



Tom Kelley:

Next up, a pair of speakers, it's Gael Towey, the chief creative officer at Martha Stewart Living Omnimedia, and Stephen Doyle, the principle and creative director at Doyle Partners. And Gael and Steven met more than two decades ago back when Gael was working at Clarkson Potter Publishers, it's the publishing company that does all of Martha Stewart's books, and they had just had this very successful book called "Martha Stewart Entertaining" and she was looking around -- they wanted to do kind of a follow-up book on weddings. And so she wanted the design on this follow-up book to be really great and so she went out and asked all the smart designers that she knew and so she asked Roger Black and he said, "Oh, you should go talk to this young designer, Stephen Doyle; his stuff is really good" and she went to Walter Bernard and he said the same thing and then she went to Mary Shanahan and she said the same thing and so pretty soon, you know, Gael got this message like, oh, I guess I should go check out Stephen Doyle. So, she did and, ironically, they did not collaborate on that book on weddings, which was published -- designed by somebody else, published, it really well -- but they have collaborated for more than 20 years since and have been married for 21. So please welcome Gael and Stephen.

[Applause]

Stephen Doyle:

Thank you, Tom. In case you're wondering, I'm Stephen and this is Gael. This conference has been --

Gael Towey:

That's why I married him, he makes me laugh.

Stephen Doyle:

-- this conference has been really kind of fascinating. The things that it make you think about, I'm wondering how Target is now going to change their name so it's not a word that comes from the military-industrial complex. And then during that girl-gang presentation before, here I am a 50-year-old white guy sitting up here in the front wondering what on earth are they talking about and I remembered -- [audience laughter] that there are, in fact, different languages in the world. We had the opportunity to have dinner at Martha's house with the guy who is the Poet Laureate of America at the time, Billy Collins, and he -- of course we talked about poetry and he said, "I love it because as I walk around on campus I hear people speaking in verse to each other." He said, "Just the other day I heard a conversation that was haiku." As you guys know a haiku is a verse that has five syllables, seven syllables and five syllables and we were very curious about, you know, how these kids were talking at college and he said, here's what I heard: "I told him and he was like oh, my God and I was oh, my God."

[Laughter] [Applause]

Gael Towey:

So you do understand Millennials.

Stephen Doyle:

Absolutely. So for 31yrs all I can say is, "Like, oh my God."

Gael Towey:

Oh my God. You can see why I fell in love with Stephen right away. I was getting divorced and I was so unhappy and he cheered me up at every moment and it has been fun to collaborate. What I'm going to do is tell you a little bit about Martha Stewart Living Omnimedia. And Stephen is going to, Stephen recently designed our logo and has collaborated on design of our packaging on a recent project, but we've worked together in a bunch of ways. When we first started working with Kmart, Stephen designed the logo for Martha Stewart Everyday and a lot of that packaging, so I'm expecting a question later on about what it's like at home when you get home from work and you keep on working, but here we go. I'd like to talk to you about the art and science about what we do and in order to show you how creativity has really launched the business success that we have had. We started organically beginning with "Martha Stewart Living" magazine which has become our flagship, our television show, and the brand values that we started with 17 years ago with the first issue of "Martha Stewart Living" have launched this growing lifestyle business. So, when I met Martha 25 years ago, she was a caterer. She was the author of "Entertaining" and –

Stephen Doyle:

Dig the hair, you guys.

Gael Towey:

-- as she grew and as she has evolved and as she has inspired and gone on to really create a business that centers on the concept of good living, she's also changed her hairstyle multiple times. We like to say that "Martha Stewart Living" is the purest expression of our brand and it's become a kind of internal guidebook for us. Recently Martha and I gave a little speech to the whole group and we talked about what -- we sort of put a bunch of brand words together and these brand words are now posted on a lot of designers' desks. And they are: beautiful, educational, functional, authentic -- am I at the right --

Stephen Doyle:

Honey, you're doing great, they love it.

Gael Towey:

-- surprising -- like these little bees -- celebratory, inspiring, aspirational, well-made and affordable. For some reason I don't have those slides but never mind. We think of our business in two segments: the media business, which includes publishing, television, radio and our web site, and merchandising. I think of our brand as having an emotional connection to our audience and that connection is between our audience, our readers, our consumers and our ideas. A lot of people will say that the connection is been the audience and the product. I think the connection is between the audience and the idea. At our heart we're an editorial brand. We tell stories and "Martha Stewart Living" began as a how-to magazine and we are now a how-to brand. Even in merchandising we use that idea of being a how-to brand having an authority as the inspiration for many of the products that we create. Our design and editorial teams are storytellers. Design begins in a laboratory atmosphere where we create ideas from scratch. We develop the recipes, the crafts, even the

decorating ideas, we design and build the sets, we choose the colors, we choose the photographer, then we finally after all of that sit down to design the story and that's why for us design is both the creation and execution of the idea from start to finish. We can do all of this because of our experts, and I'd like to introduce some of them to you today.

I really believe that excellence attracts excellence and that people are drawn to companies because they can meet and work with the best in their field and I think that our brand has been able to grow because we can do -- because these people have authority. This is Hannah Milman, she's our executive editor for crafts. This is the inspiration wall in her office. I love going by her office, it's a disaster area. It's a total mess but every little thing you lift up some little treasure.

Stephen Doyle:

Hannah is always, like, attacking you in the hallway with like a little piece of beach glass or something she found and you're supposed to, you know, comment how remarkable it is. Oh, you know, come to my house I'll show you my pinecone.

Gael Towey:

She is truly one of the gurus that Phyllis was just speaking about. She -- and she's the person who works on everything from editorial stories to product, she appears on TV. I've been with her to craft shows and she's followed around like a kind of a god. We recently developed a Martha Stewart craft business and we have a thousand -- over a thousand SKUs that you would find at Michael's and Wal-Mart and those -- this is Hannah on the beach collecting beach -- oh, sorry, wrong one -- collecting beach glass.

Stephen Doyle:

I think she showed me one of those actually.

Gael Towey:

And these are some of our -- these are some of our products, the craft products and the packaging and so on. An ad that we'll be running or we are running soon.

Stephen Doyle:

Oh, I forgot to take that one out.

Gael Towey:

And this is another ad. Holidays are a kind of call to action for us, this is an editorial story and then all those editorial stories also inspire our products. This is Eric Pike, he is currently our editorial director for publishing but he started out as the editor for "Martha Stewart Living" for many years, so now he's over "Body and Soul," "Everyday Food," "Weddings," books and "Martha Stewart Living." He's kind of our ultimate tastemaker. He has --

Stephen Doyle:

In fact, last April at Easter we got invited to a Christmas party at Eric's house and I thought he was kidding, but we went in and he was showing off his Christmas tree because he finally got it right. [Audience laughter] Remember?

Gael Towey:

I do. It's because we were shooting Christmas; we start shooting Christmas in April.

Stephen Doyle:

Have you ever had eggnog in springtime?

Gael Towey:

We work on Christmas all day year. All day long, rather. And you can see that the typography is really understated, he's a master at photography-driven stories and photography-driven ideas. And the designers in the magazine think up all this stuff that you see. They put it together, they string the lights, they cut out the pumpkins. It's a -- it's a craft workshop in a way.

Stephen Doyle:

It's like Santa's workshop, it's really, it's quite amazing. It's like a little trip to the North Pole because they're all sugaring acorns and stuff.

Gael Towey:

This is Lucinda, she's in charge of all things food and food accounts for about a third of the content of our media business. Lucinda appears on television with Martha. She's part of our "Everyday Food" show on PBS. She has a radio show. She runs a kitchen of 15 professional chefs, all of whom were trained at the finest culinary institutes. Each year her staff develops over 1,000 recipes in our test kitchens and on top of all that she is truly an artist with food and she has an incredibly powerful job. And this is Ayesha. Ayesha is the head of our style department. She's standing in our prop house. Our prop house, our prop library we call it, has 50,000 items in it. Inspiration at our fingertips.

Stephen Doyle:

And none of them are chipped.

Gael Towey:

Actually, a few things are chipped, but we like that. This is the style closet. You can see that everything is organized by color and these are the napkins for all of our entertaining stories also organized by color.

Stephen Doyle:

And alphabetically.

Gael Towey:

Ayesha describes her job as doing so much with so little, because style is that subtle, evocative thing and we really are at our best when we're understated.

Stephen Doyle:

This is flying morning glory here. [Laughter]

Martha's version, it goes from 26th Street to 27th, it's unbelievable. [Laughter]

Gael Towey:

I'm trying to be so serious. [Laughter] I was about to say --

Stephen Doyle:

In that little spoon, she throws her.

Gael Towey:

I was about to say that she can imply an entire world with a handful of props and it just sounded so sincere next to your insincerity. Anyway, her goal is to transcend the commonplace and to set the mood by providing visual clues and triggering associations by selecting textures and colors and surfaces and so on.

This is Fritz, he is truly a guru. He is that insurrectionist person that every company needs to have.

Stephen Doyle:

I've never seen Fritz not in plaid and usually -- usually more than one.

Gael Towey:

Actually always.

Stephen Doyle:

He even wears argyle socks. When he comes to our Christmas party, he's dressed in a plaid -- red plaid suit with a red plaid shirt with a different red plaid tie and he's even wearing a tam o'shanter. I didn't even know what a tam o'shanter was. You know, it's like a little flat hat that only comes in plaid --

Gael Towey:

No, no, no.

Stephen Doyle:

-- with a little --

Gael Towey:

He doesn't wear a tam o'shanter.

Stephen Doyle:

I have a picture of it.

Gael Towey:

No. No.

Stephen Doyle:

He was wearing a tam o' shanter -- if it wasn't for the beard, you would think he was a Christmas present.

Gael Towey:

This is Fritz's office, which I also love. It's one of those places where you can tell that Fritz has this incredible love of things. He also has a manufacturing knowledge and history and usage of every little thing that he can find. He spends his weekends moving comfortably between the high and low of tag sales and flea markets and very expensive antique shows. He can turn over a plate and tell you when it was manufactured, who manufactured it and how many they did. He's looking for what is intrinsically beautiful and most representative of a particular category, from tin to aprons to really just about anything. He looks for great design and great value and endless inspiration and so many of the collecting stories that he puts together have become products. Stephen and I, this is our house. Stephen and I also contribute in our own little way. We have found things also that have become products. The rug on the floor in the previous picture is this rug, which is a rug that we sell at Safavayo in our rug line, which is a license that we have; it's called Grove. And this antique Murano 1930 chandelier became this product that we sell with our licensing partner in the lighting category.

I'm going to give you a little sense of what our magazines, our other magazines are like very quickly. This is "Weddings." "Weddings" was launched in 1995. We have a new editor, her name is Vanessa Holden and what's really exciting about hiring Vanessa as our editor is that she used to be the creative director at "Real Simple," and I love the idea of an art director becoming an editor. I feel like that's fabulous success. You can see that the feeling of "Weddings" is feminine and beautiful. "Kids," we published in 2001, it only -- it closed a couple of years later but while it was there we were having enormous, enormous fun. It was art directed by Deb Bishop and she used to say about her job that she was a graphic opportunist. And I think you can see from looking at these spreads that the personality of "Kids" was incredibly rich and fun and delightful. "Everyday Food" has a circulation of about one million, the art director is Alberto Capolino. We shoot about -- it's, you know, once a month publishing, we shoot for about two weeks every month with one photographer and "Everyday Food" was the first magazine to go 100 percent digital. "Blueprint" was our magazine -- oh, sorry, this is still "Everyday Food." "Blueprint" was the magazine that we published for the 20s to 30s crowd. It was also art directed by Deb Bishop and the editor was Sarah Humphreys and it was very sad to have to close that but we're working on ideas of how to reinvent.

Stephen Doyle:

Something that is really great about this package that Gael is presenting is that starting from the flagship of "Living" there are these magazines which kind of follow in people's transition through their lives from "Weddings," there was even -- didn't you do a magazine called "Babies"?

Gael Towey:

We did, a couple issues.

Stephen Doyle:

A couple issues of "Babies" and then "Kids." They skipped the whole adolescent period, mind you, but then right into, you know, "Blueprint" for first apartment, and it's a really

interesting look at how the brand has kind of tackled its organic growth just by following somebody's life.

Gael Towey:

"Body and Soul" is a magazine that we bought about in 2005 and we've completely retooled it. The editor is Alanna Fincke and what's fun about this magazine is that it's very newsy and informative and packed with information but it also has a sensuality and a kind of body-focused sensibility. The circulation is about 500,000. Photography, as you can see, we believe is a very powerful medium and through photography we can transform a humble object into something -- into an everyday activity that is truly memorable. We believe that photography can transport our audience, motivate them and make them dream. This is a story that Chris Baker shot that I love to show because it's -- it's really just about cooking stock. You can't imagine anything more boring and yet he made it into this very heroic, beautifully lit, almost formal organized statement. This pie story was worked on by James Dunlinson and the art director and Christopher Baker also, and as you go through the story the pie gets eaten piece by piece, so by the end of the story there's only one piece left but, of course, each one is a different recipe and that kind of conceptual thing is really great. This is a private or a personal picture by Hans Gissinger, who is one our photographers, and when we saw this it completely inspired this story on making pastry. Hans also photographed this story about oysters. We hired the -- the guy called the Ice Man named Joe O'Donoghue who actually sculpted the background out of a huge block of ice. It was about that thick and about that wide, lit it from underneath so it was a sort of icebox, um, you know, light box.

Stephen Doyle:

Light box.

Gael Towey:

A light box, ice box, right. So much of our photography is inspired by 19th century documentary photography like this black-and-white photograph by Charles Jones. Jones was a gardener and he was employed by a private estate in England. He documented the plants that he grew, his poppies -- these poppies are straightforward, they're very factual and this story that we did of hibiscus by Maria Robledo has that same character that same straightforward character but it's photographed like a color story. Another Charles Jones photograph, you can see again, very elemental, very humble and yet heroic at the same time, very authentic and then our interpretation of it that sense of sculpturalness of the objects that you find. This is a spread from something called "Peaches of New York." It was published in 1917. It's about all the peaches that were grown in the region of New York and it has inspired many flower and vegetable glossaries that we have done over the years. We think of glossaries as the collection of -- the confluence really of information and inspiration. They work like visual encyclopedias and there is a kind of sensuous marriage between the words and the photographs. It's an exercise in gathering and sorting and it puts us in touch with farmers all over the country. We also --

Stephen Doyle:

Speaking of farmers all over the country.

Gael Towey:

-- We also, this is a wonderful story that we did about Martha's garden and hiring photographers like this photographer, Victor Schrager, also means being brave as well as being good. Our hydrangea glossary by Vicki Pearson, fig glossary by Maria Robledo, tomato glossary, a glossary also by Hans Gissing. And now Stephen is going to talk to you a little bit about creating our identity. A couple -- about three years ago we hired a woman named Robin Marino who was -- became our president of licensing and immediately she started signing up licensing partners. She's already signed up 17 or 18 licensing partners and that can create a lot of confusion and she came to me and she said, "Gael, we really need a logo, we really need a logo." And I, you know, I interviewed a bunch of different people to create this logo and I thought, I kind of have to keep this in the family. I was just too afraid to let it go, so who did I turn to but Stephen.

Stephen Doyle:

They said it was because I have an institutional memory. We did some work in advance of "Martha Stewart Living" magazine for Gael and Martha as marketing material and then we had already done a lot of Kmart packaging, the branding for the Kmart stuff and the lead design for the Kmart stuff, so they came to us because -- because Gael and I talk shorthand, as you have maybe witnessed today. There's a lot that goes on between us that's not even spoken and remarkably we have pretty much the same color taste. There's a problem, you know, when you are asked to design a logo because everybody is working under the problem of expectations of what a brand logo can do.

Gael Towey:

Robin kept saying to me, "You know, Gael, we need a swoosh." She would just walk around the office going like this.

Stephen Doyle:

She's still doing it; it's kind of, it's very scary. But it was incredible because, of course, as a design team we have to give it the old thing and we tried, you know, we tried crossed spoons that looked like, you know, a skull and crossbones, we tried leaves, we tried all kinds of emblems or initials that would represent Martha Stewart but, of course, we had to come full circle and realize that those 13 powerful letters really pack a punch. So, then the quest was how to organize them in a memorable way that would somehow illustrate the values of the brand which are the beautiful, the classic, embrace the art of everyday, the homemade, so I found myself trying to channel somehow Josiah Wedgwood and the arts-and-crafts movement and Martha Stewart. So we arranged them in a circle and I wanted them to be hand-drawn or hand-carved so I carved these letters actually in this plaster tablet. When I showed this picture to Martha, of course I told her it was stone. But what we ended up with was this emblem that kind of derives a little bit from Reeves but because it's circular it's more about community than an individual person. It looks just a little bit like medicine here but the thing I think that put us really over the edge --

Gael Towey:

This was Martha's favorite slide. I think this was the one that sold her.

Stephen Doyle:

You never want to have clients believe that you're giving them something new. You always want to be giving them something that's old and codified so when we, you know, people were worried about the letters in a circle and stuff like that but basically I think the real appeal is that it -- it's kind -- it's the way they handle type on money, you know, just wrap it around the edge. We needed a logo that could become a brand authenticifier or whatever that word is so that, when you put it on the shelves, it means that these things have been approved and we needed something that was compatible with the many different businesses. What's nice about it too where it appears here, on the annual report, is that it can be easily turned into a pattern so that the logo itself, the identity, can become part of the fabric of the brand, literally fabric or paper or wallpaper. It hold up nice small, nicely I mean to say, "like oh, my God." And I like large applications as well [audience laughter]. Anybody who's trying to sell a logo to a client never forget to stick in the plane, they just go nuts. Whatever problems they used to have with it they start imagining that they're going to have a plane and that's -- so they stop complaining about the logo itself. It's a really good strategy, but it also works in more humble applications.

Gael Towey:

That's my favorite.

Stephen Doyle:

And Gael's going, "Where's our sieve?" at home. Oh, I left it at the office. "Where's the confectioner sugar?"

Gael Towey:

This is what we refer to at the office as Martha's Great Wall of China, and it became the kind of the launching pad for our product design introduction at Macy's. It's not often that a designer or a merchant, for that matter, gets to be part of such a large-scale brand introduction like the one that we just did at Macy's. We started with 2,000 products and it took all kinds of design talent to, uh, launch this business -- launch, sorry about that.

Stephen Doyle:

Missiles.

Gael Towey:

It took product designers, industrial designers, textile designers, furniture and lighting designers, a new logo, packaging design, in-store fixture design, communication design and, of course, advertising. We, of course, turned to our editorial stories for our research, for our aesthetic.

Stephen Doyle:

Anybody hungry or is it just me?

Gael Towey:

And you can see these are the products that we created and you can see that the scale and the configuration of all of the products, there's a very important group of part of the choices that we were making because we were thinking about how it was going to look in the store, as well

as about its usefulness. It was important to us to create not just a great dinner plate but the entire table because that's kind of the way we think. This is the office of our head of textile design and then this is one of the beds that she designed. As I said, the editorial how-to is key because it creates a kind of authenticity and an expectation on the part of the consumer when they walk into the department, they know that, you know, we've used our in-house expertise. We have the credibility, so creating all these products becomes a kind of automatic. This is Martha's plate collection, we also have --

Stephen Doyle:

Just one of them.

Gael Towey:

It is. It's only -- this is just one of them in one house and only one room. And this is our Wedgwood collection, which is based on the idea of transferware, so we are constantly mining all of these ideas from so many sources within the magazine. And now the -- Stephen is going to explain a little bit about our thoughts in the package design at Macy's.

Stephen Doyle:

Having worked on the package design at Kmart, which we tried to make very accessible and colorful and bright to stand in for the missing service -- who said that? At Macy's we were faced with a different challenge. We were basically designing for a Macy's cellar, which didn't have a problem because usually it's up above. In Herald's Square it actually is in the cellar and traditionally it's full of people's cardboard boxes, you know, with big type. But it kind of looks like you're in a cellar in a way, now the boxes have gone from craft color to white but it still looks kind of like a storehouse and the package actually becomes the advertising and what we -- the challenge that we faced was not having product in time to photograph it, having only drawings of the product but trying to think of a way to turn our stacks of boxes into colored wallpaper so that when they stacked up we were -- we kind of made Fort Martha, to use another military analogy. So, simply by using the drawings from the product design team we were able to design this -- I'm trying to go fast because we're getting a blinking light up here, design this package program which was fresh and friendly and became all kinds of crazy wallpaper.

We also tried, this was actually designed in house by Gael's team but I think it comes from something that we touched on in our exploration of packaging for Macy's, is that you try to design a package so that even the shape of it has a little bit of magnetism so that you want to go over and touch it or try it, so this is a beautiful way to present lemon cakes. These are really good, you should always go out and buy these after you use your KY, once you come to, make yourself some nice lemon cake. And here's how the package actually interacts on shelf with the product itself and I'm going to end on my favorite of our packaging design which isn't a package at all but simply a sticker. You should have seen the looks on the faces of the people at Macy's when we proposed this package that has a pin going into the thing, they flipped out, "No, people are going to be bleeding all over the product, you can't do that." Until we reassured them that it was just a photograph of a pin printed onto the label, a little trompe l'oeil, so we are happy to leave you with this illusion of sharpness.

[Applause]

Gael Towey:

Are we supposed to go stand over here, now?

Tom Kelley:

Wherever you like.

Stephen Doyle:

Let's cuddle up here.

Tom Kelley:

We could just pile up here.

Gael Towey:

Okay.

Tom Kelley:

So, illusion of sharpness, something we all aspire to. I don't know, so, okay, so as I predicted so at the beginning of the day I tried to -- I was really excited about the speakers we had coming up and what I predicted about the two of you, I don't know if you were here, is that you would talk about Martha Stewart Living Omnimedia but that you might not talk about Martha Stewart. So, I think the question on everybody's mind is, [whispers] what's Martha really like? You want to start?

Gael Towey:

I've known Martha for 25 years. She is probably the smartest person I've ever met.

Stephen Doyle:

Oh, thanks.

Gael Towey:

She's very challenging --

Tom Kelley:

Touche!

Stephen Doyle:

21 years of this!

Tom Kelley:

That was good.

Gael Towey:

I mean business person. I'm getting myself in deeper here. Anyway, she's incredibly challenging and demanding and particular. She sees things either very small in the most incredible detail or from very far away. She has almost no middle ground, which is why she needs me. But it's been, you know, I'll tell you for a designer it's been an amazing ride and I think that the key thing here for me, as far as Martha's concerned, is that she believes in

creativity and she fosters our direction, and she fosters design and she has created a company where design sits at the table with the business guys. It's really treated like a key part of why we are who we are, and that's why I'm there after all this time.

Tom Kelley:

That's great, got a rejoinder?

Stephen Doyle:

Yeah, I think the first time I met Martha I was a little bit -- as anybody might be, a little bit afraid of her because she's a little scary and she's quite tall and she wears heels, you know, so she does her best to tower over you even though she doesn't quite, but there's this conceptual tower that you're dealing with. And then we went to her Christmas party at her house and then, after most of the guests left, I saw her reach into the 'fridge and grab a domestic beer and pop the top off of it and down it leaning on the fireplace and I kind of warmed up to her a little bit, you know?

Tom Kelley:

And how much did you get for the photograph?

Stephen Doyle:

It took the edge off, which was really nice. And then the next big experience I had with Martha I guess was you and Martha came -- maybe it was Martha alone -- to our offices because she was looking for a designer to design a series of, as she termed it, "beautiful how-to books," and she kept using the word "beautiful," you know, adding a syllable along the way and I thought that was -- and I was kind of rolling my eyes but it's -- that's actually what turned into the magazine and, once she made her first million, she really actually got a sense of humor so, I think she's a lot of fun know. Plus she knows Billy Collins, who really rocks.

Tom Kelley:

There you go. Now speaking of famous and wealthy women we've had this kind of recurring theme in the conference we've been here the whole time about Oprah, any -- either because Martha and Oprah hang out or whatever, any Oprah sightings we can report?

Gael Towey:

You just did something for Oprah.

Stephen Doyle:

I just did a project for Oprah --

Gael Towey:

The competition!

Stephen Doyle:

-- magazine.

Gael Towey:

You have to be careful, you know, there are a lot of things where, when we get home at night, we can't talk to each other about them. It's an interesting situation.

Tom Kelley:

So --

Stephen Doyle:

Sometimes --

Tom Kelley:

-- do you have to leave the room?

Gael Towey:

I have to leave the room.

Stephen Doyle:

So I did a little project for Oprah and they actually ran a picture of me in the magazine. So I got an e-mail from your brother Mark saying, nice work in Oprah. Who knew Mark reads Oprah?

Gael Towey:

I didn't -- but I didn't know you were in Oprah. I didn't see it.

Stephen Doyle:

I know you don't read Oprah, Mark reads Oprah. I guess business is a little light for old Mark.

Gael Towey:

Wait, you're doing jobs for them but you're in the magazine --

Stephen Doyle:

They ran a picture of me --

Gael Towey:

-- as a contributor?

Stephen Doyle:

-- and then, you know, our nice contributors.

Gael Towey:

We're just catching up.

Stephen Doyle:

We've been putting the talk together.

Tom Kelley:

There you go. So, okay. Yeah, I'll send this question to Steve which is, I know -- one thing I know designers love variety so we described obviously you've done a lot of work for Martha Stewart Living --

Stephen Doyle:

And -- and Oprah, it's not just Oprah and Martha Stewart.

Gael Towey:

You don't need to add -- answer the question.

Stephen Doyle:

The thing I love about being a graphic designer and having a small studio of my own, I mean, I guess I'm more on the guru and Gael is more on the boss side of Phyllis' presentation because I have a little tiny studio and I have to keep doing things by myself but I really thrive on the variety. You already saw some early development in the Johnson & Johnson presentation by Chris of some of the Band-Aid packaging that we're working on, and I'm also working right now on redesigning a skin for a skyscraper in Toronto that's a quarter of a mile high, so somewhere between the three inch Band-Aid box and the quarter of a mile high skyscraper in Toronto that was designed by Edward Durell Stone, but the stones are falling which is a problem.

Tom Kelley:

That would be a problem, quarter mile high.

Stephen Doyle:

So I thrive on that kind of diversity.

Tom Kelley:

Great. Well, thank you very much.

Gael Towey:

Thank you.