objects, social interactions and distractions, insignificant comments, and sequence of steps to getting a job done. The epiphanies and insights emerge from the nuances.



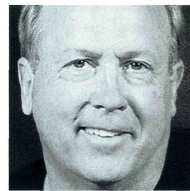
Simply Books Flies High

When airport concessionaire HMS Host Corporation set out to introduce a new bookstore concept for air travelers, it created a retail environment that provided an escape from the hustle and bustle of airports.



**Joan Ryzner, Senior Vice President, Retail
HMS Host Corporation, Bethesda, MD**

Joan Ryzner's retail division oversees a network of more than 200 concessions in 25 major airports, plus stores in over 100 destination entertainment and motorway locations.



**Denny Gerdeman, Principal
Chute Gerdeman Retail, Columbus, OH**

In 1989, Denny Gerdeman co-founded Chute Gerdeman, now recognized as one of the nation's top retail design firms. He began his design career with The Limited in 1976.

In an airport, the one thing that doesn't fly by is time. Waiting passengers cool their heels by watching muted big-screen TVs and idly musing over souvenir T-shirts. At some point, even non-readers long for something to read.

In the late 1990s, HMS Host, the world's largest provider of food, beverage and retail concessions in the travel industry, saw an opportunity to develop a bookstore for air travelers that went beyond the limited selection of best-selling paperbacks sold in newsstand shops. To bring this concept to life, it turned to Chute Gerdeman, a Columbus, Ohio-based retail design firm that has created retail spaces for clients ranging from Macy's and the Smithsonian Museums to Walt Disney Imagineering.

"HMS Host gave us a 'clean sheet of paper' to come up with a new concept that wasn't a newsstand," recalls Denny Gerdeman. "No magazines. Simply books." Hence the name. Chute Gerdeman quickly realized that designing a retail space in an airport would be much different than designing a store for a shopping mall or urban center.

"Customers don't go to airports specifically to shop," Gerdeman points out. "And they are people with either a lot of time [to browse] or no time." Demographic studies also show that air travelers tend to be more affluent and better educated than the average population, avid readers, and more likely to be male than female. Most are traveling on business.

Relative to shopping malls and city stores, retail real estate in major airports is very costly and very limited in square footage. The smallest Simply Books store, for instance, is just 950 square feet. "Airport retailers don't have as much space to display everything, so you have to be more thoughtful about how you arrange merchandise and layout the store," says Gerdeman. "To be profitable, airport retailing easily needs to bring in twice or even triple the revenue per square foot over other traditional venues."

HMS Host excels in this area. As the retail concessionaire in 25 major airports worldwide, including 10 of the top 20 airports in the U.S., HMS Host has made "a real science of knowing what

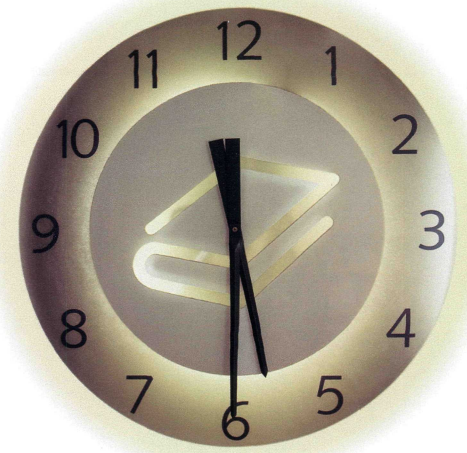


Room to Move

The floor plan of Simply Books had to pass the "luggage test" – room for two customers with rolling bags to pass easily – because when people think they are in the way, they are more likely to leave.

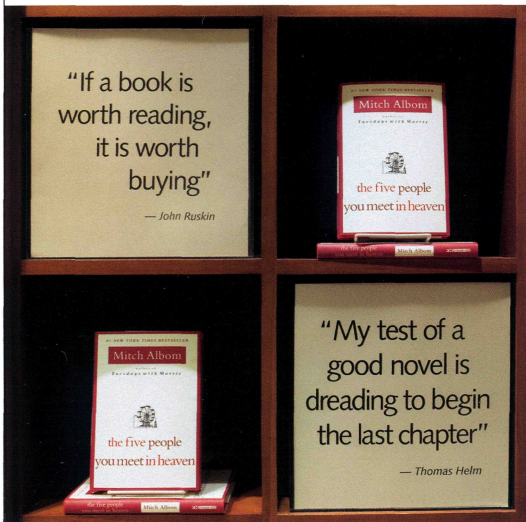
Consistent Brand Signature

Every element in Simply Books – signage, graphics, fixtures, lighting, book displays, communications to customers and packaging – reflects a singular design point of view to drive home a strong and memorable brand experience.



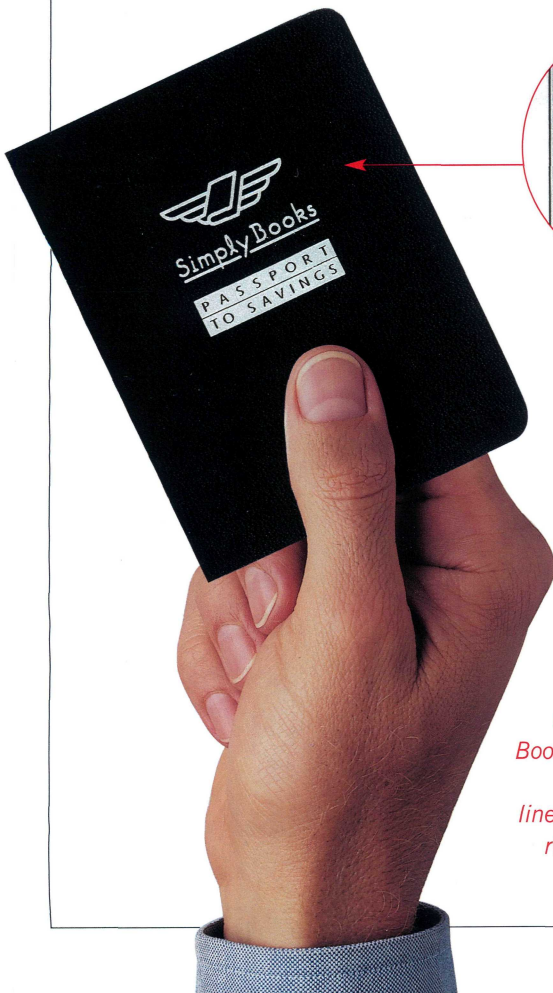
Time to Shop

To make sure shoppers don't miss their flights, an illuminated multi-sided clock tower is visible from every part of the store.



Relevant Quotes

Quotes about reading and books add interest to displays and make for a more entertaining shopping experience.



Savings Passport

Simply Books encourages return shoppers with a savings passport stamped for each purchase. Buy nine books and get the tenth one free.

Movable Cart

Rolling carts let Simply Books display merchandise right up to the "lease line" where the public corridor ends and the retail space begins.



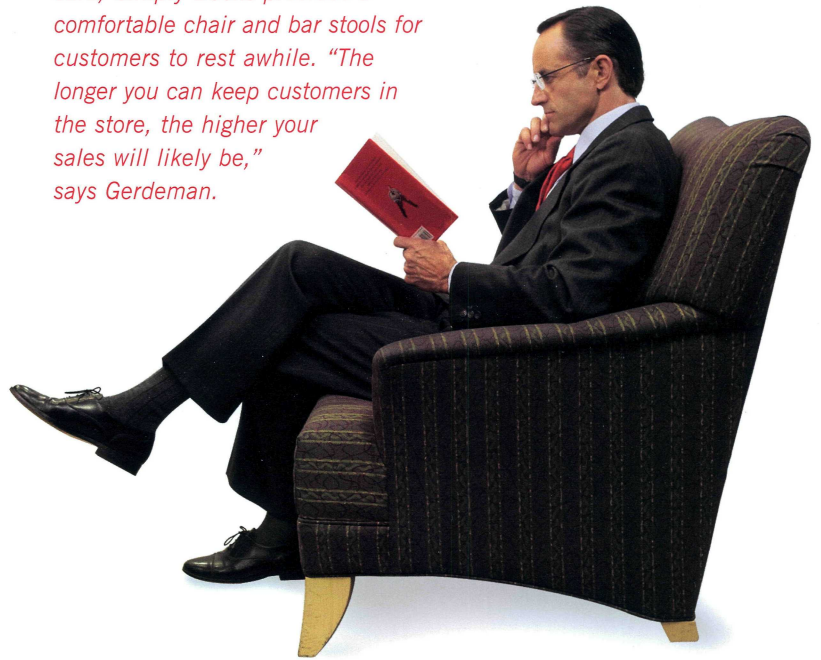
Best-Sellers

Best-selling fiction is displayed under the clock tower to draw shoppers deeper into the store. Titles are shown face-out for fast recognition.



Relaxing Chair

Typically located next to a Starbucks café, Simply Books provides a comfortable chair and bar stools for customers to rest awhile. "The longer you can keep customers in the store, the higher your sales will likely be," says Gerdeman.



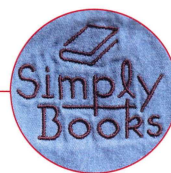
Section Signage

Clearly identified acrylic blade signs run along the perimeter walls, so shoppers can spot the category they want immediately.



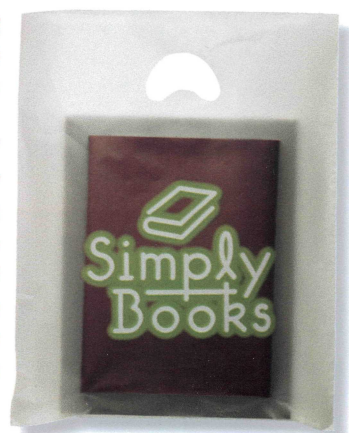
Embroidered Logo

Store personnel wear casual yet professional attire, featuring an embroidered Simply Books logo on the shirt.



Walking Brand Ads

Easy to spot on the concourse, Simply Books' frosted mylar shopping bags communicate the brand and are so attractive that people keep them to use again.



stores go where and what the best retail mix should be,” says Gerdeman. “They know how many passengers are deplaning and taking off, and how much they will spend on each kind of retail facility, whether that is restaurants, beverages, news or gifts.”

Each customer is counted as one “emplanement,” because shoppers tend to be people waiting for a flight, rather than deplaning. In the post- 9/11 era, most passengers also prefer to hang out on the “air” side beyond the security checkpoint rather than dally on the “land” side where the ticket counters are located. Since customers are people starting off on their journey, they also usually avoid buying anything heavy and oversized such as coffee table books.

In considering the best place to locate its bookstore, HMS Host recognized a natural affinity between reading and a cup of coffee and chose to open its first bookstore adjacent to a Starbucks at the Charlotte, North Carolina, airport. (HMS Host holds the license to operate all Starbucks airport concessions.)

Chute Gerdeman started the assignment by first conducting field research at airports with the “latest and greatest” retail and studying the competition. This convinced them to forego the staid mahogany-paneling “library” look and opt for creating a relaxing yet modern oasis for harried travelers. “Airports are all about intensity and rushing around,” says Gerdeman. “We wanted to support the cultural art of reading and project an inspiring attitude that was a little unexpected. We wanted the color palette to be calming and to have visuals that didn’t pound you over the head saying ‘buy, buy, buy.’” In keeping with a straightforward, non-gimmicky approach, they focused on building a brand identity around the name Simply Books, creating a logotype based on Émigré’s Suburban Light that looked handwritten, slightly naïve and quirky.

For the store interior, Chute Gerdeman favored softer surfaces, natural wood tones and a muted green hue. They even avoided harsh flickering fluorescent lights, choosing instead to go with diffused incandescent

recessed lights to create a residential mood. To appeal to customers who want to linger awhile, they included an inviting cushioned chair and bar stools for reading.

But even people with long layovers need to keep track of the time, so Chute Gerdeman placed a large four-sided clock tower in the middle of Simply Books, with current best-selling fiction displayed underneath it. Gerdeman explains that the idea is “like putting bread in the back of a grocery store.” The best-sellers become a “destination purchase that brings customers in far enough to see other titles.” Above the clock tower, they placed a silk-screened ceiling graphic featuring the names of literary legends to reinforce

the fact that Simply Books appreciates great literature.

Aisles wide enough to accommodate two rolling suitcases side by side, and two cash registers to handle the surge of checkouts as customers rush to catch their flight show a regard for the needs of travelers. Chute Gerdeman also designed displays to show all books face out to make sure that time-pressed Simply Books customers could see everything quickly. “Front-facing products make it easier to make buying decisions and speed purchases. If you

force customers to look for what they want, they probably won’t,” Gerdeman says, adding, “Customers don’t want to walk around with their heads cocked sideways to read the titles off the spine.”

For many business travelers constantly on the go, airport layovers offer a rare opportunity to shop leisurely. Simply Books caters to them by providing shipping and gift-wrapping services and even a frequent purchase program. Such amenities appeal to air travelers who are being told to check in for domestic flights two hours before departure. The more time people have to spend in airports, the more they want to spend their time in a productive and meaningful way. Examining souvenir coffee mugs doesn’t cut it. That has made Simply Books a winning brand concept that is encouraging HMS Host to open more Simply Books stores in airports around the country.



Created in 1944, Smokey the Bear, the mascot for the U.S. Forest Service, is the longest running public service campaign in American history. Smokey came into being during World War II after a Japanese submarine fired on a Pacific Coast oil field near the Los Padres National Forest. With so many experienced firefighters and other able-bodied men off at war, the government quickly realized that it was ill-equipped to fight a major forest fire, caused by arson or started accidentally.

To raise public awareness, the War Advertising Council launched a fire-prevention poster campaign using slogans like "Our Carelessness, Their Secret Weapon." Then in 1944, Walt Disney Studios lent the U.S. Forest Service the use of "Bambi" to coincide with the premiere of the motion picture. The innocent fawn was a huge hit. So much so that the Forest Service decided it needed a permanent

animal mascot. Enter friendly Smokey Bear, dressed in Ranger hat and dungarees with shovel in paw, advising bear cubs and children: "Only you can prevent forest fires."

The fictional bear was brought to life in 1950 when firefighters rescued a scared, orphaned cub clinging to a charred tree during a New Mexico forest fire. The plight of the injured cub won America's heart and became a living symbol of Smokey Bear. The Forest Service mascot became so popular that Congress passed an act in 1952 to take Smokey out of the public domain and place him under the Department of Agriculture. Smokey was

even celebrated in a 1952 hit song written by Steve

Nelson and Jack Rollins. To get the name to rhyme with the lyrics "prowlin' and growlin' and sniffin' the air," the songwriters changed Smokey Bear to "Smokey the Bear," and that's what most people still call him.



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