



Visual conception for theme of proposed tennis series at Madison Square Garden. I designed and created the image in Photoshop.



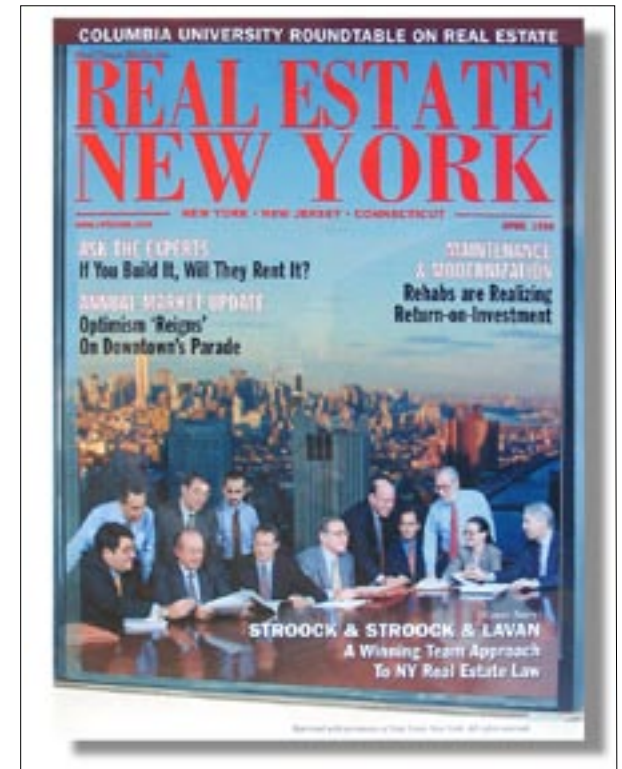
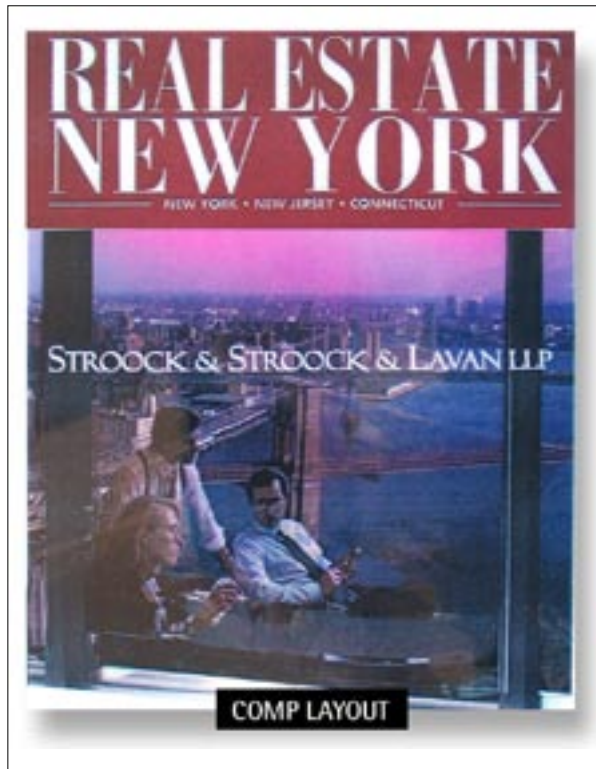
Brochure for IBM Lexmark's personal printers. Inside spread features output physically affixed to paper springs so that the materials rise of the surface to different levels. I was responsible for layout, design, and supervision of creative production.

Agency: Lintas Direct

Illustrator: Ray Ameijide



Series of three premiums designed to introduce Standard & Poor's Investment Center software to purchase decision makers in financial institutions. "PICTURE A MORE PROFITABLE INVESTMENT CENTER", "A NEW DIRECTION FOR YOUR INVESTMENT CENTER", and "ALL-IN-ONE TOOL FOR YOUR INVESTMENT CENTER". I was responsible for design, layout, digital production and print production. I worked closely with the printer in the production phase to make sure technical aspects of the mailing went smoothly.



I was responsible for the conception and production of the Real Estate New York cover purchased by the Real Estate Practice of Stroock & Stroock & Levan. The Creative challenge was to feature all of the partners in the practice while illustrating the work that is the practice's chief selling point: Stroock attorneys set up the major deals for Manhattan's largest brokers and clients.

My inspiration came as I looked down at the East River view from Stroock's offices on the 37th floor of 180 Maiden Lane. I saw my reflection in the glass, transparent, with Manhattan showing through. I could show the partners at work in the conference room, visually connected with their product, Manhattan's real estate.

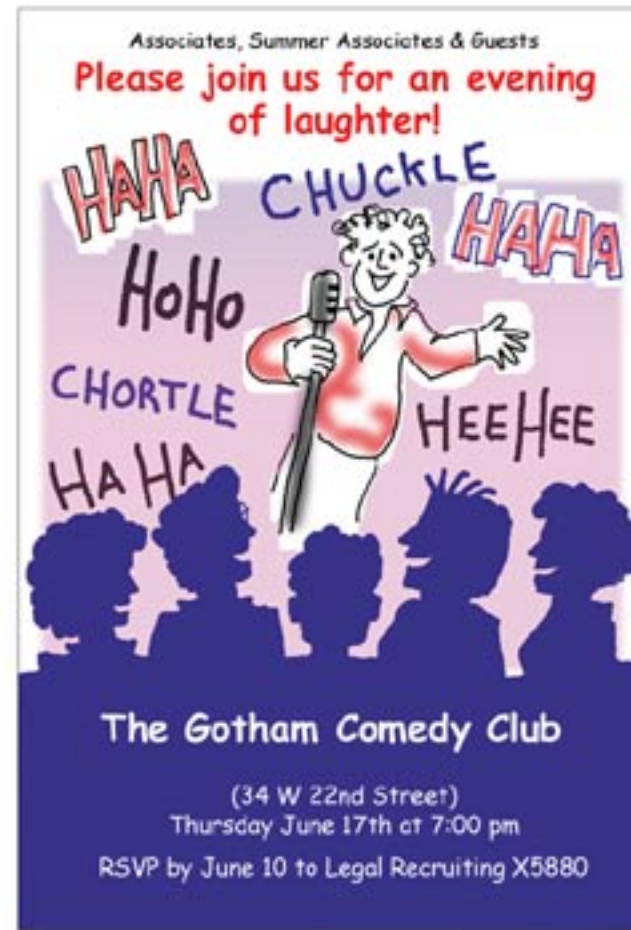
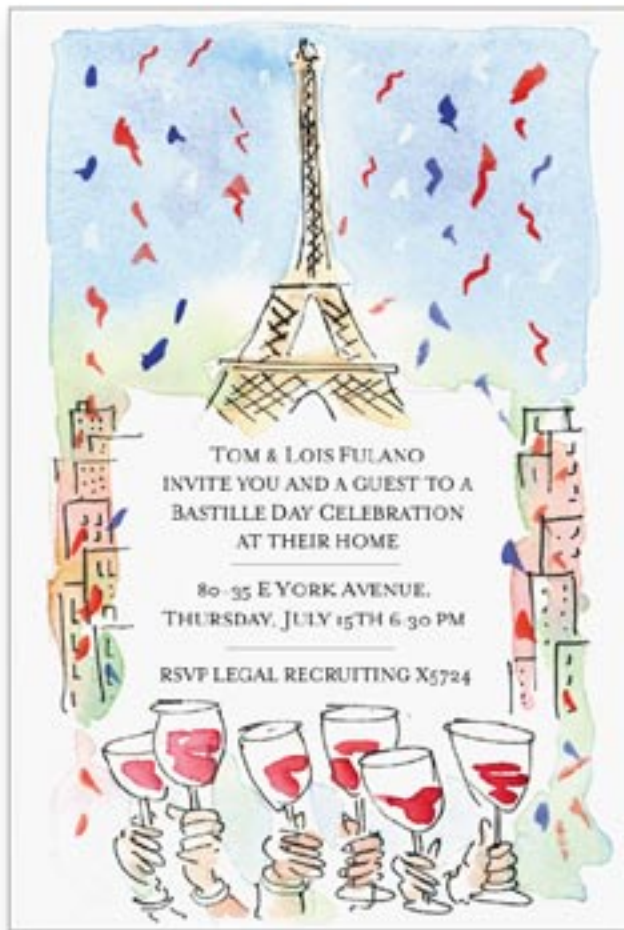
Space and scheduling allowed us to photograph only six attorneys at a time. I did a general layout of the position of the figures, coordinated the shoot time with the offices of the different partners, got an estimate from the photographer approved and coordinated his entrance into the building.

At the photoshoot, one of the attorneys could not be present; we left a space in the composition and he was photographed a week later. A separate shot was taken of the wall and window. I arranged rooftop access to the building and accompanied the photographer (and security escort) on the rooftop shoot of the skyline as seen from Stroock's offices in lower Manhattan.

The image was pieced together in Photoshop from 5 separate shots. The skyline of Manhattan had to be virtually remade to accommodate the layout.

After materials were delivered to the magazine I worked closely with the design staff to make sure Stroock's priorities were met.

The project was a combination of design inspiration, hard work in the layout stage, and digital savvy. The most important ingredient was leadership. I had a clear vision of what I felt the image needed to accomplish; this guided me as I worked with and directed the efforts of all the people involved.



Two of a series of eight invitations I designed and illustrated for Stroock's Summer Associate program.