



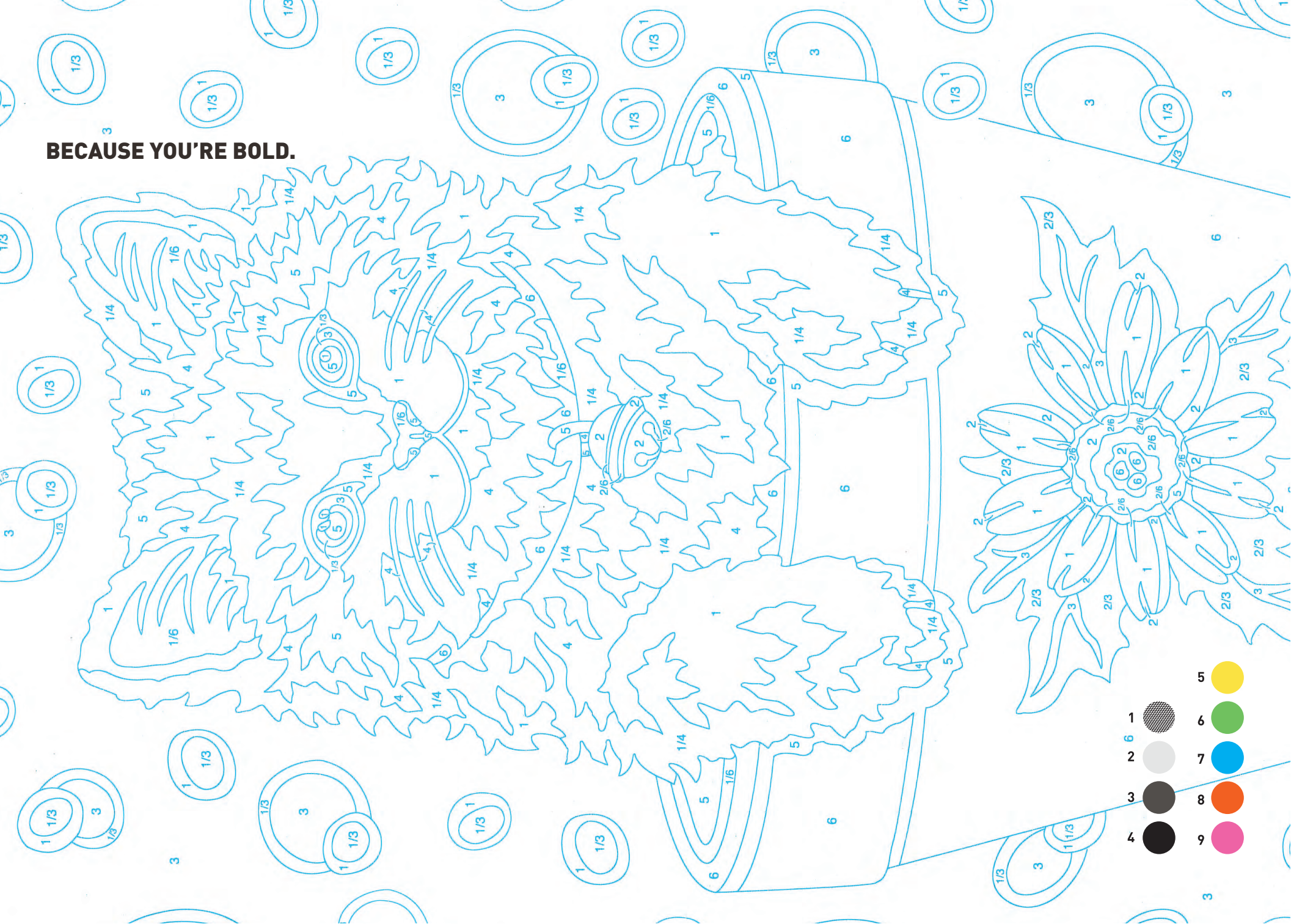
● **WHY ARE YOU HERE?**

A stylized illustration of a flashlight. The handle is grey with a red button in the middle. The button has the words "WHAT IF?" written on it in white, handwritten-style capital letters. The flashlight's lens is a circular fan with several blades, and it is emitting a bright white beam of light that illuminates a portion of the dark blue background.

YOU LIKE TO ASK TOUGH QUESTIONS

AND SEARCH FOR ANSWERS.

BECAUSE YOU'RE BOLD.



- | | | | |
|---|--|---|--|
| 1 | | 5 | |
| 2 | | 6 | |
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**AND YOU'RE ALWAYS LOOKING
FOR A NEW AND BETTER WAY.**

The background is a light gray. It features two large yellow triangles that meet at a point in the center. The upper triangle is filled with numerous thin, dark green lines radiating from its top-right corner. The lower triangle is filled with numerous thin, dark green lines radiating from its bottom-left corner. On the right side, a solid blue circle is partially visible, with a dense field of thin, light blue lines radiating from its edge towards the left. Three thin, light blue lines also extend from the left edge of the frame towards the center, passing through the yellow triangles.

BECAUSE YOU BELIEVE IN THE POWER OF A TEAM.



YOU MAKE US SMARTER.



**YOU MAKE THE CULTURE
HERE RICHER.**

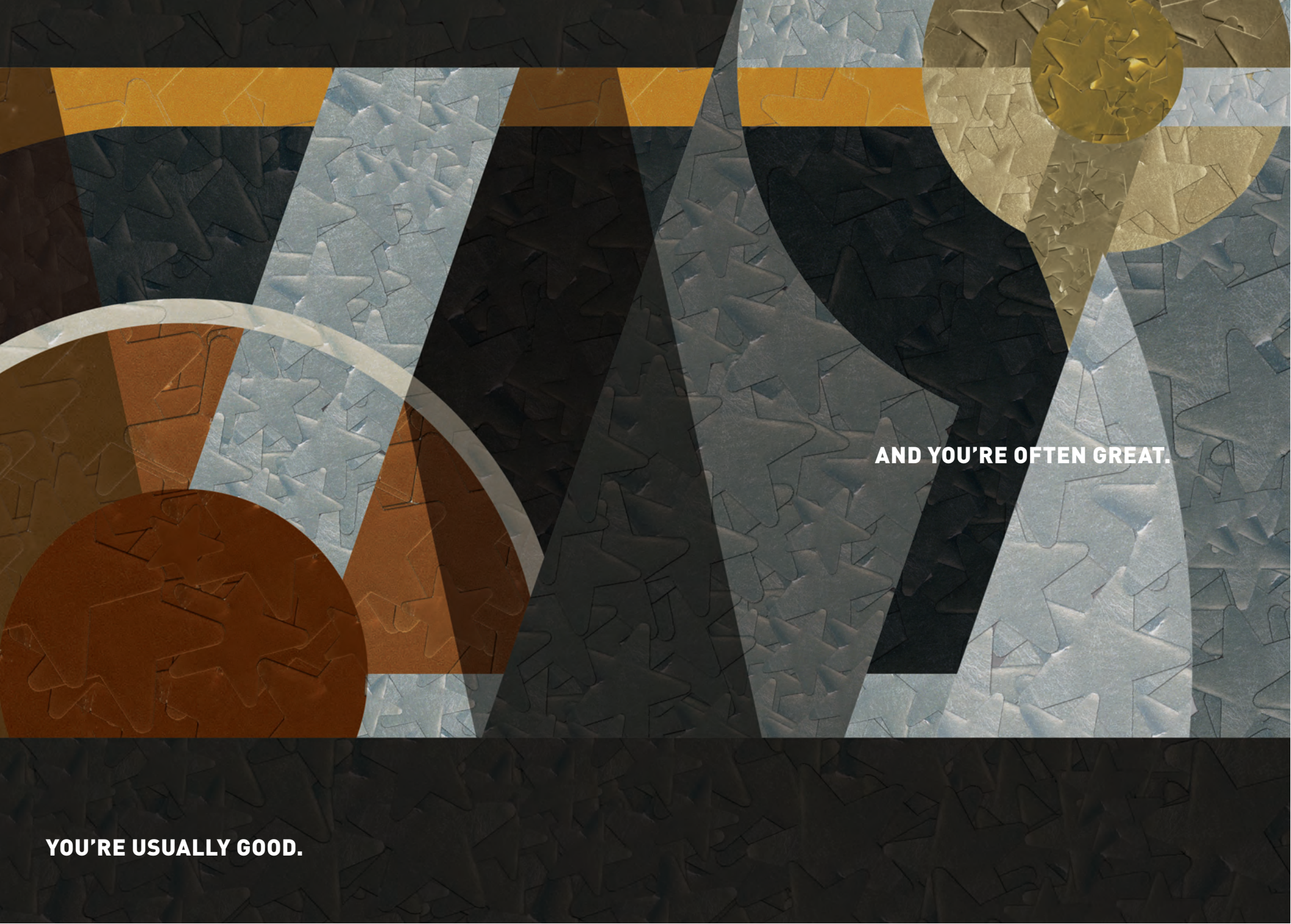


NEVER STOP

YOU PUSH. YOU STRETCH. YOU'RE EAGER TO DO THINGS

YOU'VE NEVER DONE BEFORE.

0 50 100 200
SCALE IN FEET



AND YOU'RE OFTEN GREAT.

YOU'RE USUALLY GOOD.

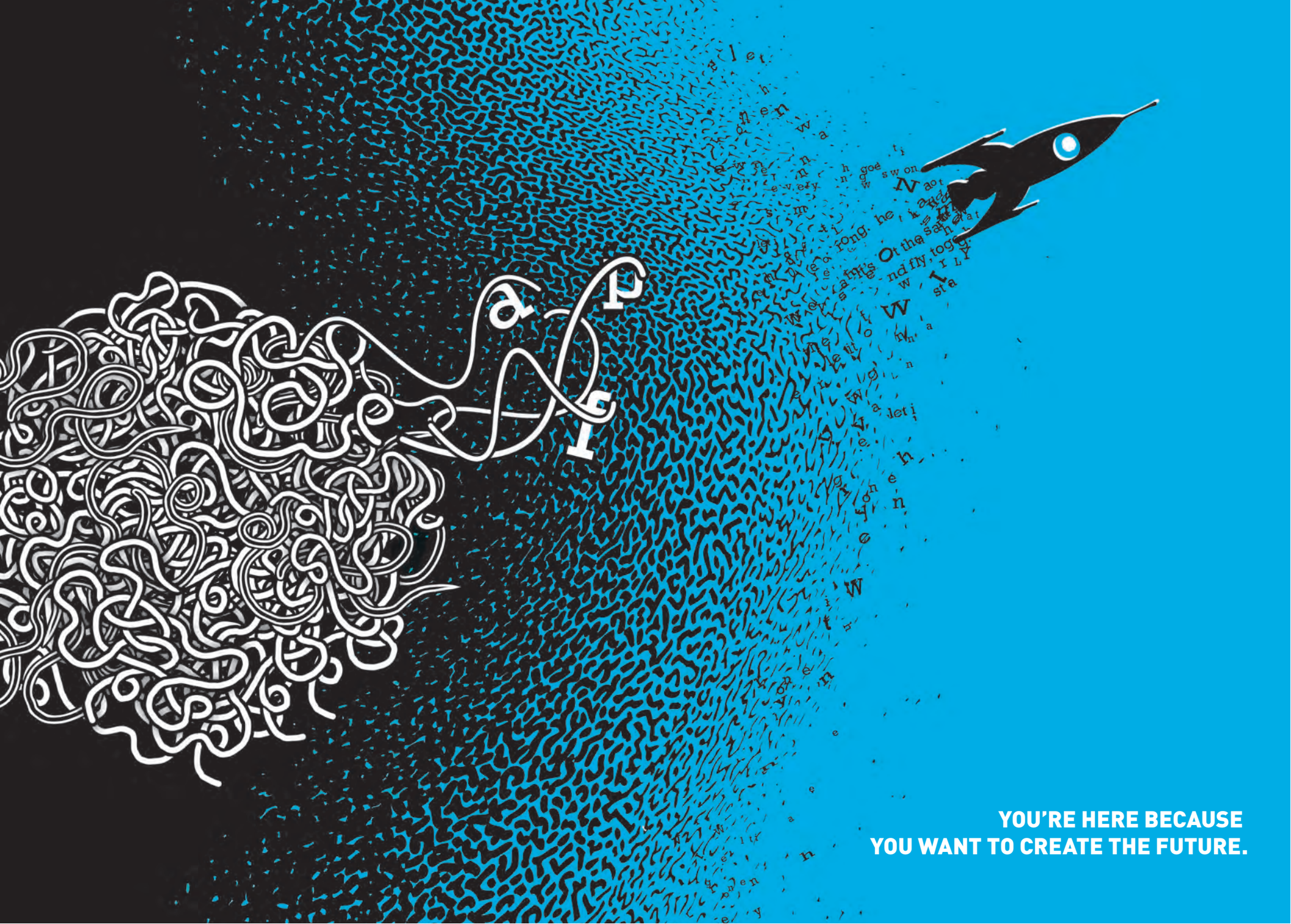
YOU'RE WHAT MAKES US WHO WE ARE.



YOU'RE NOT HERE TO TWEAK THE PRESENT

OR FIX THE PAST.





**YOU'RE HERE BECAUSE
YOU WANT TO CREATE THE FUTURE.**

BEFORE THERE WAS YOU

There was a guy named John who ran the design studio for a Seattle ad agency. Things got busy and he decided he needed some help. He hired a young guy from Montana named Jack. In 1982, they looked at each other and said “Hey, we can do this on our own.” So they did. And a year later, they became Hornall Anderson Design Works.

They were small and scrappy. They took on projects they had no idea how they were going to pull off. They won business they had no business winning. They wore 3-piece suits and ties to pitches. There were absolutely no computers.

By 1990, Hornall Anderson had grown to 20 people.

By 2000, the office had 75 people spread across 3 floors of the National Building.

A decade later, we were 200-strong and part of the Omnicom network, with offices in Seattle and the UK, and a roster of clients from around the world.

We’ve grown beyond our pure graphic design roots to become a place that embraces design as a bigger idea altogether. We’re not so small anymore, but we’re still scrappy. We still say yes to projects that scare us a little. We all have computers now, but we’re just as focused on the craft of ideas. The work still matters most.

We’re totally different. And exactly the same.

THE
TRUTHS



WE LOVE DESIGN

Design is a way of thinking as much as a way of acting. And with the right thinkers and actors, it can solve pretty much any problem.

Design is more than a visual process. It involves experiences, stories, places, objects, symbols and images.

You can conduct all the research you can afford. You can host focus group after focus group, but none of it will tell you what's next. Only design can do that.

We do a lot of different things here, but it all starts and ends with design.

WE'RE GOOD

Together, we have thousands of human years of experience, insight, opinion and ingenuity.

It's not something you can buy. Or fake. It has to be earned. It comes from success. And from failure.

Our days of "aw shucks" are over. No more small-town shyness. We've walked out onto a global stage. There's no going back.

Feel that? It's called insight and experience.

It's powerful. Own it.

WE CAN ALWAYS DO BETTER

It might be obvious, but it isn't a platitude.

It's a reminder that we're only as good as our latest project. And that our goal isn't our best—it's the best.

The best means creating culture, not just reflecting it.

We've always been skeptical about the effectiveness of templates, formulas, past successes. Things change. Each situation is unique.

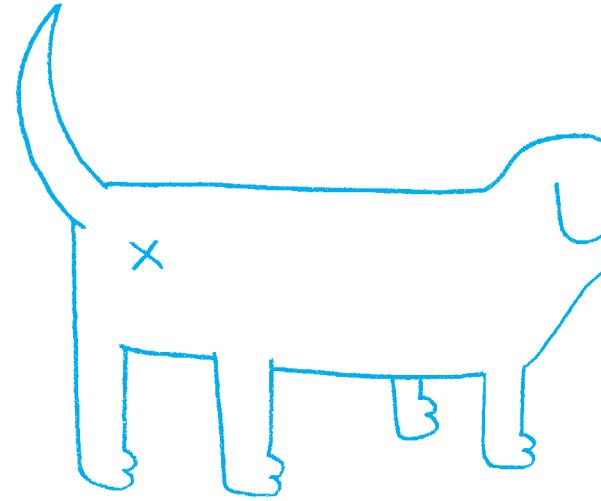
We like flexible. We like agile. We like figuring it out.

If you don't want to push, or be pushed, you probably shouldn't be here.

Ask yourself: "Am I proud of this?" If the answer is "no," do something about it.

BEING AN ASSHOLE DOESN'T MAKE YOU BETTER

IT JUST MAKES YOU HARDER
TO WORK WITH



What we do is hard enough without making it harder on each other. Or on our clients. Or our vendors. Or the person who's delivering lunch.

We pride ourselves on doing great work—and being great to work with. It's one of the things we do better than anyone else out there.

There's nothing wrong with passion, but never confuse passion with arrogance. You are not too smart to listen to someone else's opinion. You are not above helping out. You can rinse your own dishes.

We don't have a lot of rules around here, but being human is one of them.



WE WORK WITH



OUR CLIENTS NOT FOR THEM

We're not in the service business. We're in the collaboration business.

That means our clients are our partners. So they deserve our honesty—and our guidance—whether they always realize it or not.

That means disagreeing with them when we have to. It means pushing them when they need it. It means not giving away great thinking. It means challenging them and surprising them, and even making them feel uncomfortable.

Without our clients, none of this exists. They have hard jobs. They're smart people. And they choose to work with us because they believe we can create something great together.

Let's prove them right.

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Some places do one thing really well. That sounds boring.

We want to do a lot of things. And we demand that we do all of them well.

And it turns out that the thing we may be best at is doing something we've never done before. Something we have absolutely no idea how to do.

That's why we frame conversations in terms of possibilities rather than limitations.

The worst thing we can do is play it safe and go for the mediocre solution. So let's have the confidence to push ourselves farther than we think is possible. At least we can say we made a run at it.

Don't wait to get picked. Pick yourself. Don't ask permission to be bold. Take it.

And never underestimate the effectiveness of sheer fucking willpower.

A CONCEPT IS NOT OPTIONAL

We are not decorators. We are not technicians.

Sure, we geek out about typography, photography, composition, animation or PHP classes as much as anyone, but we believe the more impressive thing is the idea the work is based on and the meaning it creates.

That's why our best work has a strong, clear and concise concept—the big idea that binds and guides the tactics.

Without it, even the hottest style porn dies in a crit.

You'll get challenged on this. You'll be asked about the idea behind what you're doing all the time. If you can't articulately describe your concept, it might be a signal you're in dire need of one.



**IF IT
DOESN'T
WORK**



**IT
DOESN'T
WORK**

We're here to solve problems—business problems, communication problems—with our clients.

Awards and fame are great. We all want to do stunning work that's the envy of our peers, but the true measure of success is the difference our work makes in the world.

Ideas are cheap. Ideas that work are anything but. Not everyone has the vision, talent, discipline and guts to see them through. We do.

We believe in failing early and often. That's how you get beyond the obvious solutions, and focus your efforts where they make a difference.

Try it. Move forward. Keep what works.

IF IT WERE EASY ANYONE COULD DO IT

We've all said it: "If I just had more time/bigger budget/
a better client/a more competitively differentiated product..."

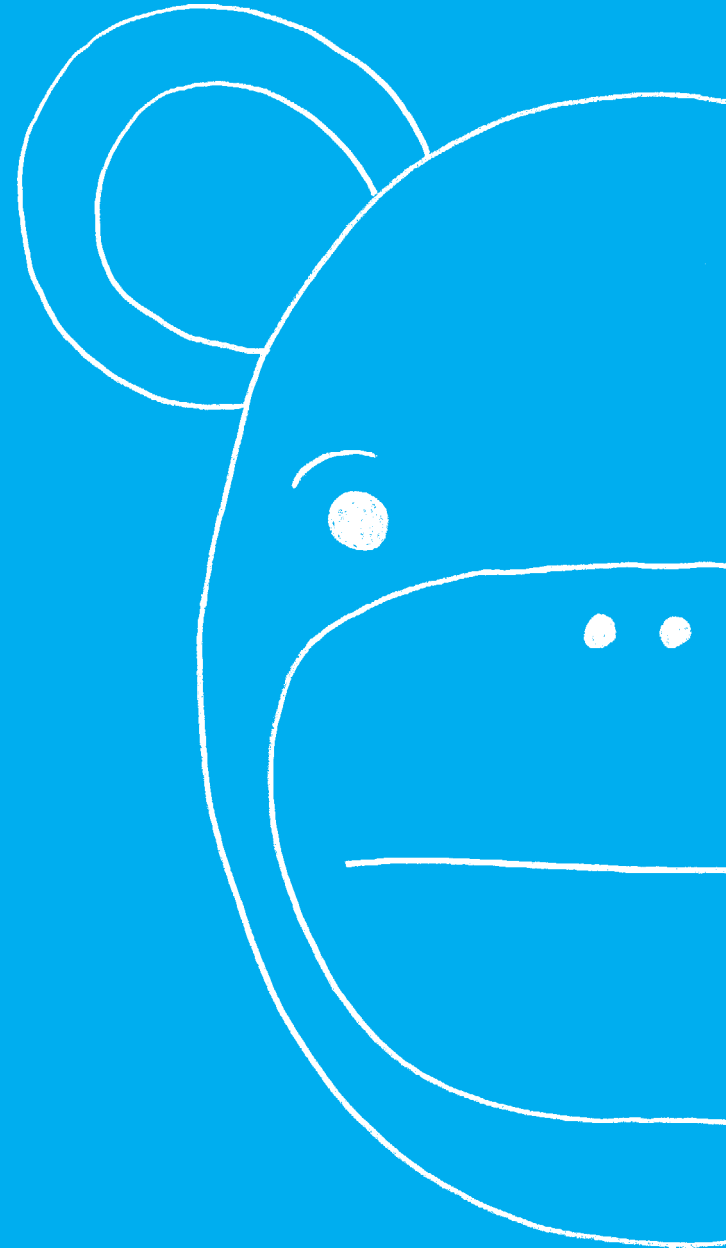
Let's all agree—that's not reality.

Deadlines get compressed. Budgets shrink. Amazing
ideas get killed. It's what you do next that defines you.

Do you bitch and moan and give up?

Or do you reset, knuckle down and figure out a new way
to solve the problem and still make it great?

Success comes from not giving in to inertia. It's about
doing it in order to figure it out, just as much as it's
about figuring it out in order to do it. It's about moving
forward, even if you don't immediately know where it
is taking you.





TENSION ISN'T A BAD THING



We're artists and businesspeople. We use creativity and science. We balance work and life.

Trying to reconcile the tensions in what we do will make you crazy.

Embracing them lets you discover the interesting territory that exists when you don't force yourself into an artificial choice.

Make friends with the gray area. When things aren't comfortable, it usually means you're at risk of doing something interesting.



OUR LIVES ARE ENHANCED BY WORK NOT DEFINED BY IT

We love what we do when we're here. But it's just as important that we love what we do when we're not here.

Snowboarding, music, backpacking, ballroom dancing, sailing, being with our kids—we're passionate about life.

It's what gives us balance. It's what makes us who we are.

It's the respect of that diversity—of thought and perspective—that makes this a great place to be.

Take advantage of the collective life experience that walks these halls. Get to know your coworkers as people. Learn something new about them.

Get ready to be impressed.

WHEN WE SHOW UP

WE SHOW UP

This work demands a lot. To sustain yourself through the twists and turns, you need to find something in it you personally care about. If you don't, keep asking questions until you do.

If you've agreed to be in a meeting, put down the phone, close the laptop and bring your brain—and your mouth—to the party. Your team needs you.

When you meet a client, smile. Shake their hand. Ask them how they are doing. And mean it. To them, in that moment, you are Hornall Anderson.

This is a full-contact sport. No observers.

Be here. Now.

THIS IS SUPPOSED TO BE FUN



This isn't a bank. It's not an insurance agency. It's not an office in the way most people think of an office. It's a place we actually like to be.

This is the coolest job most of us have ever had. We're surrounded by the best people we've ever worked with. And we're lucky enough to partner with some of the world's most well-known companies and brands.

Oh, and we have beer taps in the kitchen.

The people who call Hornall Anderson home include some of the wittiest, most culturally plugged-in folks you'll find anywhere. When we're at our best, our work reflects not just our intelligence, but also our humor, our empathy, and our connections to the outside world.

So bring yourself to your work. Because the world doesn't need more boring—it needs more awesome.

**MAKE IT GREAT
NO FEAR
BE HERE, NOW
DON'T BE AN ASSHOLE
HAVE FUN**

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WE'RE GLAD YOU'RE HERE ●

