

***C&G Partners***

**Riverkeeper.org Web Site Redesign  
and Development**

**Response to RFP**

**June 23, 2008**





<b>1</b>	Letter
<b>2</b>	Company Profile Firm Description Firm Profile
<b>3</b>	Our Team Roles and Responsibilities
<b>4</b>	Select Client List
<b>5</b>	Relevant Case Studies Project Profiles
<b>6</b>	Our Approach to Website Design & Development Web Development Process: Discovery, Elaboration & Construction
<b>7</b>	Our Approach to Brand Identity Design
<b>8</b>	The Assignment Website Redesign & Technology Brand Identity
<b>9</b>	Project Fees
<b>10</b>	Project Timeline
<b>11</b>	Honors and Awards
<b>12</b>	Press Bibliography
<b>13</b>	References
<b>14</b>	Contact Information

Tracy Brown  
Communications Director  
Riverkeeper  
828 South Broadway  
Tarrytown, NY 10591

Dear Ms. Brown,

**Steff Geissbuhler**  
**Keith Helmetag**  
**Jonathan Alger**  
**Emanuela Frigerio**

Thank you for the invitation to submit our credentials to redesign the Riverkeeper Foundation website and brand identity. As our client list demonstrates, C&G Partners shares your commitment to nurturing and protecting natural resources. We are excited by the possibilities of collaborating with you to realize your vision to promote the conservation of the Hudson River Valley. We are confident that we possess the relevant experience and exceptional creative quality required to aptly and elegantly express the full breadth of your mission and activities to a highly discerning audience.

C&G Partners ranks at the forefront of communication design as exemplified by recognition as a 2007 National Design Award finalist in Communications Design at the Cooper-Hewitt National Design Museum. Founding partner Steff Geissbuhler is the recipient of the AIGA Medal, a lifetime achievement award for excellence in graphic design and Associate Partner, Maya Koptyman recently led the design of American Institute of Architects companion website, favoritearchitecture.org, and won the acclaimed 2008 Webby "People's Voice" vote award.

When it comes to web design, selecting the right design partner is often a trade-off between web-exclusive shops that are unable to see beyond the Internet or firms where the web is merely one of many vehicles for conveying a marketing message. Here, again, our interdisciplinary approach allows us to apply brand strategy, narrative, information architecture, wayfinding, graphics and technology to our interactive solutions, thus elevating the web to a form of expression for a bigger idea: the manifestation of your organization online and offline.

Beyond that, please consider the following points as you reflect on our credentials:

**A Commitment to the Fields of Nature, Science and Sustainability**

C&G Partners brings to Riverkeeper a focus on environmental causes both in New York and around the world. Among nonprofit, educational, and government organizations, our experience designing and redesigning websites for Doris Duke Charitable Foundation, NYU Wagner School of Public Service, JSTOR, ARTstor (The Mellon Foundation), and identities for the New York Public Library, National Parks of New York Harbor, Greater Hudson Heritage Network, Rockefeller Foundation, Heritage Trails, and the American Council of Learned Societies (both website and identity), has meant the translation of their core culture and proprietary content into a distinctive and ownable environment.

**Online Clarity Through User Insights**

Before we write a single line of code or experiment with moving an image one pixel, we focus on the motivations of the target audience and to develop insights that allow our work to connect with them in meaningful ways. “Think like the user” defines our efforts to immerse ourselves in your organization, and serves as the foundation for responding critically and experientially to the brand and its business objectives so that every interaction is expressed with coherence and clarity as it suits the client’s needs.

**Simple. Easy. Universal.**

Websites that generate repeat traffic are simple, easy and able to offer universal access to information. For the past decade we have worked with clients across multiple sectors to bring these attributes to their interactive media. We know what drives a user to extend their interaction with a website, and what causes them to drift away. This collective knowledge is carried forward into each new client engagement, deepening our expertise and allowing us to arrive at solutions for many of our client’s biggest challenges quickly, accurately and elegantly.

**Partnering with Best-of-Breed Clients and Their In-House Teams**

Our deeply collaborative process with top-tier brands in interactive media precedes the arrival of the Internet. As the Internet evolved and matured, so did our knowledge of the good, the bad and the inevitable. The result is that we are able to offer organizations like Riverkeeper the deep expertise of a web-only shop with the broader communication strategies of a branding agency within a hybrid model. We continually explore new and advanced technologies so that we are able to evaluate and recommend their use for key audiences, without ever losing sight of the bigger business initiatives.

For these reasons, and others contained in this proposal, we believe C&G Partners is the right fit for Riverkeeper and we appreciate your serious consideration. Thank you, again, for the opportunity to share our expertise and to explore how we might work together.

With kind regards,



Maya Kopytman  
Associate Partner



Headed by partners Steff Geissbuhler, Keith Helmetag, Emanuela Frigerio and Jonathan Alger, C&G Partners builds on a legacy of over 45 years of award-winning corporate identification design, graphic design, exhibit planning and design, and signage. With offices on Union Square in New York City, the firm employs a staff of 40, including graphic designers, multimedia artists, professional architects, exhibit and signage planners, writers, and communications specialists. The firm was a 2007 finalist in Communication Design for a National Design Award from the Cooper-Hewitt National Design Museum/Smithsonian Institution. In 2006, Steff Geissbuhler received the medal of the American Institute of Graphic Arts, a lifetime achievement award. A major monograph highlighting the partners' work, *designing:*, was published in 2003 by Graphis. *TM*, a monograph showcasing these and many other logo designs, was published by the Princeton Architectural Press in 2000.

The firm is well known for its corporate identification programs. We have developed identity images in many forms—symbols, logotypes, acronyms, monograms—for international corporations, small businesses, cultural institutions, and government agencies. Among the firm's recent and best-known identities are those for The New York Public Library, National Parks of New York Harbor, The Darien Library, Birmingham Museum of Art, NBC, Time Warner, and Signature Theatre Company. We are frequently called on to incorporate these new identities into comprehensive branding and print collateral campaigns. Recent projects include National Geographic Society, Crane & Co., Irwin Financial, New York Office of Emergency Management, Voice of America, and Radio Free Europe/Radio Liberty.

CGP has long been recognized for our superlative work in the field of graphic design. Our expertise includes such print materials as brochure and poster design, fundraising collateral, banners, signage, broadcast advertising and environments, as well as the ever-expanding categories of multimedia, animation and web design. Our work in this area includes designs for the General Services Administration, New York University, The McNay Museum, the Toledo Museum of Art and the Rockefeller Foundation.

Interactive design is normally offered as a natural extension of our combined offering of practices. We designed a website and kiosk as an extension of an exhibition for the American Institute of Architects. We have recently completed a new identity and an extensive web redesign for the American Council of Learned Societies. BYKids, a non-profit organization that teams veteran documentary filmmakers with kids around the world, is another recent web design project from C&G Partners. Recently, we completed the redesign of the user interface and delivered a fresh graphic treatment for Standard & Poor's RatingsDirect successor site.

The firm has a long tradition of planning and designing exhibits. Our history-based commissions, such as the American Institute of Architects 150th Anniversary, the National D-Day Museum, and the John F. Kennedy and Harry S. Truman Presidential Libraries are considered at the forefront of interpretive craft. A longstanding relationship with the Library of Congress has resulted in several award-winning exhibits, among them Jefferson: Genius of Liberty, Freud: Conflict and Culture, and Lewis & Clark: Rivers, Edens and Empires.

Currently, the firm is planning a major permanent exhibit on the Star-Spangled Banner that will be the centerpiece of the Smithsonian's new National Museum of American History. Major science and cultural installations include the newly reopened Griffith Observatory; the Museum of Contemporary Art Los Angeles' Automobile & Culture; the Children's Museum of Manhattan's Urban Treehouse; the New York Hall of Science's *kidpower!*, and the World of Birds pavilion at the Bronx Zoo. The firm has very recently completed exhibit programs for NOAA's Rookery Bay National Estuarine Research Reserve, in Naples, Florida, and the Museum of American Finance at 48 Wall Street in Lower Manhattan.



Legal Name of the Company:	C&G Partners LLC
Office Address:	116 East 16th Street, Floor 10, New York, NY 10003
Contact:	Maya Kopytman, Associate Partner, Interactive
Number of Years in Business:	The firm was officially incorporated as C&G Partners on March 12, 2005. However, it is important to note that the founding partners have previously worked together for over 30 years as partner and principals of Chermayeff & Geismar, Inc. They possess a cumulative experience of 85 years.
Type of Operation:	Interdisciplinary Design Firm
Number of Employees:	The firm employs a staff of 40, including 10 graphic designers, 8 exhibit designers, 6 environmental graphic designers and 5 interactive designers. The firm's strategic team expands and contracts in response to the client's needs.
Annual Sales Volume:	\$3.5 - \$4 million
Financial Status:	The firm is wholly owned by three of its principals—Steff Geissbuhler, Keith Helmetag, and Jonathan Alger—self-financed, and has no debt. The firm is not for sale or presently involved in any transaction to expand or become acquired by another business entity. There are no current or previous lawsuits involving the firm with any current or previous client.

Maya Kopytman  
Associate Partner, Interactive

Maya Kopytman has almost two decades of design experience and is internationally recognized for her pioneering work in the design of interfaces for a variety of interactive media, from software to CD-ROM's, location-based applications, and websites, for which she has received numerous awards, among them the prestigious "Gold Pencil" from the One Show Interactive. Her work has also been featured in industry publications such as Graphis Interactive and Communications Arts.

From 1994 until 2006, she was a principal member of IconNicholson in New York, and a Senior Vice President since 2004. In 2006, Maya joined C&G Partners as an associate partner, heading the firm's interactive design practice.

She has led numerous projects, including the websites for The American Institute of Architects, JSTOR, ARTstor (The Mellon Foundation), the Doris Duke Charitable Foundation, NYU Wagner School of Public Service, BYkids, and FujiFilm. She was also a senior team member for IconNicholson's groundbreaking redesign of the website for the Metropolitan Museum of Art. Maya has been particularly involved in a variety of projects in Indian Country, working with the Mashantucket Pequot Tribal Nation and the Pechanga, San Manuel, and the Soboba Bands of Luceño Indians. She has recently completed a redesign of a comprehensive site for American Council for Learned Societies and The Maryland State House, and directed a series of interactive installations for the Museum of American Finance. Recently, she has also completed the redesign and graphic treatment for the successor site of Standard & Poor's RatingsDirect.

Maya holds a BFA from Bezalel Academy of Art in Jerusalem and an MFA from Pratt Institute. She has been a visiting instructor in Pratt's Department of Computer Graphics and Interactive Multimedia, and is currently a member of the International Academy of Digital Arts and Sciences. She is frequently called on to jury interactive design competitions such as the One Show Interactive Awards and the Webby Awards.



Emanuela Frigerio  
Partner

Emanuela Frigerio is a founding Partner of the firm. She has developed identity and branding systems, print programs and packaging, environmental graphics and publications for cultural institutions, government agencies and a wide range of corporate clients. Drawing from her international experience at the highest level of graphic design, her work focuses on visual communication that transcends regional and linguistic limitations, and has established an exceptional reputation in England, Italy, Japan and United States.

Emanuela Frigerio was born in Torino, Italy. She graduated from the Polytechnic of Design in Milan in 1983, and began her graphic design career at Conran Associates in London, later joining Franco Gaffuri Agenzia di Grafica in Milan. In 1987 Ms. Frigerio relocated to Tokyo, where, at the branding firm PAOS, her work was influenced by the meticulous artistry of Japanese design.

Ms. Frigerio joined Chermayeff & Geismar Inc. in 1990, and was a Principal at the firm at the time of its closing in 2005. She has directed a wide range of projects in numerous disciplines. She has designed graphic identities for the Rockefeller Foundation, The McNay Art Museum, Integrated Living Communities, Marriott Rewards, and the Index Corporation, a new trademark for Tokyo's popular Marubiru building, and a comprehensive brand repositioning for the Hankyu Hotel Chain. She designed major packaging programs for Liz Claiborne cosmetics, IBM Multimedia, as well as exhibit graphics and wayfinding standard manuals for the Acquario di Genova, Oceanario de Lisboa and the New Orleans Aquarium. She has designed several exhibitions for New York University, the Library of Congress, Boston Public Library and the American Institute of Architects, along with sign systems for the McNay Museum of Art and Bank of America's world headquarters.

She has been responsible for publications and promotional materials for numerous corporations, including JCDecaux, Knoll, FactSet, US General Services Administration, the Rockefeller Foundation, and Crane Papers. She is a strong advocate for the design profession, collaborating frequently with the American Institute of Graphic Arts (AIGA) in the design of exhibits, print materials, publications and posters.

Ms. Frigerio is a recognized publication designer, creating books for Abrams, the Museum of Modern Art, New York University, as well as a monograph of the work of the firm Chermayeff & Geismar, *designing:*, published by Graphis in 2003.

She has received design awards from the Italian Art Directors Club, the American Art Directors Club, AIGA, SEGDA and the GSA Design Excellence Program, among others. Her work has been featured in the AIGA Graphic Design and Art Director's Club Annuals, and in the design magazines Print, Step, Domus, Communication Arts, Graphis, and How.

Maggie Feuchter  
Information Architect and Project Manager

Maggie joined the firm in 2006. Since then, she has played an integral role in creating the information architecture for websites for BYkids, a non-profit dedicated to sharing documentaries of children around the world with the help of American film masters, and O'Shaughnessy Asset Management. She has also worked on the comprehensive website redesigns for the American Council of Learned Societies and The Maryland State House. Recently, she completed work on various interactive installations for the Museum of American Finance and on a redesign of Standard and Poor's RatingsDirect successor site. Currently, she is working on an updated website structure for the Samuel H. Kress Foundation.

Maggie graduated from the George Washington University with a BA in Art History and a minor in Fine Arts. Prior to joining C&G Partners, she worked at the Trust for Museum Exhibitions and the Girl Scout Council of the Nation's Capital, both in Washington, DC.

Redrick deLeon  
Senior Interface Developer

Redrick joined C&G Partners in 2006, where he leverages his diverse background in architecture, video editing and compositing, animation, and programming to create clear, concise, user-friendly, and immersive interactive experiences.

He received a Bachelor's degree in Architecture with honors from Pratt Institute, and worked for 3 years in the architecture field before transitioning to new media, where he has spent the last 8 years developing experiences in the form of websites, video and animations, interactive video kiosks, and software prototyping for consumer electronics.

While at C&G he has worked as a senior interface developer for clients such as the American Council of Learned Societies (ACLS), The Maryland State House, The Museum of American Finance, O'Shaughnessy Asset Management and Standard & Poor's.

Prior to joining C&G Partners, he worked as an interactive designer and programmer at CBS New Media, News Digital Corp/Fox.com, Plumb Design/Thinkmap, and Smart Design.

Redrick's past clients include Bacardi, Brooklyn Public Library, Clarium Capital Management, CNL Financial Group, D&M Holdings, Watson Wyatt Worldwide, Hewlett Packard, Howard Hughes Medical Institute, the Museum of Jewish Heritage, Microsoft, New Jersey Theater Alliance, Ovid Technologies, PBS, Shisiedo Cosmetics, and the Visual Thesaurus.



Zoya Eydelman  
Senior Interaction Designer

With a background in printmaking and illustration, Zoya Eydelman brings a unique visual aesthetic to interactive design.

She has eleven years of design experience, seven of which have been as a lead designer primarily on interactive projects. Her efforts have focused on branding, information architecture and interface design. Companies she has worked for include Interactive Bureau, Plumb Design and VSA Partners.

During her time as a lead designer, Zoya worked on a variety of challenging interface projects, including corporate intranets, high end furniture retailers, and complex data visualization solutions. Some of the clients Zoya has worked with include American Express, Howard Hughes Medical Institute, Standard & Poor's, Interieurs and PBS.

She holds a Bachelor's degree in Illustration from the University of Arts in Philadelphia, and has continued her education with course work in graphic arts.

John Ford  
Aldenta, Back-End Development

After earning a B.S. in Computer Science with a minor in Mathematics, John has been a web developer since 1998 and a full-time freelance web consultant since 2004. Although having worked for Fortune 500 companies in the past, his preference and passion is collaborating with intimate and agile teams. Along with this mindset, and strong focus on user experience, his preferred technologies include Ruby on Rails, PHP, clean XHTML/CSS and other open source tools. These technologies assist John, as well as his virtual Aldenta team of six, composed of developers and designers, in building websites and web applications with content management systems, blogs, e-commerce shopping and client specific site customizations. John's business and personal travels have taken him to 30 countries, continuing to strengthen his communication skills, usability knowledge, design sense, and making him an incredibly valuable team member on any project. In addition to his work at Aldenta, John continues to spread his "demystify the web" philosophy by sharing his web knowledge at free monthly community presentations.

Aldenta's areas of expertise:

- Strong standard compliant front-end development with XHTML and CSS
- Cross browser development and compatibility
- AJAX and JavaScript development using Prototype, script.aculo.us and jQuery
- Back-end development using Ruby on Rails and PHP
- WordPress as a content management system and blogging tool

Select Aldenta client list:

- Marriott
- Cornell University
- Mike Hohnen
- Hospitality Sales and Marketing Association International (HSMAI)
- projekt 2
- Design Commission
- G-Graphics

Select client list prior to Aldenta:

- AIG United Guaranty
- RJ Reynolds
- Old Dominion Freight Line
- Oakwood Homes



Our small and efficient team structure enables our delivery staff to manage projects along their primary responsibility. Our unique partner structure puts the primary responsibility for a project in the hands of partners (or associate partners) in charge. Daily management tasks are normally assigned to an additional team member depending on the nature of the project. In your case Maya Kopytman will be the associate partner in charge and the Art Director, while Maggie Feuchter will serve as an Information Architect and Project Manager. Brand development will be lead by Emanuela Frigerio, partner, assisted by Maggie Feuchter as Project Manager.

#### Art Director/Creative Lead

- Establishes the creative vision and the strategy for the project
- Oversees the development of the look and feel and user interface
- Works with the Designer, the Information Architect, the Project Manager and the Developers to plan the execution of creative strategies
- Manages refinement of the creative direction with client and design team
- Manages implementation of the creative direction across templates
- Manages quality assurance through development and implementation

#### Senior Interactive Designer

- Works with the Art Director to establish look and feel and layout design
- Works with the Information Architect to refine and evolve user interface
- Works with Junior Designers to implement look and feel across templates
- Works with Junior Designers to produce artwork and specs for CSS
- Works with developers to ensure accurate implementation of design
- Creates illustrations, icons and imagery
- Conducts quality assurance of artwork and code

#### Art Director/Branding

- Establishes the creative vision and the strategy for the brand identity
- Oversees the art direction and works with the design team throughout all phases of the brand development
- Manages refinement of the brand identity direction with the client and design team
- Supervises the production artist during the production of final artwork
- Specifies colors and information to be included with the artwork

#### Senior Front-End Developer

- Works with the design team to ensure feasibility of design direction
- Oversees browser capability and interface usability issues
- Works with the back-end development team to ensure seamless integration between design and code
- Creates CSS and templates
- Creates Flash components (animations and ActionScript)
- Conducts quality assurance and debugging

#### Information Architect

- Analyzes site content and navigation and reorganizes it in order to create a site map
- Creates a set of wireframes of representative pages of the site, laying out the new structure of the site
- Updates both wireframes and site map throughout the revision process with the client
- Creates a set of wireframe templates that encompass all page types, which in turn informs the front-end development
- Assists front-end development with quality assurance and debugging
- Assists in content coordination

#### Project Manager

- Serves as the day-to-day contact for all issues concerning the project
- Facilitates meetings, schedule and approvals
- Records and distributes notes of client meetings as necessary
- Ensures required participation and commitment to the project from client and delivery team
- Monitors project progress and engaging in proactive risk management
- Manages the project extranet
- Manages quality assurance involving all members of the delivery team

#### Senior Back-End Developer

- Works seamlessly with front-end developer
- Oversees and advises on all server-side technology (database, web server, scripting)
- Oversees server-side information architecture
- Creates database and writes all server-side code
- Ensures accessibility and future maintainability of server-side infrastructure
- Helps determine appropriate hosting solution
- Works with hosting provider to setup and configure server
- Deploys website to staging and production server

**Environment**

Chelsea Garden Center  
Conservation Trust of Puerto Rico  
Genoa Aquarium  
Griffith Observatory  
John Heinz National Wildlife Refuge at Tinicum Marsh  
National Geographic Society  
NOAA / Rookery Bay  
Starr Whitehouse Landscape Architects and Planners  
United States Environmental Protection Agency

**Non-Profit**

Active Ageing Association  
American Council of Learned Societies  
Hear US (National Campaign for Hearing Health)  
JSTOR  
MercyCorps  
MercyFirst  
Nemours Mansion and Garden  
Peace Dividend Trust  
Radio Free Europe/Radio Liberty  
Radio Free Asia  
United States Department of Transportation  
Voice of America

**Local Government**

Empire State Development: Erie Canal Harbor Project  
National Parks of New York Harbor  
New York City Economic Development Corporation: Flushing Freedom Mile  
The J.M. Kaplan Fund Alliance for Downtown: Heritage Trails NY

**New York City**

Brooklyn Botanical Garden  
Bronx Zoo: World of Birds  
Flushing Meadows Corona Park  
Metropolitan Transit Authority  
New York Office of Emergency Management  
New York Vietnam Veterans Memorial  
The New York Chinese Scholar's Garden  
Urban Ecology Center at Van Cortlandt Park  
World Trade Center Memorial





## Overview

The mission of the Doris Duke Charitable Foundation is to improve the quality of people's lives through grants supporting the performing arts, environmental conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke's properties.

Established in 1996, the foundation supports four national grantmaking programs. It also oversees three properties that were owned by Doris Duke in Hillsborough, New Jersey; Honolulu, Hawaii; and Newport, Rhode Island. The foundation is headquartered in New York and is governed by an eleven-member Board of Trustees.

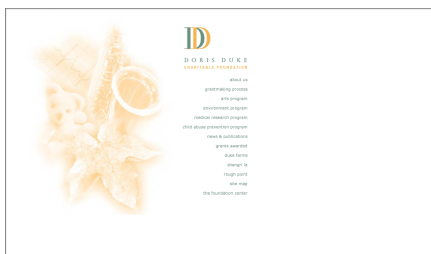
## Challenge

DDCF needed to create distinctly appropriate brands for its properties while creating a bolder presence for the foundation and depicting the specific programs it supports. All three sites needed individual structures to support their visitors' unique needs. Being spread among different properties, its staff members needed a centralized Content Management System to allow for timely updates of content for their audience.

## Solution: Design

Each property and the foundation underwent a separate branding exercise, resulting in an updated brand for DDCF and two unique brands for the properties. Given the distinct nature of the three identities, we needed to provide a unifying structure that would easily tie all three sites together and create a sense of a family. We reserved the bottom portion of each homepage to cross-link to the properties and the foundation, thus providing easy access and a prominent visual treatment shared by all three sites.

For the foundation, we expanded its original color scheme and added strong imagery to clearly indicate the diversity of its unique programs. We created a flexible, global navigation to support complicated and simple program requirements and to allow for scalability going forward.



DDCF.org prior to redesign



Duke Farms is a result of the Dukes' lifelong devotion to landscape art and possesses its own fascinating history. For its identity, we wanted to combine the architectural elements of the property along with the natural richness of the environment. The final mark is a flower constructed from the letter "D", echoing the style of some of the wrought-iron decorations on site. To convey Duke Farms' seasonal nature, we created four sets of "skins", supplemented by rich seasonal imagery, which change automatically with the turn of the seasons.



Duke Farms prior to redesign



Given its location in Honolulu and its limited capacity for on-site visitors, we needed to provide wide access to Shangri La's valuable collection including a virtual tour, multiple collection views, detailed object information, and other features.

Shangri La's identity relies on a pattern of Islamic motifs with a contemporary, digital-looking angle. Extensive photography was used to convey its unique location and the connection between the interior rooms and the exterior areas. The use of typography and simple ornamental elements creates a rich, intricate look, while supporting the artifacts and their unique stories.



Shangri La prior to redesign



### Overview

The American Council of Learned Societies, a private, nonprofit federation of sixty-nine national scholarly organizations, is the preeminent representative of American scholarship in the humanities and related social sciences.

### Challenge

ACLS was in need of a contemporary and dynamic identity, updated marketing materials and a visually and structurally enhanced website to convey its active role in the advancement of humanistic studies and its position as a leader among peer institutions.

ACLS' communication materials relied heavily on the use of their logo and its color, thus missing the opportunity to convey the richness and the diversity of the fields they represent in the humanities.

Their website also lacked the ability to convey the depth of the organization's mission and their associated societies. The site grew organically over the years, resulting in complicated architecture, including a set of pages accessible only via a series of discreet links. Its original structure could not facilitate organic growth of content over time, while the content itself was not sufficiently clear in conveying ACLS' initiatives, up-to-date information, society news, or featuring fellows and their achievements.



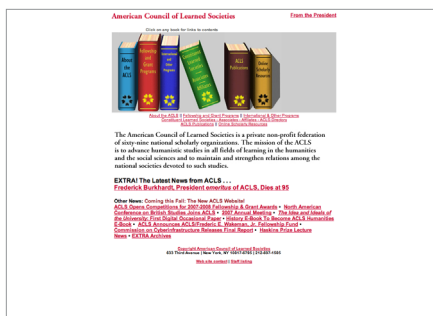
### Solution: Design

After a careful evaluation of the ACLS identity, C&G recommended to proceed with a restyling and not with a total new redesign to retain a connection with the past image. We leveraged the new identity using two already-established and meaningful elements: the books and the star. With extreme simplicity, the new identity employs a negative star in the center of the symbol. The star, symbolizing the "American" attribute of ACLS, acts as the fulcrum of the symbol, as ACLS is the fulcrum of the 69 societies associated with the organization. Five books, symbolizing the societies, rotate around the star. The open books suggest ACLS' academic and inclusive attributes. The symbol is then projected into space, adding an overall dynamic and futuristic approach to the mark. The symbol is an integrated structure where each "piece" supports the others uniformly and harmoniously in perfect synergy. In this way, the identity system expresses ACLS' aspirations as a growth-oriented organization. The classical yet modern font that comprises the wordmark also speaks to the humanistic approach the organization stands for. The two-color palette is based on cranberry red, a color the 69 societies associate with ACLS. The two-tone reds are cleverly achieved by employing overprinting in a grey tint.

Clarity and timelessness are fundamental qualities of a successful, enduring identity. The new ACLS symbol has them all, allowing ACLS to maximize its strength in printing and digital manifestations.

While bridging the branding and the website, we needed to expand the visual vocabulary so the website would not rely solely on the mark. Taking from the five books in the logo, we conducted a photo shoot capturing an emotive and somewhat abstract image of a book, using light to evoke the scholarly atmosphere of a traditional library. To better convey the richness of the humanities and its various manifestations, we created a library of images — from old manuscripts to archeological findings, textiles, stained glass and photography — among others. Most pages on the website as well as printed materials display images from this library.

In addition to creating an image library, we expanded the color palette beyond the logo to provide for the breadth of information displayed on the site without exhausting the mark's colors.



acls.org prior to redesign



To convey the Council's current activities and to increase its members and constituents' participation and contribution, their hard-coded website needed to become dynamic. As part of ACLS' migration to a database-driven and content-managed site, we were asked to help them build an intuitive and friendly user interface. From a site of less than a hundred pages, we built a global navigation system that contains thousands of pages with valuable and easily navigable information, such as profiles of ACLS fellows and grantees, informative member society profiles, calendar of societies' meetings and searchable directories of ACLS and Fellows' publications. Additionally, we created extranets for Fellows and Administrative Officers to facilitate member communications and submission of up-to-date information for the ACLS database.



## Overview

The Brooklyn-based home decor shop, abitare, is a specialist in accessories and gifts from global and local artists that combine form and function.

## Challenge

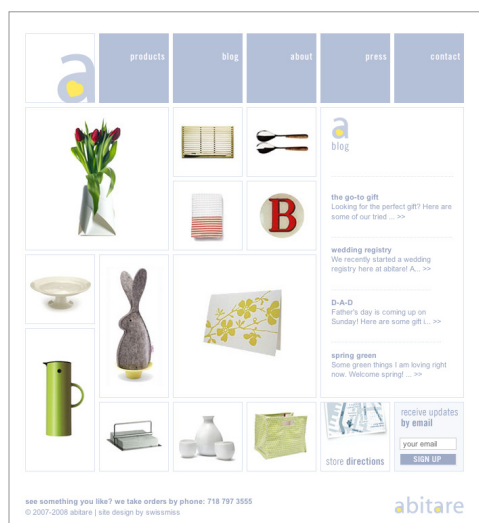
abitare was in need of a website that displayed their unique products, provided the means to publish press releases, blog posts and a press kit, as well as display typical store-related information. All of the website updates had to be done on a daily basis from within the store and the system needed to allow for growth as the number of online products increased.

## Solution: Technology

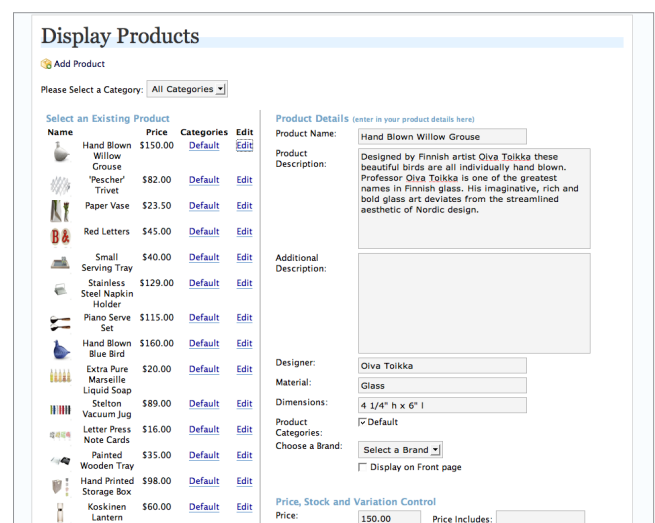
Providing a flexible and dynamic solution that allowed for regular updates by the owners meant using a CMS to power the website. After analyzing various platforms, which included the possibility of building a custom solution, Aldenta chose WordPress as the content management system.

Being one of the most popular open-source publishing systems, the WordPress community has developed thousands of plug-ins expanding on the capabilities of the system, and has a development team making regular enhancements to the core tool. Tapping into this resource allowed a much more rapid and cost effective way to develop the shopping system. By using the WP e-Commerce plug-in, and customizing it to include abitare specific product information, the site quickly had a solid product management system and allowed the store-owners to update products themselves at any time.

The solid publishing system that is at the heart of WordPress provides an extremely user-friendly interface for the owners to add blog posts about products, upcoming events, and news related to the store's customers. Not only did WordPress supply the blog interface and product system, but it also included the ability to update content on all pages of the site including regularly added press releases.



Home page



Admin



Left to right, top to bottom:

NBC

Time Warner

Viacom Corporation

Merck

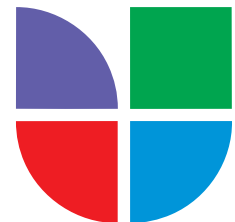
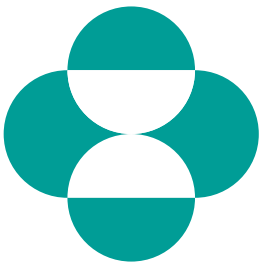
ERA Real Estate

Univision Network

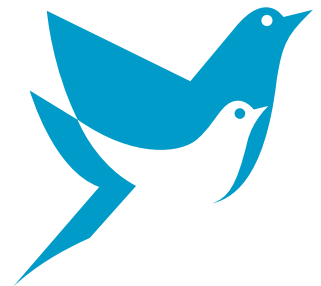
Telemundo Network

Voice of America

National Public Radio



Left to right, top to bottom:  
The Rockefeller Foundation  
Active Ageing Association  
American Council of Learned Societies  
MercyCorps  
Hear US (National Campaign for Hearing Health)  
MercyFirst  
Voice of America  
Radio Free Europe/Radio Liberty  
Radio Free Asia



National Parks of New York Harbor  
National Park Service  
New York, New York

The branding of the National Parks of New York Harbor consists of a parent logo for the organization, along with site logos for each of the 23 destinations within the region of New York Harbor.

The strategy was to create a typestyle with embedded icons evoking the individual sites. Each icon incorporates specific aspects of the site, referencing architectural elements, the natural environment, and historical events and personalities. Each logo is underlined by a set of waves, reflecting their shared relationship to

New York Harbor.

This specialized alphabet, in concert with National Parks System arrowhead logo, gives each site a common denominator, tying disparate graphic elements together without losing the individuality of each destination's name and character.

This identification system includes press kit materials, maps, posters, a website, and promotional items.

# NATIONAL PARKS OF NEW YORK HARBOR



STATUE  
OF LIBERTY

ELLIS  
ISLAND

GOVERNORS  
ISLAND

FEDERAL  
HALL

GATEWAY

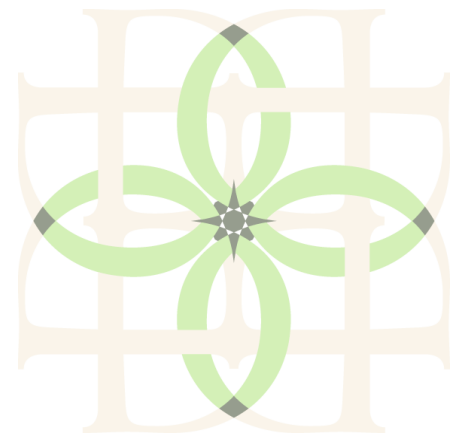
LOWER  
EAST SIDE  
TENEMENT  
MUSEUM



The National Parks of New York Harbor Conservancy's goal is to promote all 23 of the stellar National Park sites in and around New York Harbor, making them accessible by water transportation, and to enliven the visitor experience with a myriad of vibrant new programs. C&G Partners has been retained to extend the visual language and program to the various efforts, programs and events of the Conservancy.



We developed dukefarms.org to raise awareness of this distinct property while ensuring unification of all DDCF websites. Duke Farms is a result of the Dukes' lifelong devotion to landscape art and possesses its own fascinating history. Certain elements of the site shift as the seasons progress so users get a strong experience of the place in an online environment.  
[www.dukefarms.org](http://www.dukefarms.org)





Built in Honolulu, Hawaii in 1937, Shangri La overlooks the Pacific Ocean and Diamond Head and houses Doris Duke's rare collection of Islamic art. Given limited access to the property in Hawaii, we developed the website to provide users the same detailed information, choice and experience as actual visitors to Shangri La have, via a virtual tour, comprehensive collection views and other features.

The audience for this website consists of scholars, collectors, art enthusiasts and tourists. To serve such a diverse user-base, we provided users with the means to access the content in a variety of ways: targeted (via search) or exploratory (via curated themes, or by virtual tour around the property). The database structure at the backbone of this application supports multiple pathways for collection review — from geography (view: Persian Art) to chronology (view: Art from 17th Century) and media (view: Tiles). This collection is unique in that its objects reside in functional rooms, not in galleries. Thus every object is accompanied by contextual links to their corresponding rooms and to additional objects, creating a rich and captivating experience, where every destination presents linked opportunities for deeper exploration.

[www.shangrilahawaii.org](http://www.shangrilahawaii.org)

[Home](#) | [DDFIA](#) | [Contact Us](#)

# SHANGRI LA

[Doris Duke's Shangri La](#) • [Tour the Property](#) • [The Collection](#) • [Conservation & Preservation](#) • [Programs](#) • [News & Resources](#)

## WELCOME TO SHANGRI LA

Shangri La is the Honolulu home of Doris Duke. Built in 1937, Shangri La houses an impressive collection of Islamic art and is considered one of Hawaii's most architecturally significant homes. Shangri La is open to the public for tours, but can also be visited by virtual tour.

[TOUR THE PROPERTY](#)

[VIEW THE COLLECTION](#)

Visit other Doris Duke-related web sites:

**Duke Farms**

Explore [Duke Farms](#), the 2,700-acre estate in New Jersey that Doris Duke's father created at the turn of the 20th century.

**Rough Point**

Visit [Rough Point](#) to learn about the Duke family's Newport mansion and collection of European fine and decorative arts.

**Doris Duke Charitable Foundation**

Read about the Doris Duke Charitable Foundation's four grantmaking programs at [www.ddcf.org](http://www.ddcf.org).

Copyright © 2003-2004 Doris Duke Charitable Foundation. [Terms of Use](#) [Photo Credits](#) [webmaster@ddcf.org](mailto:webmaster@ddcf.org)

[Home](#) | [DDFIA](#) | [Contact Us](#)

# SHANGRI LA

[Doris Duke's Shangri La](#) • [Tour the Property](#) • [The Collection](#) • [Conservation & Preservation](#) • [Programs](#) • [News & Resources](#)

[Doris Duke the Collector](#) • [Search The Collection](#)

## THE COLLECTION

**SEARCH the Collection**

Keywords:

Search

Select one of the following:

Medium:

Country:

Period:

Search [+ 8840,508](#)

**Collection Themes**

- [Qatari Arts](#)
- [Persian Works of Art](#)
- [Turkic Ceramics](#)
- [Turkic Metals](#)
- [Commissions](#)
- [Suzani](#)
- [Islamic Tiles](#)
- [Heard Sales](#)
- [Diversity](#)

**About the Collection**

Unmistakable by the organizing principles of museum exhibitions, Shangri La provides a unique environment for the study of Islamic art and culture. The estate houses around 3,000 objects, many of which are embedded into the structure of the house. Most of the collection can be classified as Islamic art and artifacts although other cultural traditions are also represented.

Doris Duke's collection exemplifies the assemblage of diverse cultures often included in the monolithic term "Islamic art." It includes religious works of art and ones made for everyday life; objects from around the globe; and ones suggestive of different identities such as court, city, village, and nomad. A great variety of media—a celebrated aspect of Islamic art—is juxtaposed in nearly every room: wood, plaster, ceramic, stone, glass, ceramic, metal, and fiber objects date as early as 1500 B.C. to as late as the 20th century, including Duke's commissions from living Muslim artisans.

Particular types of Islamic art abound in the interior and exterior spaces of Shangri La, especially ceramics, which comprise about one fifth of the collection. Duke also favored decorative arts of the 17th through 19th centuries, particularly those made during the reigns of the Ottoman, Mughal, Safavid, and Qajar dynasties.

[Home](#) | [DDFIA](#) | [Contact Us](#)

# SHANGRI LA

[Doris Duke's Shangri La](#) • [Tour the Property](#) • [The Collection](#) • [Conservation & Preservation](#) • [Programs](#) • [News & Resources](#)

## VIRTUAL TOUR

Click on the map and select a room below to navigate Shangri La.

**Damascus Room**

More images of this area: [1](#) [2](#) [3](#) [4](#) [5](#) [6](#) [7](#) [8](#) [9](#) [10](#) [11](#) [12](#) [13](#) [14](#) [15](#) [16](#) [17](#) [18](#) [19](#) [20](#) [21](#) [22](#) [23](#) [24](#) [25](#) [26](#) [27](#) [28](#) [29](#) [30](#) [31](#) [32](#) [33](#) [34](#) [35](#) [36](#) [37](#) [38](#) [39](#) [40](#) [41](#) [42](#) [43](#) [44](#) [45](#) [46](#) [47](#) [48](#) [49](#) [50](#) [51](#) [52](#) [53](#) [54](#) [55](#) [56](#) [57](#) [58](#) [59](#) [60](#) [61](#) [62](#) [63](#) [64](#) [65](#) [66](#) [67](#) [68](#) [69](#) [70](#) [71](#) [72](#) [73](#) [74](#) [75](#) [76](#) [77](#) [78](#) [79](#) [80](#) [81](#) [82](#) [83](#) [84](#) [85](#) [86](#) [87](#) [88](#) [89](#) [90](#) [91](#) [92](#) [93](#) [94](#) [95](#) [96](#) [97](#) [98](#) [99](#) [100](#)

**Objects in this area**

Displaying objects 1-6 of 6

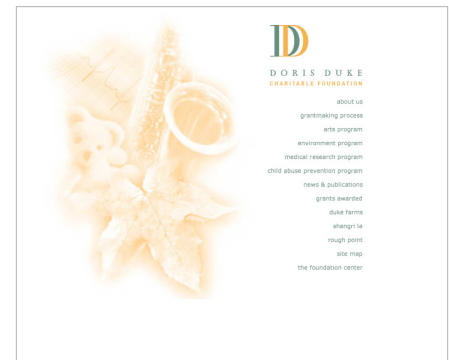
**Resources**

Learn more about Damascus rooms in the United States:

- [The Islamic Research Center, New York University](#)
- [The Islamic Research Center, New York University](#)
- [The Islamic Research Center, New York University](#)

We redesigned ddcf.org to align with the organization's prominence and currency. The site is managed through a custom content management system that enables quick and efficient content modification and updating, and delivers timely information to web visitors.

www.ddcf.org



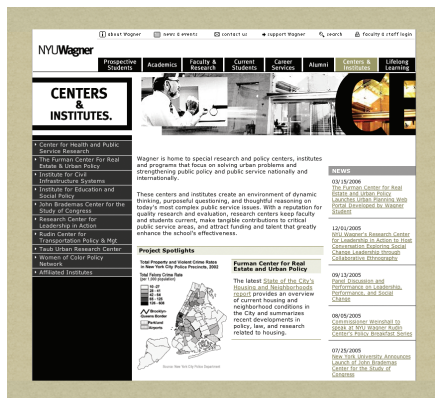
DDCF website before redesign.



This project was completed while Maya Kopytman served as a creative lead at IconNicholson.

In conjunction with NYU Wagner's bold new vision and commitment to be an institution "in and of New York, and the world," we collaborated with an offline design firm in the creation of this distinctly urban yet globally appealing website.

www.nyu.edu/wagner



This project was completed while Maya Kopytman served as a creative lead at IconNicholson.

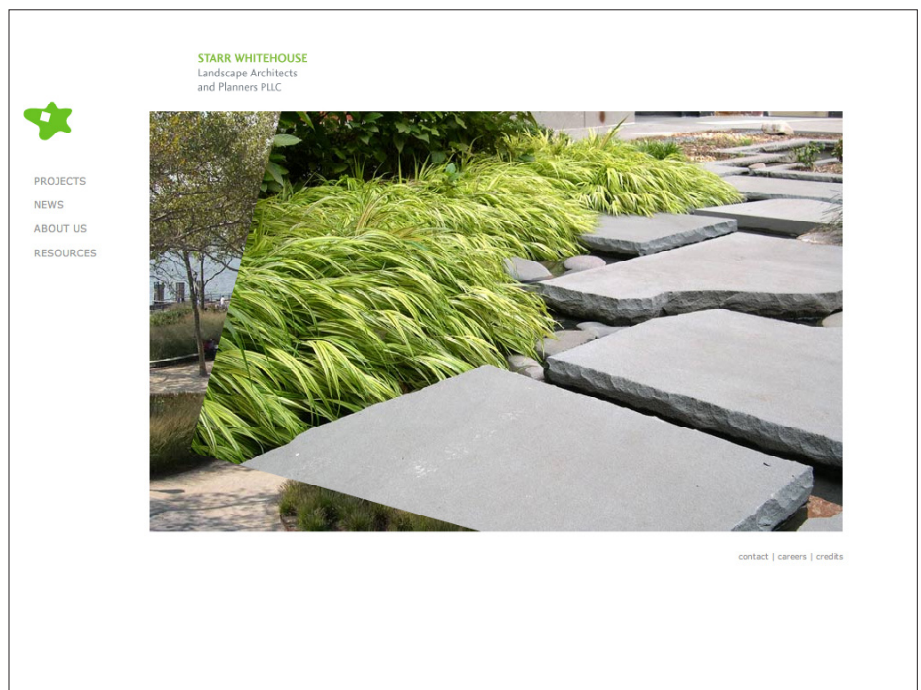
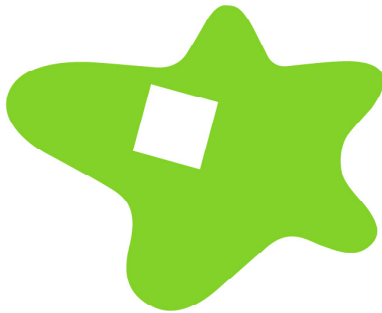


## Starr Whitehouse

The green organic-shaped star and the geometrically perfect, tilted square, not only visualize the Starr Whitehouse name, but simply symbolizes the landscape architecture and planning services that this firm offers. The emotional and rational elements coexist, the same way that passion, dynamism and professionalism coexist in the firm's approaches and solutions. The marketing material we designed portrays the same qualities, relying on consistent but flexible

communication elements. The website extends this identity by echoing the tilted square as the shape through which photography is revealed. Portfolio templates are designed to accommodate a variety of projects. The site provides a simple and intuitive navigation path for users.

[www.starrwhitehouse.com](http://www.starrwhitehouse.com)

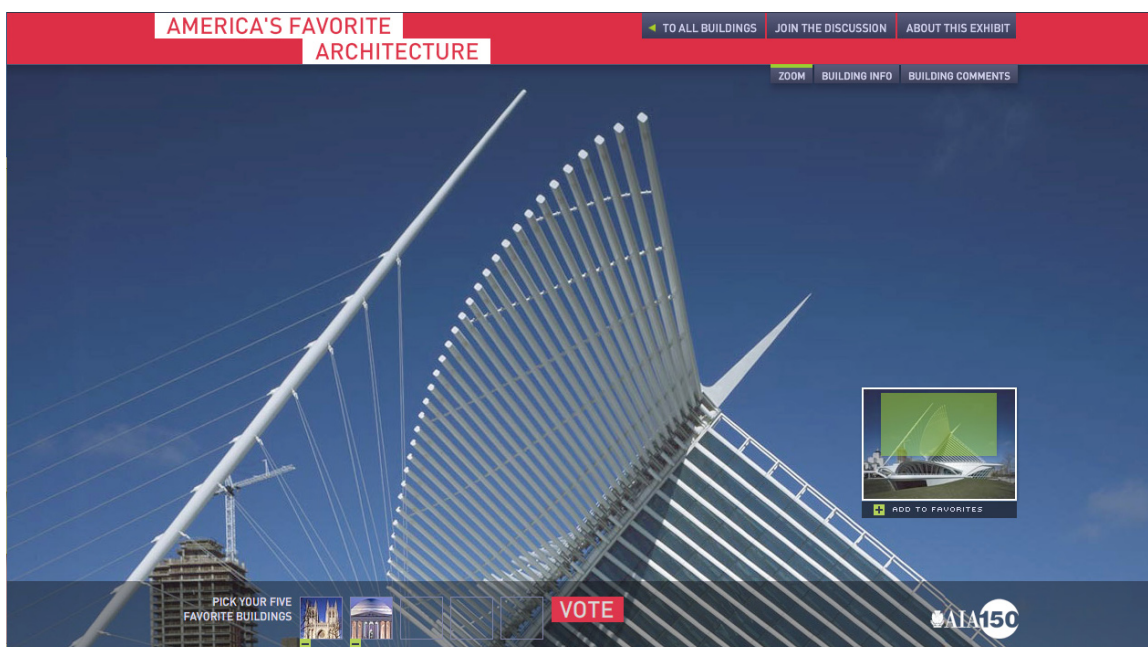
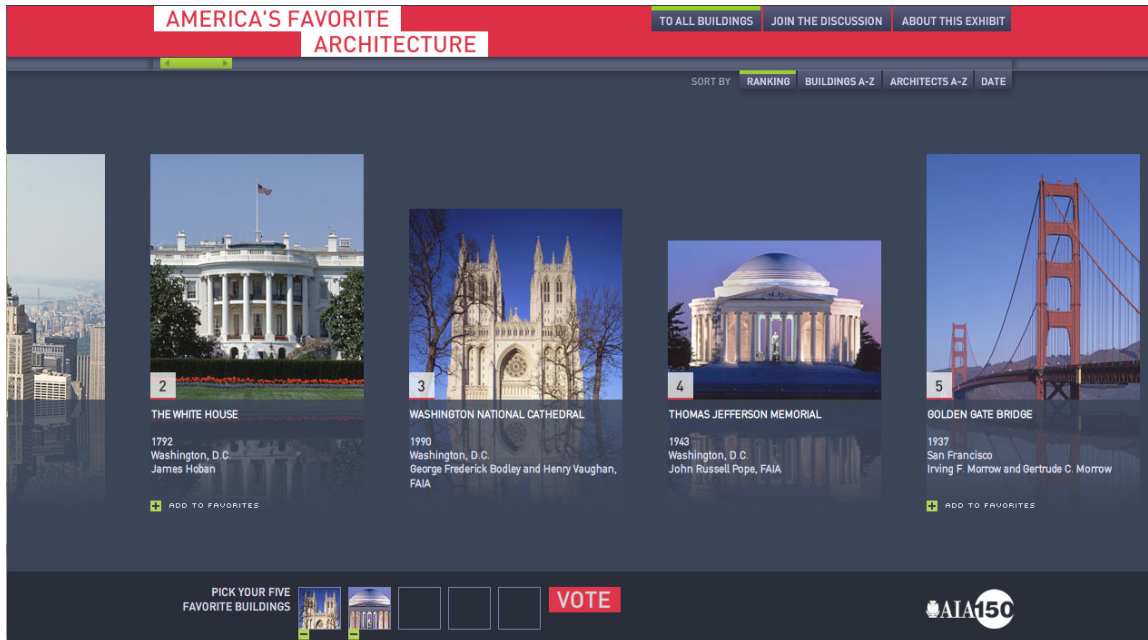


## America's Favorite Architecture

The projects featured in America's Favorite Architecture are a result of a poll of the public and AIA members that Harris Interactive conducted in conjunction with the 150th anniversary of the American Institute of Architects. The 150 buildings, bridges, monuments, and memorials in this exhibit represent some of the best of America's architectural heritage. They reflect the fact that when people are asked to select their favorites, they choose buildings and designs that symbolize innovation and the spirit of their country and community.

C&G Partners designed the exhibit and developed an interactive kiosk and website to allow exhibit visitors and online visitors to explore the buildings in detail and vote for their personal favorites. This website also provides a blog to solicit dialogue amongst AIA members and the general public.

[www.favoritearchitecture.org](http://www.favoritearchitecture.org)



## BYkids

This non-profit organization pairs American film masters like Albert Maysles and Ric Burns with young people from around the world to create short documentaries that will educate Americans about universal issues.

These stories are rarely told in the mainstream media and BYkids' goal is to raise awareness, stimulate debate and inspire social change. By giving five kids each year the tools and the mentoring to make documentary films about their lives, BYkids gives voice to youth from diverse cultures, and encourages globalism and international understanding.

Our design direction capitalizes on the unique nature of this initiative: the rare opportunity for young people to collaborate with documentary masters, and to view their lives through a filmmaker's eyes.

The photographic style conveys the documentary character of the initiative while the bold text and the colors bring in the youthful spirit.

[www.BYkids.org](http://www.BYkids.org)



**ABOUT US**

NEWS

CONTRIBUTE

SPONSORS & PARTNERS

CONTACT US

**We continually tell the story of our lives in order to make sense of the lives we are living. The world is filled with these stories, and kids around the world know this instinctively. What if we set them loose, give them a video camera and a little expert guidance and ask them to tell us the stories that only they can tell? Magic will be revealed.**

**NEWS**

**Campbell Scott, Actor/Director, Becomes a Film Mentor** - Actor and director, Campbell Scott agrees to be a Film Mentor in our second year. He says, "BYkids is a powerful and poignant idea. Film has always..."

**The Wall Street Journal Editor and Columnist, Alan Murray, Joins Board** - Alan Murray is assistant managing editor of The Wall Street Journal, author of the paper's weekly Business column, and regular contributor to...

Copyright© 2007 BYkids | [Credits](#) | Website Design by [C&G Partners](#) | [info@BYkids.org](mailto:info@BYkids.org) | [Contribute](#)



**ABOUT US**

Film Mentors

- Dr. Neal Baer
- Ric Burns
- Susan Hoenig
- Albert Maysles
- Mary Soan

Board of Trustees

Press Kit

What People Say

**NEWS**

**CONTRIBUTE**

**SPONSORS & PARTNERS**

**CONTACT US**

**MENTORS**



**Mary Soan**

"Working with Film Aid I have had the privilege to witness first hand the incredible healing power of shared storytelling through personal film-making amongst the youth in the refugee camps of Eastern Africa.

BYkids will give voice to the incredible resilience of children and young people to overcome adversity against all odds. By ensuring this voice is heard through the dissemination of these films throughout the developed world, BYkids will help raise awareness of the responsibility we all share in ensuring that new generations are given support for a safe and secure childhood not just in the immediate aftermath of a disaster or tragedy but for the long term future. What a privilege."

An assistant director on many international feature films including *Welcome to Sarajevo*, *Before the Rain*, *Kama Sutra*, *Madness of King George*, *Mansfield Park*, *Narnia*, *Pearl Harbor* and *Bridget Jones Diary*, Mary is also a founder member of FilmAid International and sits on the Advisory Committee of FilmAid US and on the Board of FilmAid International UK.

[www.filmaid.org/who/advisory.shtml](http://www.filmaid.org/who/advisory.shtml)

**“BYkids will give voice to the incredible resilience of children and young people to overcome adversity against all odds.”**

Mary Soan, Film Mentor



## ARTstor (The Andrew W. Mellon Foundation)

The foundational mission of ARTstor, an endeavor of the The Andrew W. Mellon Foundation, is to provide students, faculty, curators, and staff with access to a large and expanding resource of digital images and data for teaching and research. Specifically, ARTstor leverages digital technology to enhance scholarship, teaching and learning in the arts and associated fields.

The project involved designing the brand identity, the website and a series of collateral marketing materials.

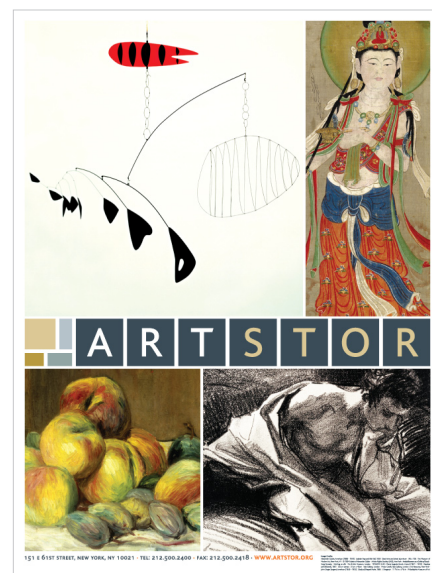
[www.artstor.org](http://www.artstor.org)

### Awards

The International Web Page Awards, Best of Category, Arts 2003

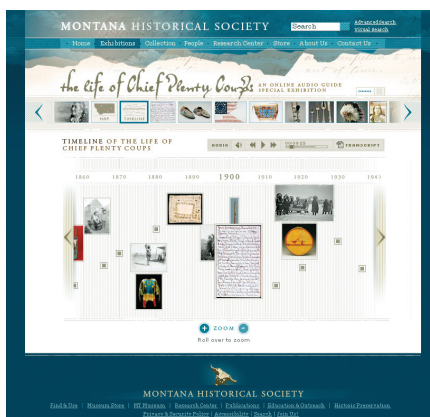
Included in Graphis Interactive Design 2

Web Marketing Association's WebAward, Standard of Excellence



This project was completed while Maya Kopytman served as a creative lead at IconNicholson.

As part of a larger digitization project, the Montana Historical Society needed a clear and easily navigable interface to extend their collection online. This prototype of the website allows for flexibility in creating custom online exhibitions in a variety of formats, including interactive maps and time lines.



*This project was completed while Maya Kopytman served as a creative lead at IconNicholson.*

Website and Intranet Designs  
Maryland State House  
Annapolis, Maryland

For the Maryland State House, the oldest working state house in the nation, C&G Partners created a new website as part of the firm's master plan for the building. The redesign modernizes the user experience while still reflecting the unique history of the place. We overhauled the existing editorial structure to give friendlier, more intuitive pathways to information. Even the core navigation itself is scalable, to give the State House the power to expand the site in future, not just add new articles.

Because the State House itself is under renovation, the site includes an extensive virtual tour highlighting significant artifacts, artwork and architecture currently inaccessible to the public. The breadth of the State House history has been organized into understandable stories, with user-friendly timelines and map interfaces. Visitor information, teacher resources, and information about the master plan are now visually prominent, to help the State House generate support for their ongoing evolution.

[VISITOR INFORMATION](#)
[ABOUT THE STATE HOUSE](#)
[VIRTUAL TOUR](#)
[FOR EDUCATORS](#)
[FUTURE PLANS](#)
[OTHER RESOURCES](#)

## THE MARYLAND STATE HOUSE



**THE BEAUTIFUL MARYLAND STATE HOUSE** is the oldest state capitol still in continuous legislative use and is the only state house to have ever served as the nation's capitol. The Continental Congress met in the Old Senate Chamber from November 26, 1783, to August 13, 1784. During that time, George Washington came before Congress to resign his commission as commander-in-chief of the Continental Army and the Treaty of Paris was ratified, marking the official end of the Revolutionary War.

The State House is where the Maryland General Assembly convenes for three months each year, and the elected leadership of the state — the governor, lieutenant governor, speaker of the House of Delegates and president of the Senate — all have their offices there.



**The Burning of the Peggy Stewart**, painted in 1896, depicts Annapolis's own "tea party" in 1774 protesting the British tax on goods imported to the American colonies.

[Discover more Maryland historical art in our collection >](#)

Copyright Policy | [Privacy Policy](#) | [Contact Us](#) | [FAQ](#) | [How are we doing?](#)

© 2007 Maryland State Archives | Maryland State House, 100 State Circle, Annapolis, MD 21401

[VISITOR INFORMATION](#)
[ABOUT THE STATE HOUSE](#)
[VIRTUAL TOUR](#)
[FOR EDUCATORS](#)
[FUTURE PLANS](#)
[OTHER RESOURCES](#)

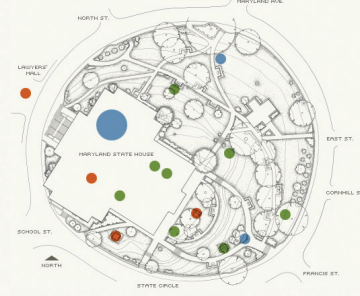
## THE MARYLAND STATE HOUSE

**ABOUT THE STATE HOUSE**  
[History of the State House & Its Dome](#)  
[The Dome and the Lightning Rod](#)  
[Memorials](#)  
[Old Treasury Building](#)  
[State House Trust](#)

Printer-Friendly Version

### Memorials in the State House and on the Grounds

Click on the highlighted circles to get a pop up about the object.



**Statuary**  
[Thurgood Marshall Memorial](#)  
[Admiral Winfield Schier](#)  
[Baron deKalb](#)  
[Roger Brooke Taney](#)

**Memorials**  
[FOUR/14 Memorial "The Freedom Tree"](#)  
[St. Mary's City Cannon Memorial](#)  
[Women's Rights Movement Memorial Tree](#)  
[USS Maryland Memorial & Bell](#)

**Plaques**  
[The State House Building Commission](#)  
[Original Senate Chamber of Maryland](#)  
[The American's Creed](#)  
[Signers of the Declaration of Independence](#)

36



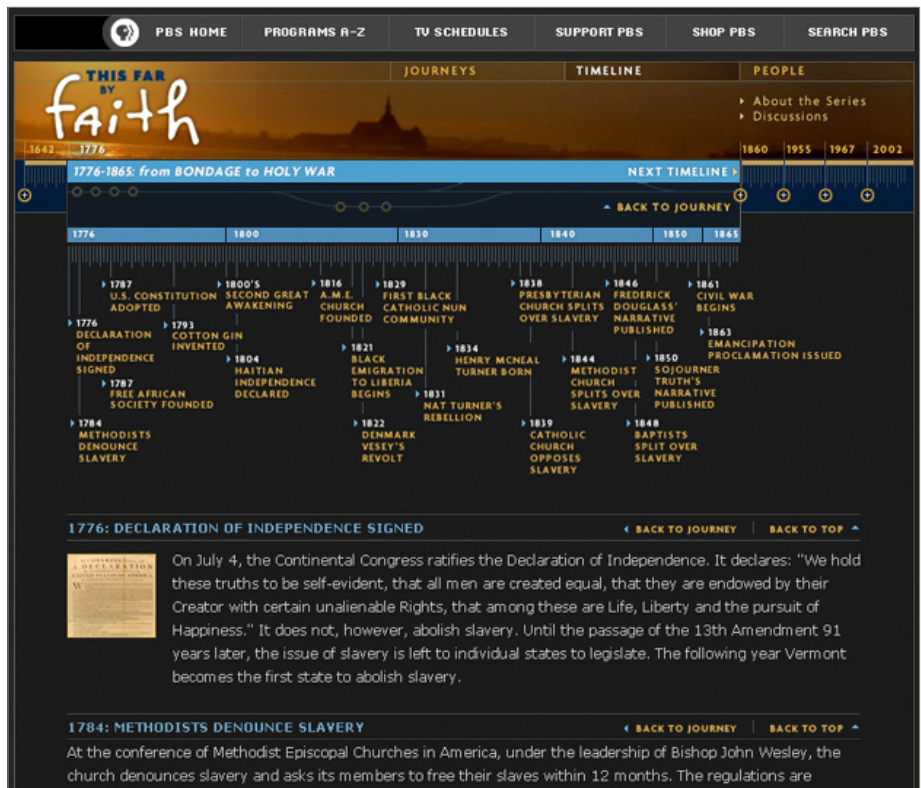
Howard Hughes Medical Institute is one of the nation's largest philanthropies and plays a powerful role in advancing biomedical research and science education. As part of a re-branding process, the institute launched a site redesign that spanned a broad range of the philanthropy's efforts. The site needed to represent its funded scientific research news, provide grantees with application instructions, publish its quarterly bulletin online, introduce its new research campus, as well as a host of other efforts.

The site redesign was approached in a phased process. Initially, the main institute site underwent an architecture and visual redesign. Several phases followed which aimed to expand the visual character of the institute to all of its existing branches.



This project was completed while Zoya Eydelman was a Senior Designer at VSA Partners.

The PBS miniseries, *This Far by Faith*, follows the role of spirituality in African American history. This companion website allows the audience to gain a more detailed understanding of the stories, view a timeline of the events in context with historical milestones, and obtain further knowledge about the major figures involved.





## NEW YORK CITY HURRICANE EVACUATION ZONES

## HOW CAN I PREPARE MYSELF?

The best way to prepare for a hurricane involves knowing your evacuation zone and knowing what to do.

## DETERMINE IF YOU LIVE IN AN EVACUATION ZONE

Use the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

Areas of the City subject to future large flooding are divided into three zones based on the degree of different strength of a hurricane depending on the strength of the approaching storm.

### A HURRICANE EVACUATION ZONE

**Prepare a Disaster Plan**  
Develop a plan with your household members that outlines what to do, how to find each other, and how to evacuate for a Hurricane time zone.

**Know When You Will Go**  
The City strongly recommends residents stay within their homes until the relevant evacuation zone boundaries are reached or until they are otherwise notified by the City or emergency responders.

To prepare efficient use of resources, the City will set all evacuation routes to go to a specific evacuation center. Once the evacuation center locations are established, residents in a Hurricane shelter in the same facility or district of the evacuation center are likely to be evacuated together.

To find the location of your evacuation center, use the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**Know a Go Bag Ready**  
Every household member should have a small Go Bag—a collection of items they may need during an evacuation center—in a easy-to-carry container such as a backpack. A Go Bag should be ready, available to all family members, and have items in it ready to go. See a Go Bag on the right.

**Assemble an Emergency Supply Kit**  
Depending on the severity of the storm, you may be notified to evacuate to a shelter in place or evacuate to a hurricane shelter. In an evacuation zone, bring enough supplies to last you to survive for at least three days. (See Supply Kit on the right.)

**IF YOU DO NOT LIVE IN AN EVACUATION ZONE**  
**Assemble an Emergency Supply Kit**  
All areas of the City are covered by hurricane evacuation routes. As such, flooding, tornadoes, and other hazards may occur. It is important to have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

**IF YOU LIVE IN A HIGH-RISK AREA**  
**Assemble an Emergency Supply Kit**  
Residents of high-risk areas should have a plan in place in the event of a hurricane. See the Hurricane Evacuation Zone Finder at NCEM, phone call (877) 252-524-4853, or consult the map below to determine if you live in an evacuation zone.

### A GO BAG SHOULD INCLUDE

**Copies of your important documents in a waterproof and portable container:** Insurance cards, photo ID, grant of affidavit, etc.

**Copies of all pet and 90-day cash in small denominations**

**Bottled water and nonperishable food such as energy or protein bars**

**Flashlight**

**Battery-powered AM/FM radio and extra batteries**

**Up-to-date medication information and other essential personal items. Keep a list of the medications each member of your household takes, why they take them, and their dosages. Also include all doctor's names and phone numbers.**

**First-aid kit**

**Contact and meeting place information for your household and a small regional map**

**Child care supplies or other special care items**

### AN EMERGENCY SUPPLY KIT SHOULD INCLUDE

**One gallon of drinking water per person per day**

**Nonperishable, ready-to-eat canned foods and manual can opener**

**First-aid kit**

**Flashlight**

**Battery-powered AM/FM radio and extra batteries**

**Whistle**

**Infant tablets or one quart of unopened breast milk**

**Personal hygiene items, such as toothbrush, toothpaste, etc.**

**Phone that does not rely on electricity**

**Child care supplies or other special care items**

### BEFORE THE

Peace Dividend Trust  
BuildingMarkets.org

Peace Dividend Trust (PDT) is an international non-profit foundation dedicated to making peace and humanitarian operations more effective, efficient and equitable, resulting in cheaper, faster and more successful missions.

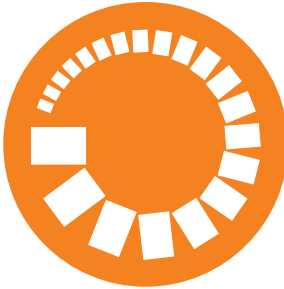
We were asked by PDT to design and create a tagline for PDT's Marketplace Project, currently supporting long-term economic recoveries in Afghanistan and Timor-Leste by purchasing goods and services in the countries themselves whenever possible. When the international

community buys and hires locally, a substantive part of their operational spending directly enters the local economy and supports private sector development and entrepreneurship, helping to rebuild the country from within.

The new graphic identity of PDT works to inspire confidence in local companies and markets, suggesting an innovative, solid approach to economic development. It should also attract local businesses to participate in the program. The identity needs to function in conflict and post-conflict zones, successfully communicating its message to different cultures and ethnicities.

**BUY LOCAL.  
BUILD AFGHANISTAN.**

تولید ملی، آینده عالی  
د هېواد تولید،  
د هېواد پرمختګ





The New York Public Library  
New York, New York

To celebrate the library's one hundredth birthday, the firm created a new identity program and related centennial graphics. The new image projects the library's importance into the 21st century: its physical expansion, its great archive of knowledge and information, and its enhanced accessibility via new technology.

The letter forms are derived from, and suggest, the vast range of holdings in the Library's collections—from ancient manuscripts to on-line services.


The celebratory program included stationery, press kit, invitations, posters, signage and promotions. A comprehensive banner program marks the main library, in addition to its four research and eighty-two branch libraries.





Initially, National Geographic enlisted the firm to conduct a comprehensive audit of their print, packaging, film and on-line image. As a result of this survey, their signature yellow frame was retained and typography was subtly updated. The study also revealed that licences and in-house designers had allowed the image of National Geographic to diminish. After creating new graphic standards, we collaborated with suppliers and worked side-by-side with in-house designers to establish new protocols for maintaining a quality brand.

The new graphic guidelines were posted on the web in 2002 to provide vendors and designers worldwide with the creative tools. Once the protocols are fully in place, everything National Geographic produces will be at the material quality and intellectual level of their flagship magazine.

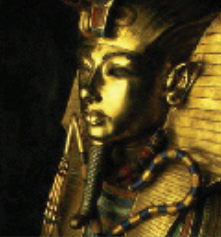




**NATIONAL GEOGRAPHIC**

[HELP](#) [CONTACTS](#)

[GUIDELINES](#)  
[DOWNLOAD](#)  
[SHOWCASE](#)

**Identity Guidelines**

[INTRODUCTION](#)
[HOUSEMARK](#)
[HOUSEMARK W/ OTHER WORDS](#)
[SOCIETY SEAL & MESSAGES](#)
[USE OF COLOR](#)
[USE OF TYPE](#)
[USE OF PHOTOGRAPHY](#)
[FOR FUTURE USE](#)

[STATISTICS](#)  
[USER MGMT](#)

**Regional Message Headline**

Lorem ipsum dolor sit amet. Consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.


**Global Message Headline**

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio.

You have new registrations!  
[Click here](#)

You have new gallery submissions!  
[Click here](#)

[home](#) [my profile](#)


**NATIONAL GEOGRAPHIC**

[HELP](#) [CONTACTS](#)

[GUIDELINES](#)  
[DOWNLOAD](#)  
[SHOWCASE](#)

**Identity Guidelines**



[INTRODUCTION](#)
[HOUSEMARK](#)
[HOUSEMARK W/ OTHER WORDS](#)
[SOCIETY SEAL & MESSAGES](#)
[USE OF COLOR](#)
[USE OF TYPE](#)
[USE OF PHOTOGRAPHY](#)

**In Packaging**


On product packaging, the seal, combined with an appropriate tagline, statement should be used in an appropriate location, to convey to consumers that their purchase of the item helps further the Society's scientific and educational activities. Examples of approved combinations of seal and wording, in various formats, are shown on the following page.

The Book Division uses a unique statement. Contact the Book Division at [book@natgeo.com](#) for information.

The seal and the related statement should always appear in the same color, usually in black if placed on a light color background, or in white if on a dark color background.

[back](#) [next](#)


**NATIONAL GEOGRAPHIC**

[HELP](#) [CONTACTS](#)

[GUIDELINES](#)  
[DOWNLOAD](#)  
[SHOWCASE](#)

**Identity Guidelines**

[INTRODUCTION](#)
[HOUSEMARK](#)
[HOUSEMARK W/ OTHER WORDS](#)
[SOCIETY SEAL & MESSAGES](#)
[USE OF COLOR](#)
[USE OF TYPE](#)
[USE OF PHOTOGRAPHY](#)






**Color Options**

Research has shown that the public strongly identifies the color yellow with National Geographic. For optimum brand identity it is recommended that the Housemark be in color wherever possible.

The Yellow Border Logo must stand out clearly. Use background hues that contrast well with yellow. (Black is particularly effective.) When using the Housemark over a photograph, place it over an area that provides good contrast and has minimal distracting elements.

There are, however, conditions where the use of color is impractical, or where the Yellow Border Logo will not stand out from confusing or color backgrounds. In these cases, use a black or white version of the Housemark, whichever provides the most contrast.

See Use of Color section of the Guidelines for color specifications.

[home](#) [go to download](#) [back](#) [next](#)



## C&G Partners

Gilded Age in Westchester  
The Hudson River Museum  
Yonkers, New York

The Hudson River Museum commissioned CGP to create this exhibition as part of a broader program to restore the museum's John Trevor Mansion and increase membership. In addition to the exhibit, CGP also created a new logotype, sign system and promotional materials for the museum.

"A Feast of Victoriana... Weary of museum supershows? The Gilded Age in Westchester, a modest but fascinating display, in which gold is more figurative than literal, celebrates both the Victorian mansion in which the museum is housed and one of the most maligned and misunderstood periods of American art and culture."

—*New York Times*, Ada Louise Huxtable



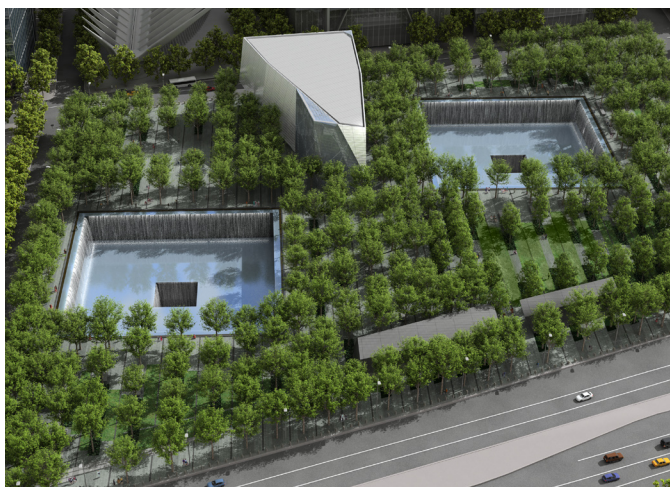


The National September 11 Memorial & Museum  
New York, New York

The National September 11 Memorial & Museum, a combined design by architect Michael Arad and landscape architect Peter Walker, resonates with the loss and absence that were generated by the destruction of the World Trade Center and the taking of thousands of lives on September 11, 2001 and February 26, 1993. It is located in a field of trees that is interrupted by two large voids containing recessed pools. The pools and the ramps that surround them encompass the footprints of the twin towers. A cascade of water that defines the perimeter of each square feeds the pools with a continuous stream.

Bordering each pool is a pair of ramps that lead down to the memorial spaces. At the bottom of their descent, visitors find themselves behind a thin curtain of water, staring out at an enormous pool. Surrounding this pool is a continuous ribbon of names that underscore the vast scope of the destruction. C&G Partner's design for the panel of names is central to the memorial experience. Crafted through a combination of rapid prototyping and lost wax, the bronze panels rely on both modern and ancient technologies.

Situated within the Memorial plaza among clusters of deciduous trees are site and visitor center signs by C&G Partners. The totems' sleek, elegant verticality has been carefully conceived to integrate with the quiet solemnity of the architecture and the plantings.





In all our projects, C&G Partners seeks to closely align our development efforts with the client's needs in order to provide maximum value and top-tier creative solutions. Our primary objective is to deliver the most efficient process possible while working within the established budget and timeframe. A phase-based approach to development ensures that weekly check-ins and key milestones are in place, which allows for a high degree of collaboration, ongoing project evaluation and timely development decisions. We find that working in close collaboration with the client, with clear communication and processes in place, is the best way to approach a project. At C&G Partners, projects have daily partner-level involvement and are managed by a dedicated team to ensure that every web touchpoint is fully integrated and receives equally high levels of strategic insight and creativity.

Before we undergo the interactive design process, we need to understand the motivations of your intended audience and the functions this audience might require of the site. The results of your discovery activities will give us the necessary insight we will need to create an effective user experience and design, one that easily serves up relevant information and facilitates the needs of your constituents.

In all its work, our firm is guided by the same basic philosophy – that design is a direct solution for specific problems, rather than the arbitrary application of fashionable styles upon established frameworks. Our design solutions will be derived from careful analysis of your project's unique needs. Our approach to interface design is guided by four principals: clarity, simplicity, relevance and delight.

Our fundamental mission is to make the information on a website clear and easy to retrieve. Since our team members began designing interfaces prior to the emergence of the web, they witnessed the evolution of UI vocabulary and played an active role in the process. Our ongoing observation of users and their interaction with online content led us to internalize common user patterns and embed them in our UI solutions. The current penetration of Ajax-driven dynamic UI solved previously cumbersome online behaviors, but created a gap between what is technically possible and what is acceptable by users.

We believe that technology should facilitate and simplify user interaction. If a solution is simple and intuitive, but is new and different from the way users previously performed a given task, they will eventually adopt the newer and simpler way (consider the introduction of Google Maps with its intuitive panning and details bubbles versus the cumbersome zoom function on MapQuest).

However, if UI is designed in a way that requires supporting instructions and is fortified with unnecessary transitions and animations, the users will eventually abandon these experiences in favor of simple and functional ones. Dynamic user interface should make user experiences simpler and more immediate, thus reducing the learning curve and creating loyalty.

Your website is primarily a window to your mission, the first and most valuable impression, but also a platform for continuous communications with your constituents. Visual communications today are about quick impressions, concise delivery of information and efficient completion of tasks. Our design should support easy scanning of information with multiple opportunities for in-depth exploration.

In relation to CSS, it is our recommendation to keep the design as CSS-driven as possible, keeping non-HTML components down to the bare minimum, without compromising the uniquely branded look that will differentiate your website from your peers.

In summary, we believe that our lean, but appropriately branded approach, with intelligent use of web 2.0 technologies is the key to the creation of smart and timeless web solutions.

No matter how abstract or specific a project's concept is, C&G Partners first extracts a set of detailed specifications and requirements in order to ensure that the ultimate creative concept will become a feasible and functional product. The first step is to take the concept to a granular level, then translate the concept into a set of behaviors and specifications, and finally create and apply a user-focused solution. If a new section of work is desired, it follows the same development steps, specified to the scope of work and your needs.

### Our Development Process: Discovery, Elaboration and Construction

Discovery	Elaboration	Construction
<ul style="list-style-type: none"> <li>• Competitive Analysis</li> <li>• Business Strategy</li> <li>• Brand Strategy</li> <li>• High-Level Requirements</li> <li>• Creative Vision</li> <li>• Convio Integration</li> </ul>	<ul style="list-style-type: none"> <li>• Detailed Requirements</li> <li>• Information Architecture</li> <li>• Content Planning</li> <li>• Visual Design System</li> <li>• Technical Architecture</li> </ul>	<ul style="list-style-type: none"> <li>• Prototyping and Evaluation</li> <li>• Completed UI Design</li> <li>• Code</li> <li>• Testing</li> <li>• Styleguide</li> <li>• Server Configuration</li> <li>• Website Deployment</li> </ul>

#### Discovery

Discovery is where we gather the requirements for the project by communicating with you and your stakeholders, conducting interviews with staff and users, while analyzing competitor sites and gathering information about legacy technology. This can be comprehensive or abbreviated, as needed. At this time, we also learn about your requirements in terms of content, functionality, and the site's look and feel. This would also be a time to initiate conversation with your third party software vendors to learn how to best integrate with their technologies.

The Discovery stage concludes with the creation of a content/features/requirements list. We will work with you to prioritize this list and to agree on the complete set of content and functionality requirements for Elaboration and Construction.

#### Typical Electronic Discovery Deliverables:

- The Creative Brief defines the personality of a brand in way that can easily translate to a visual approach. It confirms the brand positioning, defines the primary identity attributes and addresses specific considerations for the constituencies among the site's users. This deliverable will serve as a blueprint for the creative development of this and future projects.
- Mood Boards represent the ideas conveyed in the creative brief in a visual form. Consider them like swatches presented by interior designers preparing for renovations. Color palettes, fonts, graphic elements, imagery and animation styles will be explored during this phase and delivered as a series of boards. Mood Boards may also include existing inventory of client branding elements and photography.
- A Content/Features/Requirements Document delineates what is expected of the solution including lists of site functionality and content buckets.

**Elaboration**

The second stage is Elaboration, where we work with you to define the specifics of design, including the sitemap, wireframes, and the visual look and feel of the site. During this phase, we will outline how the solutions will be implemented both in terms of design and technology. We begin this phase by presenting our solutions for the functional side of the site in a set of wireframes that will be updated and revised with your input. During this phase, we constantly validate our user interface ideas with the inevitable technical constraints to ensure efficient and streamlined front-end development.

Our interdisciplinary approach allows us for simultaneous development, allowing for better efficiencies and true integration of creative ideas. As the brand identity is finalized and the basic navigation and flow of the site has been finalized, we will present various design treatments applied to the agreed-upon wireframes. Based on our experience we should be able to reach a general design direction within three rounds of reviews.

**Typical Electronic Elaboration Deliverables:**

- A Sitemap outlining the overall structure of the site, from which the Wireframes follow, will be provided to show a “birds eye view” of the website. We assume that you have already developed a preliminary sitemap, which will serve as the backbone for our development.
- A complete set of Wireframes for the representative templates in an InDesign format will be delivered at the end of this stage. These are provided in case revision of the navigation occurs after the completion of the project.
- A final Visual Design System, consisting of finalized color palettes, fonts, graphic elements, imagery and animation styles, will be delivered.
- A diagram of how the site interacts with the 3rd party software.



**Construction**

The third stage is Construction, where the site is actually built, coded, tested, and finalized. Our engineers and designers work collaboratively using CSS to build the code of the site and make sure it matches the functionality and visual language defined during Elaboration.

During this stage, you will provide a representative set of content in a digital form. Our developers will then enter in that data, and ensure that the content is showcased appropriately, following the decisions made in the Elaboration phase.

At this time, we will also create all graphic assets and animations, incorporate any client-provided content and insert into the coding. At the completion of coding, we will perform extensive QA of the templates on the platforms and browsers specified in our requirements document. Through QA, we will identify the cause and solution to any technical bugs encountered, and update the HTML accordingly so as to deliver the final templates in their most refined and ideal form.

**Typical Electronic Construction Deliverables:**

- A final set of HTML representative templates is available at the end of this stage.
- A CSS File defining visual styles in HTML.
- All final Art Work, consisting of any graphic assets and animations, including those done in Flash if applicable, will be provided in their appropriate formats at the conclusion of this phase.
- A complete working version of the website deployed to the live web server.
- A copy of the final constructed website programming code on CD.
- Documentation of the programming, server technologies used and the steps needed to set up the web server to run the website.



Our extensive experience has led us to develop a set of criteria and methodologies that reliably guide the creative process in a manner both consistent and disciplined yet creatively open. The result is a consistently high number of logos and brand identity systems that have endured far beyond their introduction yet are as varied as the institutions, foundations and businesses they represent.

A successful mark is informed by a set of strategic findings and deliberately designed to provide a distinctive, memorable, and appropriate visual expression of the organization it represents. Since the essential qualities that make a mark successful remain constant no matter what the medium of reproduction, we believe the performance criteria for designing a successful logo continues to be grounded in the following 5 attributes, qualities that ensure a distinctive, memorable, and appropriate design.

*Legible.* We always demonstrate how a proposed design will appear in actual use. The mark, by itself, isolated on a page, can be deceptive. It is much more informative to show the mark in a range of realistic applications: large and small, in color and black-and-white, and in various media from rough faxes to seamless computer animations.

*Appropriate.* A mark must be appropriate to the ideas and activities it represents. By the same token, its use and medium must also be considered. A design that will flash by on a screen has different requirements than one that will be mounted on the wall of a building. Additionally, the level of exposure is also pivotal - if a mark will have wide exposure, more liberties can be taken with it.

*Flexible.* Flexibility is critical. For an identity to maintain vitality and relevance over time, its visual language must be adaptable and ready to evolve in ways that cannot be predicted.

*Consistent.* We achieve continuity by providing strict guidelines for the use of all basic identity elements: color, typography, symbols, and imagery. But we bypass rigid formulas for all applications in favor of flexible graphic systems that are well suited to such applications as advertising and web where change is part of the expression.

*Enduring.* We always take the long view in designing a logo so that it is contemporary enough to reflect its epoch yet not so trendy as to appear dated before the decade is through. However appealing the logo du jour may be, fashion has no place in trademark design.

By vetting our designs against these criteria we are able to ensure our clients the creation of a single, clear, direct image that will embody the character and aspirations of the organization.



Riverkeeper plays a crucial role in the Hudson River environmental cause and is an important part of the Hudson Valley community. While the current site provides a good amount of content, it is ineffective at making a bold statement about its mission. The typography is soft-spoken and the imagery is understated. In order to gain support, the organization's message must be more direct, unified, and urgent. The visual nature of the Riverkeeper brand needs to inspire and excite the public about preserving this important and invaluable natural resource.

The graphic nature of the website needs to have a greater impact on the user through the use of imagery, typography and message. The site can make better use of photography of the region, and can even ask for public assistance in this endeavor. Flickr can be used, not only for posting shots taken by Riverkeeper, but can also encourage community members to contribute to groups about events and activities taking place there. Photography is a great tool for connecting subject matter with a cause.

The editorial tone and the typographic character should, together, communicate a sense of urgency. In the current state of media, we are often confronted with information about environmental issues we need to support. Capturing the attention of users quickly can make a striking impact on new membership. As a responsible organization, it is important to educate the public, but this can only be done when there is interest. The brand and all its efforts must be communicated in abbreviated terms along with supporting details; as with strong editorial design, articles are read because the headline captures interest. In Riverkeeper's case, campaign pages need to begin with short, bold key points and follow up with detailed information.

The organization's message can further be heightened by cross-linking content and by creating a consistent visual language across the site. Cross-linking to related content strengthens the message, and can be done within Riverkeeper's site as well as to other outside sources. In conjunction, establishing a strong set of coherent visual cues to use across the site will allow the user to scan information and quickly identify the different types of information that they are most interested in.

Below are C&G Partners' responses and recommendations to specific concerns Riverkeeper addressed in the RFP:

### **News**

To position this website as a primary source of relevant news, we should make an effort to expose the users to bits of news in a variety of content areas, with links to full articles in the News section. To help spread the word about Riverkeeper's cause, we should tap into the power of user-assisted linking, facilitating their ability to post articles to a number of social networking sites, as the New York Times does. To further support the urgency of the topics, the side bars of News pages could contain relevant public news from other sources, related campaigns, related blog entries, photos of the area, and a link to an interactive map, along with calls to action (donate, volunteer, share this, share your knowledge, etc.). The selection of relevant modules will be administered through a CMS, although the editorial team must ensure that the selection of choices is appropriate and not overwhelming. Offering RSS feeds for users (along with or in place of email newsletters) will allow them to keep up with Riverkeeper news on their terms.

**Robust Search Functionality**

The standard CMS solutions we recommend come with search capabilities for content inside the CMS. This is typically sufficient but due to the large amount of historical data and valuable content on the site, Google Site Search may be the most appropriate choice. Starting at \$100 a year, Google Site Search provides a powerful search of riverkeeper.org using Google's superior search technology. It includes custom options such as adding synonyms (for example, making a search for "GIS" also search the site for "Geographic Information Systems"), date biasing so newer articles will have more weighting in the search results than older articles, and pushing certain "top results" from pages like products or giving options.

**Pressroom**

One aspect of the Pressroom is similar to a news directory, with current stories exposed and others archived. The difference lies with the users of this section, mainly members of the press, who might be looking for downloadable materials and assets to use in their publications. To ensure consistency in usability, we recommend keeping all press releases as PDF's and offering a variety of formats of photography and artwork. Clear visual cues, like thumbnails and icons, will differentiate downloadable items from simple HTML links.

**Map-Based Interface for Program Content**

A natural interaction with the site's content could be through a series of interactive maps. Users will be able to turn separate layers of information on and off, and click on hotspots for popup images and information, with possible links to more detailed pages, such as campaigns and news articles. Our initial thinking would be to recommend creating a JavaScript/AJAX type interface where Riverkeeper can upload the map it has created and then place linkable markers across the map at that can take the user to other pages on the site. Ideally, the users should feel in control of the interface, with the ability to zoom in and out, and use the mouse to move around the area without waiting for an interface refresh (as with Mapquest). The feasibility of these features will have to be confirmed during the Discovery phase. Although Riverkeeper has expressed a disinterest in utilizing Google maps, it is worth considering Google Map API if a more general location-type map is preferred. Google Map API can be used to place markers on the map, while users can zoom in, zoom out, get directions to the location, link to articles/photos, etc.

We would like to customize the look of the maps to fit with the updated look and feel, and ideally, for a smoother interactive experience we would like to use Flash. Although we are not familiar with GIS capabilities, we can explore the options GIS provides and try to incorporate the same visual design as the rest of the site into the maps. In addition to enhancing the visual treatment, adding photography to the map would make the experience more tangible for users. Mapping images to geography is currently done through Flickr in partnership with Yahoo, and through Panoramio in partnership with Google. During our Discovery phase we can explore these and other options.

**Campaign Pages**

Campaign pages need to begin with short key points and follow up with detailed information. Sidebars on these pages could include related news, related blog entries, photos of the area, a link to the map, along with calls to action (donate,

volunteer, share this, share your knowledge), etc. Tools to share content can facilitate membership, or at a minimum, spread the word about these campaign initiatives.

### **Streaming Media Capabilities**

We believe that the use of YouTube, Flickr, and Vimeo are great ways to leverage third party streaming media infrastructures, and they can easily be integrated into the design and workflow of the Riverkeeper website. Ideally, streaming media should be custom-prepared specifically according to what works best for the website it is going to be presented in, but depending on resource limitations, it is possible to use these existing systems, with a little bit of design and technology planning. We can help determine the best way to integrate these systems both from a design as well as a technology/workflow point of view that will create the most seamless experience possible.

Users can greatly benefit when news articles include embedded rich media, such as Flickr slideshows, YouTube videos, or Vimeo videos for those in high definition. Flickr's geotagging system is an excellent way to show location-specific photos on a map. The Flickr API allows for pulling photos into the site to create galleries automatically, and supports pulling images based on tags to show content-specific photos (for example, a search for photos that have tags which relate to articles on the site). All of Riverkeeper's photos can be housed on Flickr, both low-resolution and hi-resolution versions, and then integrated into the site. Using Flickr's services will save on server bandwidth costs and development costs if there is a high volume of photo and video sharing on the site. In an effort to grow and strengthen the Riverkeeper community, a Riverkeeper Group in Flickr could be created, encouraging users to submit their own photos and videos, and the website could automatically update with these additions.

### **Blogs**

We feel that the blog (and any future blogs) should live within the Riverkeeper website. If this isn't a manageable option, then the relationship needs to be much stronger than it is today. Videos and images should all be available through the blog.

### **Personalized Content and User Accounts**

Perhaps within preferences, a user can select which areas of the organization they are most interested in, and in turn, the system can either bring to the top news or events related to those chosen areas of interest in a right hand module on the site, as well as provide area-specific email notifications.

Since Riverkeeper currently uses Convio's Constituent360 to manage constituents, we can take advantage of the Constituent Management APIs and integrate much of this functionality into the website. This allows us to create new constituents, update their records, manage group membership and subscriptions as well as retrieve user interests programmatically from within the Riverkeeper website. The user interest information can be used to place relevant content and promotional information in front of the user increasing the likelihood of participation.

Using Constituent360 along with the Single Sign-On API, the user can sign in through the Riverkeeper website, while Riverkeeper can create custom user



content that remains linked to the user content in Convio. This allows Riverkeeper to present personalized content to the user while continuing to take advantage of other Convio tools. By programming the site to utilize these tools, the user can keep the capability of logging into Convio at any time while enjoying a custom experience on the Riverkeeper site.

Please note that the above is based on documentation provided by Convio, and that during the Discovery phase, further exploration and confirmation of these features will have to be done with Convio and your team.

### **Improved Online Giving**

To boost online donations, we recommend creating a friendlier giving options landing page as well as incorporating a consistent visual design system, exclusively created for the promotion of giving to Riverkeeper to use throughout the site. After completing a donation, a user should also have an easily accessible method to encourage others to give as well.

The giving options page can be much more inviting by providing a friendly, thankful introduction to potential donors, while also explaining the breadth of the program. Each giving option should give a brief description, providing the user with some information about how their donation will be used prior to the click.

A visual design system can be developed for support options and then used throughout the site, giving users the opportunity to contribute as they learn about the campaigns, news or events. This visual treatment would be a specific style that stands out from other links and offers a number of treatments appropriate for a variety of content needs.

When a user contributes, the last page of the process should not only have a thank you message, but an opportunity for donors to spread the word through email and/or social networking links.

From a back-end perspective, Convio's Donation API allows seamless integration of donation forms into the site. It includes the ability to add "in honor" or "in memorial" gifts and acknowledgements to the donation. Whenever possible the donation forms should remain on the Riverkeeper website so control remains over the visual design and allows for promotion of other Riverkeeper content.

### **Online Store**

An easy-to-use interface with online payment is essential for the success of the store. Our recommendation is to keep the checkout process within the site if possible. Staying within the website during the checkout process provides the most seamless experience for the user, simplifies the order steps and helps convert clicks to sales.

To maximize sales, promotional materials and upsells should appear during the shopping experience and checkout of the store. Other features, such as wish lists and "email to a friend" links, help provide the user with facilities to promote the products and increase traffic to the storefront.

If a user exists in the Convio system, pulling their mailing information automatically helps speed up the checkout process. By having information about the current

user, recommended products can be automatically displayed as the user is browsing the site.

### **Improved Promotion of Other Giving Options**

There are a number of ways to help improve promotion and other giving options through the CMS. Setting up choices of what to promote and for what duration allows Riverkeeper to control promotional materials at any time. Some examples include:

- Choosing to show the NYC H2O partner banner and note on the homepage if water resources are low for the city
- Showing the Riverkeeper sweatshirt with hood product as the weather cools down
- Displaying the gift membership prominently near Father's Day with a "Give as a gift to Dad" message

The flexibility of the CMS allows Riverkeeper to change and mold the content to show the most relevant promotion and giving options at the appropriate times. The key to successful integration of partner promotion lies in creating meaningful and relevant links between the content and a page of the promotions.

### **A Celebration of the Hudson River**

Of course, utilizing the imagery of the Hudson River is a primary way to celebrate and bring attention to all that the area has to offer. It is important to convey the seasonal changes in real time to expose the users to a variety of exploration possibilities throughout the year. Seasonal changes can be expressed through rotating color schemes and relevant imagery accompanied by events and suggested activities. Another way to convey the seasonal changes could be done by linking to existing Flickr groups and YouTube content related to the Hudson River Valley, which could tie Riverkeeper's campaigns to the community.

To expose users to all the Hudson has to offer we need to contextually interlink information in intuitive ways. For instance, the map interface can also be a good opportunity to introduce the area, its events, and its accessibility. Across the site, we can utilize sidebars to engage user throughout their interaction with tidbits of relevant and engaging factoids, further linking to expanded content. Possibly adding links to other local organizations that provide activity information in the area can heighten the relevance in each user's specific community. This may also be an opportunity to create partnerships with those organizations to cross-advertise.

In order to highlight membership and volunteerism, we must offer these opportunities in a variety of areas, preferably where they seem natural and relevant in addition to dedicated membership and volunteering sections. A permanent, but not overpowering call for action can be located on all pages to ensure visibility for a variety of users and their respective interactions. When calling out for support of the organization across the site, it might be useful to stress all avenues to support, like volunteering and activism in addition to monetary support.

In an effort to really draw in the community, consider an "adoption" model, where members adopt a certain spot on the river and get a "badge" of recognition to

paste next to their email signature. Every outgoing email from adopters will carry the slogan and a link to Riverkeeper's website.

## CONVIO MODULES

As a rule of thumb, keeping a user on your website at all times is a best practice and most beneficial to the success of the website. The more control over the site experience the more effectively we can direct the user to our goals.

To keep a healthy balance of control and practicality, we recommend using Convio's APIs whenever possible to integrate existing Convio functionality into the site. By combining custom programming with Convio's modules the user gets a more seamless experience, the power of the current Convio system is harnessed, and the additional flexibility allows enhancing the site to Riverkeeper's specific needs. Using Convio's modules allows us to continue calling up all of the existing user information as well as relying on Convio as a backup site should the need arise.

In areas that cannot be integrated seamlessly, a user must be directed to another site as happens currently on the Riverkeeper site. We make our best efforts to limit user confusion by styling the external sites to appear as though the user has never left the main site and provide consistent navigation across the sites. If the external site cannot be styled to our liking, we should open the link in a new window to keep the Riverkeeper site active in the user's browser.

With the level of programming required to integrate multiple APIs and create custom application-like areas of the website, we recommend building a custom CMS. Adding this level of complexity to an existing CMS system defeats the time and cost benefits. With such an intricate site, it is more appropriate to build a tailor-made solution that covers Riverkeeper's exact needs and allows unlimited future expansions of the website. When programming a custom solution we will use open-source frameworks, such as Ruby on Rails, which speed up development time by allowing us to focus on building the necessary content instead of all of the underlying system programming.

## Member Accounts and Preferences

Convio allows seamless integration with many of their modules, but currently appears to support reviewing gifts and advocacy actions only within their site. Our engineer is currently in contact with Convio to learn more about this.

## Online Fundraising Basics

At this time, Convio appears to allow seamlessly integrated donation forms that include "in memory of" and "in honor of" information but not reoccurring giving. For reoccurring giving, we recommend sending users to the Convio website. Our engineer is currently in contact with Convio to learn more about this feature. We will finalize our recommendation on this issue during the Discovery phase.

## Advocacy Center

Having a "frequent flier card" creates a powerful sense of connection with the user and Riverkeeper. It provides reasons to continuously revisit the site and perform good actions. We also recommend creating frequent flier card

badges that can be posted on a blog or MySpace so the user can show their accomplishments and other users can compare actions. This creates a viral social effect and helps drive traffic and new members to Riverkeeper.

To be most efficient, we recommend incorporating those features into the Riverkeeper website, if Convio allows integration with the Advocacy Center. Making features native to the site allows us to expand the functionality and specifically shape the experience for Riverkeeper users. In terms of privacy and security, an SSL certificate will be used to encrypt personal information keyed in by users on the website. Personally, users would have the option to expose their actions to other site visitors allowing them to keep information private if desired.

Our engineer is currently researching cost with Convio representatives as well as how to build this functionality in conjunction with the Convio modules. Therefore, the feasibility of incorporating the features mentioned above would be determined during the Discovery phase.

### **Online Fundraising Options**

We recommend creating a “tribute page” feature which allows user to create a custom donation form page, upload photos, add basic content, give an “in honor of” message, and set a goal for how much money they would like to raise for this cause. After personalizing the page a special link is provided which the person can share with other people. As people visit the page they can make a donation, post a short message to appear on the page and choose if their name should appear in the list of donors.

Creating a thermometer “widget” would give the person a snippet of HTML code that they can place on their blog or MySpace page. This widget would display an image that links directly to the donation page. A widget allows the user to promote the cause they support and expose more people to the Riverkeeper site. As donations are made the thermometer image automatically updates to show the progress. This functionality harnesses the power and benefits of social networking by other people promoting Riverkeeper and marketing the site.

Riverkeeper is embarking in a major venture to redesign a new website to more accurately reflect who they are and what they do. The first manifestation of Riverkeeper's mission - to protect the ecological, commercial and recreational integrity of the Hudson River - should be represented through its identity.

The identity refers to the way the organization looks, its established public conduct, and its public perception both within the community of its members, its "e-members", its partners, the government officials and the general public.

Users will form impressions of Riverkeeper based on this identity, and their perception will be underscored by visual, physical and experiential characteristics from both online and offline points of contact. Online, these will be derived from the visual design of the website, its content, performance, technology and service. Offline, these impressions will be derived from the visual design of the identity, and the style, content and tone of the organization's print communications. The new branding could also be applied to the Riverkeeper merchandise and should potentially boost online store sales. The brand identity should communicate the organization's attributes and personality, its commitment and integrity in all its manifestations.

We recommend undertaking the redesign of the visual identity in concomitance with the redesign of the website, rather than redesigning the website to accommodate any future change of the current identity. This is the time to maximize the entire redesign effort for the best quality result. The selection of fonts used for the new website should also coordinate with the identity, stationery system and the rest of the communication material. The color palette, the look-and-feel of the website, and the visual identity will be successfully integrated only if the identity redesign happens at this time.

The current symbol clearly suggests a river, but not necessarily the Hudson River. The shape of the river is forced to resemble a person's profile, while the expression and the fish-like eye suggests a passive face. The overall genie-like figure is illustrative but doesn't suggest dynamism or vision. The wordmark font choice is not optimal. The "R's" in particular are not very well balanced, and the tight white space between the round, vertical and oblique strokes of the letter is awkward.

If Riverkeeper decides to proceed with the redesign of the identity, we will proceed with the Discovery phase as planned for the website development. This process will inform us about the attributes and personality of the organization, and on this basis, we will design a new symbol and/or wordmark. The typography will be revisited for a more balanced and contemporary appearance, and appropriate colors will be selected for the elements accompanying the symbol/wordmark.

Based on previous experience we are anticipating three rounds of review for this project. In the first review, C&G will present three different design options and we will apply the identities to two applications (for example: business card and brochure cover). Please note that at this phase we apply the identity to existing collateral materials. The Riverkeeper team may choose the type of applications for mock-up purposes among their existing materials. This range of applications



will give us a better way to evaluate the design and give us a way to test the performance of the identities under different conditions. The Riverkeeper team will select one that best fits their needs and will provide feedback for detailed revision.

The second review will consist of refined design mock-ups based on previous feedback. The Riverkeeper team will again provide feedback to further refine the designs. C&G will again incorporate the comments and suggestions into the designs for a final review, as appropriate. The third and final review is solely to make minor tweaks and revisions as necessary.

Our fee for website design and development is estimated on:

1. Discovery – \$13,500
2. Elaboration and Construction - \$110,000 to \$140,000

Since the scope of Elaboration and Construction will be fully determined during Discovery, we are now providing you with a range of fees for subsequent phases.

Our fee for designing the symbol/wordmark is estimated at \$12,000.

Our typical fee for a project of this scope would normally be much higher. We have made significant adjustments to our rate based on our personal interest in the project and our regard for your organizational mission. We have also applied a 10% discount as we do for all non-profit clients.

Additional services, which we would be very happy to discuss, such as stationery design and other applications, will be estimated upon completion of the symbol/wordmark, and are not included in this agreement.

Additional charges for out-of-pocket expenses, such as messenger services, FedEx or travel, if required, will be charged at cost plus 10% for administration.

Our back-end development team has successfully completed multiple projects remotely. However, we recommend at least one in-person meeting, preferably during the Discovery phase. The expenses for this one-time trip are included in the above fee.

We require a payment of a 1/3 of the total project fee to commence work; billing thereafter will be done on a monthly completion-to-date basis.

## Project Timeline

**Discovery**

Week 1	7/1 - 7/7	Kickoff (7/1) Interviews with Riverkeeper stakeholders Interviews with Riverkeeper members/site users Interviews with Riverkeeper tech team and tech vendors
Week 2	7/8 - 7/14	Present Feature List (7/8) Refine Feature List (7/10) UI/ Tech development begins

**Elaboration**

Week 3	7/15 - 7/21	Present scope for Elaboration and Construction; Final Feature List (7/15) Present Creative Brief (7/15) Deliver Revised Creative Brief (7/17) UI/ Tech continues
Week 4	7/22 - 7/25	UI/ Tech continues
Week 5/6	7/28 - 8/11	Creative Brief Recap with Emanuela (7/28) IA for CMS begins (2-5 weeks depending on complexity determined in Discovery phase) Branding begins Back-end CMS construction begins (7/28) Staging web server setup for testing (8/1) UI Complete (8/11)
Week 7	8/12 - 8/18	Present Branding 1st Round (8/12) CMS IA continues
Week 8	8/19 - 8/25	Present Branding 2nd Round (8/19)
Week 9	8/26 - 9/1	Present Branding 3rd Round (8/26) Back-end integration begins with technology vendors (8/26)
Week 10	9/2 - 9/8	Branding/Identity sign off (9/2) Present Moodboards for Web Design (9/2)
Week 11	9/9 - 9/15	Present Web Design 1st Round (9/10)
Week 12	9/16 - 9/22	Present Web Design 2nd Round (9/17)
Week 13	9/23 - 9/29	Present additional templates and home page (9/23)
Week 14	9/30 - 10/6	Present Templates design (9/30)
Week 15	10/7 - 10/13	Deliver Master Template to HTML coding (10/7) Set up web server for testing (10/13)

**Construction**

Week 16	10/14 - 10/20	Deliver Master Template HTML/CSS for back-end integration (10/17) Continue additional templates in HTML (10/20)
Week 17/18	10/21 - 10/31	Deliver HTML/CSS (10/31) Integrate Master Template HTML/CSS into back-end (10/31)
Week 19/20	11/3 – 11/14	Set up production web server (11/7)
Week 21	11/17 – 11/21	Integrate all HTML/CSS with back-end (11/21) Visual QA of development environment begins
Week 22	11/24 - 11/28	Visual QA of development environment continues Revisions to CSS if needed Client training of CMS Tool
Post Launch		Delivery of Styleguide

**2008**

C&G Partners' New York University Timeline is selected by AIGA for Outstanding Information Design

C&G Partners receives the Society of Environmental Graphic Design (SEGD) 2008 Merit Award for the *Good Housekeeping Institute* in New York, NY

C&G Partners receives the 2008 One Show Design Merit Award for the America's Favorite Architecture (AIA 150) exhibit

The America's Favorite Architecture (AIA 150) companion website, favroitearchitecture.org, is nominated for a Webby Award and wins Webby "People's Voice" vote award

**2007**

C&G Partners is named a 2007 National Design Awards Finalist by the Smithsonian's Cooper-Hewitt, National Design Museum

C&G Partners receives the Society of Environmental Graphic Design (SEGD) 2007 Merit Award for the *Hearst Building Sign Program* in New York, NY

C&G Partners receives the Society of Environmental Graphic Design (SEGD) 2007 Jury Award for *The Griffith Observatory* exhibits in Los Angeles, CA

C&G Partners receives the American Association of State and Local History (AASLH) Award of Merit and the "WOW" Award for the *John Adams Unbound: The Library of a President* exhibition at the Boston Public Library

C&G Partners is recognized for Leadership in History Awards Committee by the American Association of State and Local History for the *John Adams Unbound: The Library of a President* exhibition at the Boston Public Library

**2006**

Maya Kopytman joins C&G Partners as Associate Partner and is elected to the International Academy of Digital Arts and Sciences

Jonathan Alger is elected president of the Society of Environmental Graphic Design (SEGD)

**2005**

Steff Geissbuhler is awarded the Life Achievement Medal of the American Institute of Graphic Arts (AIGA)

Emanuela Frigerio is awarded four Mitchell A. Wilder Awards from the Texas Association of Museums for her design work on *The Marion Koogler McNay Art Museum* in San Antonio, Texas

Jonathan Alger is elected vice president of the Society of Environmental Graphic Design (SEGD)

*Chermayeff & Geismar Inc.: Designing over four decades*, a major exhibition featuring the work of the four partners opens at the Ginza Graphic Gallery in Tokyo, Japan in June



**2008**

Tools of the Trade (Exhibition designers tangle with finance) by Eve M. Kahn  
*I.D. Magazine*, May 2008

Decoding Design by Maggie Macnab  
*HOW Books*, F+W Publications, 2008

Museum of American Finance: a Wall Street Wonderment by Edward Rothstein  
*ArtKnowledgeNews.com*, February 2008

Museum of American Finance: A walk down Wall Street by Edward Rothstein  
*International Herald Tribune*, February 5, 2008

Where Capitalism Is (Always on Display) by Edward Rothstein  
*The New York Times*, February 2, 2008

Wall Street gets a museum of money by Stephanie Murg  
*Downtown Express*, Volume 20, Number 35, January 18-24, 2008

Museum of American Finance re-opens on Wall Street by George S. Cuhaj  
*Current Currency on NumismaticNews.net*, January 20, 2008

Money Matters  
*Contract*, January 15, 2008

Smart Money: C&G Partners Designs New Wall Street Museum (Part 1) by  
Stephanie Murg  
*Mediabistro.com/Unbeige*, January 11, 2008

Smart Money: C&G Partners Designs New Wall Street Museum (Part 2) by  
Stephanie Murg  
*Mediabistro.com/Unbeige*, January 11, 2008

Smart Money: C&G Partners Designs New Wall Street Museum (Part 3) by  
Stephanie Murg  
*Mediabistro.com/Unbeige*, January 11, 2008

Museum of American Finance Opens on Wall Street  
*The New York Sun*, January 11, 2008

Brooklyn People You Know by Beth C. Aplin  
*Brooklyn Daily Eagle*, January 11, 2008

New Museum a Shrine to the Filthy Rich by Scott Mayerowitz  
*ABC News*, Business Unit, January 10, 2008

Museum of American Finance Opens on Wall Street  
*Reuters*, January 9, 2008

Museum of American Finance Opens on Wall Street  
*The News & Observer*, January 9, 2008

**2007**

Logo by Michael Evamy  
Laurence King Publishing, 2007

Brooklyn Designer Adds to Charm of New York  
By Connecting to the City's Past by Beth C. Alpin  
*Brooklyn Daily Eagle*, August 31, 2007

Library logo to be unveiled  
*The Darien Times*, October 25, 2007

The eyes and ears of the world  
*Johnson Banks (blog)*, October 17, 2007

Time Warner (Steff Geissbuhler, Chermayeff 1990)  
*Grafik*, November 2007

Juror Award: Griffith Observatory Exhibits  
*SEGD Design*, Number 17, 2007

Merit Award: The Hearst Building Sign Program  
*SEGD Design*, Number 17, 2007

Griffith Observatory, New Exhibitions  
*Form*, July/August 2007

Architecture Tour  
*STEP Inside Design*, July/August 2007

Logo Notion by Steff Geissbuhler  
*HOW Design Conference*, July 2007

Griffith Observatory by Russell Fortmeyer  
*Architectural Record*, June 2007

When logos work and blow you away by Dave Klonke  
*www.doesyourbusiness.com*, June 12, 2007

National Design Awards  
*Contract / contractmagazine.com*, May 18, 2007

On the Road  
*Contract*, May 2007

AIA America's Favorite Architecture Green Exhibition  
*eOculus*, April 17, 2007

Hollywood Comeback by Martin Filler  
*House & Garden*, April 2007

Metro-Los Angeles  
*Met Home*, March 2007

**Brand Identity and Web Design**

Candace Frede  
Director of Web & Information Systems  
American Council of Learned Societies  
633 Third Avenue  
New York, NY 10017  
Telephone: 212.697.1505, ext. 133  
cfrede@acsls.org

Ari Rosenbaum  
Director of Intermediary Sales & Marketing  
O'Shaughnessy Asset Management, LLC  
6 Suburban Avenue  
Stamford, CT 06901  
Telephone: 203.975.3340  
ari.rosenbaum@osam.com

Lisa Schermerhorn  
Administrative Officer  
Samuel H. Kress Foundation  
174 East 80th Street  
New York, NY 10075  
Telephone: 212.861.4993  
lisa.schermerhorn@kressfoundation.org

Claire Baralt  
Communications Officer  
Doris Duke Charitable Foundation  
650 Fifth Avenue, 19th Floor  
New York, NY 10019  
Telephone: 212.974.7000  
cbaralt@ddcf.org

**Back-End Development**

Tina Roth Eisenberg  
Principal  
swissmiss studio  
10 Jay Street, Suite 612A  
Brooklyn, NY 11201  
Telephone: 646.233.2021  
hello@swiss-miss.com

Legal Name of the Company: C&G Partners LLC

Address of Office: 116 East 16th Street, Floor 10, New York, NY 10003

Contact: Maya Kopytman, Associate Partner, Interactive

Phone: 212-532-4460 x232

Fax: 212-532-4465

Web: <http://www.cgpartnersllc.com>