



BRAND GUIDELINES

SEPTEMBER 2019

McDermott
Will & Emery

TABLE OF CONTENTS

3	OUR BRAND TOOLKIT	42	DATA VISUALIZATION	67	VIDEO
4	INTRODUCTION	43	Iconography	68	Overview
6	STRATEGY	44	Iconography colors	69	Logo bumpers
11	LOGOS	45	Iconography misuse	70	Misuse
12	Symbol	46	Iconography creation— overview	71	Typography
13	Wordmark	47	Iconography creation— construction	72	Misuse
14	Special lockup	48	Iconography creation— additional grid examples	73	Lower thirds
15	Country logos	49	Iconography creation— before-and-after examples	74	B-roll
16	Color variations	50	Iconography creation— specifications	77	Misuse
17	Clear space & minimum size	51	Iconography creation misuse	78	Geometric shapes
18	Size & placement	52	Infographics	79	Music
19	Misuse	53	Infographic before and after	80	Voice over
20	Nomenclature	56	Infographics color	81	Additional elements
21	COLOR	57	Infographics typography	82	Live-action overview
22	Overview	58	Infographics misuse	83	Interviews on location
23	Primary palette	59	PHOTOGRAPHY	84	Interviews in studio
24	Secondary palette	60	Style	85	Interviews framing
25	ADA compliance	61	Portrait	86	Interview lighting
26	Misuse	62	Landscape	87	Color correction
27	TYPOGRAPHY	63	People	88	Interview misuse
28	Primary font	64	Art	89	Animation overview
29	Secondary font	65	Object artwork	90	Mixed media
30	System fonts	66	Misuse	91	Video player customization
31	Misuse			92	Social media videos
32	GRAPHIC ELEMENTS			94	APPLICATIONS
33	Shape library			127	CONTACT INFORMATION
34	Shape placement				
38	Shape usage				
39	Misuse				
40	Pattern				
41	Pattern usage & scaling				

OUR BRAND TOOLKIT

Our McDermott identity system includes the essential components of our brand platform.

Mark



Logotype

McDermott
Will & Emery

Color palette



Typography

Euclid Flex B

AaBbCcDdEe
1234567890

Stanley

AaBbCcDdEe
1234567890

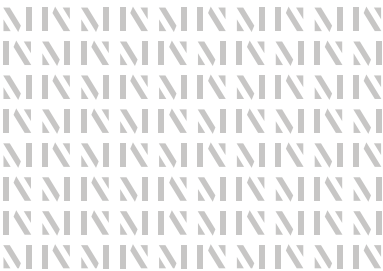
Photography



Graphic elements



Pattern



INTRODUCTION

INTRODUCTION

ABOUT US

Our brand represents who we are and reflects our character as a Firm. It's grounded in our vision and values, and makes a promise about what we achieve for those we serve.

Each of us has a role to play in bringing the McDermott Will & Emery brand to life, and the following pages introduce the different elements that signal our brand. By using these elements consistently, we create a clear McDermott identity.

STRATEGY

STRATEGY

WHO ARE WE?

Our positioning is the memorable and differentiating idea that clients and prospects should associate with us and how they experience us every day through our actions, services and messages.

- **WE ARE PASSIONATE**

- We care deeply about what we do, who we do it for and the difference it makes in the world

- **WE ARE CREATIVE**

- We push ourselves to innovate and to find inventive solutions that benefit our clients

- **WE ARE ETHICAL**

- Integrity guides our actions and demands the best of our partners every day

WHAT IS OUR VISION?

Our vision outlines what we aim to achieve now and in the future. It serves as a clear guide for our actions.

McDermott Will & Emery propels the success of the world's most respected, dynamic and important organizations. Together, we fuel missions, knock down barriers and shape markets. Pride and determination abound here because every member of our team is respected, supported and inspired to exceed.

WHAT VALUES GUIDE OUR JOURNEY?

As we pursue our aspirations, these principles guide our decisions and our approach to our relationships with clients and the communities we serve.

WE BELIEVE...

- Our clients' goals are our goals
- We win by understanding their business, investing in their success and by putting their interests ahead of our own
- We love what we do and the good it creates
- The best relationships are built on honest communication, radical transparency and a healthy dose of fun
- We celebrate success, but aspire to be "Always Better"
- Excellence and happiness go hand in hand

IN PURSUIT OF SUCCESS WE WILL...

- Prioritize solutions over ideas
- Bring our best to the table every day
- Stand together and support each other—always
- Embrace new and diverse perspectives
- Anticipate change and adapt quickly

HOW DOES WHO WE ARE SET US APART?

By defining our personality, vision and values, we clearly define the Firm's path for the future and send a signal to the market about the kind of people we are. However, it's also important that we clearly and simply articulate why that matters to clients. We've identified four broad but compelling points of difference that allow us to do just that.

1. WE MOVE FASTER

We understand our clients' business and their discrete industry demands. We anticipate change, adapt quickly and seek opportunities that put our clients and our Firm ahead of the curve.

2. WE DIG DEEPER

We're more than great lawyers—we're thought partners who roll up our sleeves and work with clients to find creative solutions to their most complex problems. We share their sense of purpose, bringing both our personal passions and our legal prowess to bear for their business and the people they serve.

3. WE GO FURTHER

We are thought leaders, but we don't just come up with the big ideas, we translate them into practical plans. We give our clients the tools they need to take action and make real progress toward their goals.

4. WE MAKE IT EASY

We're good people who love what we do—we're also great at it. We believe the same is true of our clients. We understand how complex their jobs are and do our part to make their lives easier.

LOGOS

SYMBOL

Our symbol or logo is how we appear in the world and our stamp of approval.

It's the foundation of our visual system and grounds our graphic elements, patterns and layouts.

Practically speaking, our symbol is a concise way to announce ourselves, for instance in social media.



WORDMARK

Our wordmark is precise, modern and geometric. It is designed for flexible placement on the page.

**McDermott
Will & Emery**

SPECIAL LOCKUP

We reserve the lockup of our symbol and wordmark for special use cases such as partnership materials and signage.

Please contact brand@mwe.com for approval to use this asset.



**McDermott
Will & Emery**

COUNTRY LOGOS

Our standard logo should be used in all applications unless legal or bar requirements dictate otherwise. For those highly limited use cases, we have created special versions of the lockup logo and the wordmark. These special versions should not be used without approval from the Brand and Design teams, nor should any new logos be created without involvement from those teams.

SPECIAL LOCKUP EXAMPLE



SPECIAL WORDMARK EXAMPLES

**McDermott
Will & Emery**
BELGIUM LLP

**McDermott
Will & Emery**
RECHTSANWÄLTE STEUERBERATER LLP

**McDermott
Will & Emery**
STUDIO LEGALE ASSOCIATO

**McDermott
Will & Emery**
AARPI

**McDermott
Will & Emery**
UK LLP

COLOR VARIATIONS

We have three variations to choose from when using our wordmark and logo.

Green is our signature color, and identifies us immediately.

Charcoal and reverse are alternatives that can be used in certain circumstances.

We don't alter our colors in any way to maintain maximum contrast and legibility.

POSITIVE GREEN

**McDermott
Will & Emery**



POSITIVE CHARCOAL

**McDermott
Will & Emery**



REVERSE

**McDermott
Will & Emery**



CLEAR SPACE & MINIMUM SIZE

We measure the clear space surrounding the wordmark using the height of the flat part of the “r” in McDermott.

We measure the clear space surrounding the symbol using half the height of the “M” in the symbol.

Minimum size for the wordmark and symbol is .30" high for print and 30 pixels high for digital application.

WORDMARK CLEAR SPACE



Clear space = the height of the flat part of the “r”

SYMBOL CLEAR SPACE



Clear space (X) = $\frac{1}{2}$ the height of the “M”

WORDMARK PRINT MINIMUM SIZE

McDermott .30" high
Will & Emery (22 pt high)

SYMBOL PRINT MINIMUM SIZE

(M) .30" high
(22 pt high)

WORDMARK DIGITAL MINIMUM SIZE

McDermott
Will & Emery 30 px high

SYMBOL DIGITAL MINIMUM SIZE

(M) 30 px high

SIZE & PLACEMENT

SIZING

We scale our symbol at 50%–75% of the width of the wordmark, unless the symbol is being used as a supergraphic.

PLACEMENT

We always use the wordmark flush right or left, relative to the layout margins.

We never lock up the wordmark and symbol, except in partnership materials and signage.

SUPERGRAPHICS

We can also center the symbol when it's being used as a supergraphic. The symbol should never be cropped within a layout. We never use the wordmark as a supergraphic.

SIZING

McDermott
Will & Emery

x



$\frac{1}{2}x - \frac{3}{4}x$

PLACEMENT

McDermott
Will & Emery



McDermott
Will & Emery



McDermott
Will & Emery

McDermott
Will & Emery



MISUSE

The examples at right illustrate some, but not all, potential misuses of the wordmark and symbol. These rules apply to all versions.

Keep in mind that the artwork is carefully rendered, and any alteration, apart from proportional scaling, is considered misuse.



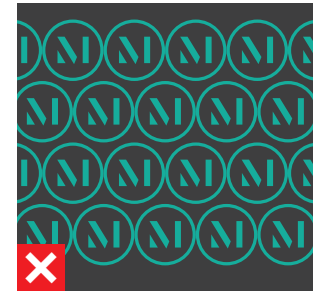
Do not alter the color of the wordmark or symbol.



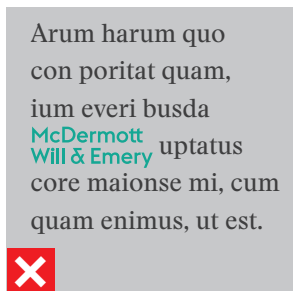
Do not distort or rotate the wordmark or symbol.



Do not reset the wordmark.



Do not use the symbol as a repeating pattern.



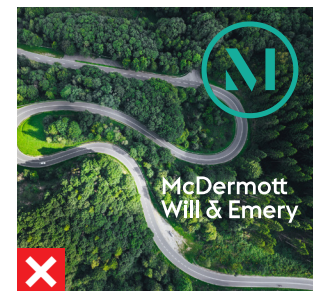
Do not use the wordmark or symbol in text.



Do not crop the wordmark or symbol.



Do not use the wordmark or symbol on backgrounds without enough contrast.



Do not use the wordmark or symbol on busy backgrounds.

NOMENCLATURE

The McDermott symbol and wordmark are custom drawn pieces of artwork. Always use the designated artwork files, and never recreate or modify the artwork in any way.

FILE NAMING STRUCTURE
The chart shown at right identifies the attributes of the artwork.

The AI logos are vector artwork. AI files can be imported into or opened through page layout and illustration software, such as QuarkXPress™, InDesign™, Illustrator™ or Photoshop™. Use the AI wordmark for high-resolution print applications.

The PNG logos are transparent bitmap images for use in web and office applications.

mwe_wrd_char_rgb_150ppi.png

BRAND McDermott Will & Emery	ASSET sym = symbol wrd = wordmark	COLOR green = green char = charcoal wht = white	COLOR SPACE cmyk spot rgb	SIZE (.PNG ONLY) 150ppi = medium 300ppi = large	FILE FORMAT ai = Print, professional applications png = Office, Screen
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WORDMARK NAMING



mwe_wrd_green_cmyk.ai
mwe_wrd_green_rgb.ai
mwe_wrd_green_spot.ai
mwe_wrd_green_rgb_150ppi.png
mwe_wrd_green_rgb_300ppi.png



mwe_wrd_char_cmyk.ai
mwe_wrd_char_rgb.ai
mwe_wrd_char_spot.ai
mwe_wrd_char_rgb_150ppi.png
mwe_wrd_char_rgb_300ppi.png



mwe_wrd_wht_cmyk.ai
mwe_wrd_wht_rgb.ai
mwe_wrd_wht_rgb_150ppi.png
mwe_wrd_wht_rgb_300ppi.png

SYMBOL NAMING



mwe_sym_green_cmyk.ai
mwe_sym_green_rgb.ai
mwe_sym_green_spot.ai
mwe_sym_green_rgb_150ppi.png
mwe_sym_green_rgb_300ppi.png



mwe_sym_char_cmyk.ai
mwe_sym_char_rgb.ai
mwe_sym_char_spot.ai
mwe_sym_char_rgb_150ppi.png
mwe_sym_char_rgb_300ppi.png



mwe_sym_wht_cmyk.ai
mwe_sym_wht_rgb.ai
mwe_sym_wht_spot.ai
mwe_sym_wht_rgb_150ppi.png
mwe_sym_wht_rgb_300ppi.png

COLOR PALETTE

OVERVIEW

Our distinctive primary and secondary color palettes are designed to provide us a broad range of possibilities.

PRIMARY



SECONDARY



PRIMARY PALETTE

Our primary color palette helps us stand out from our competition and is made up of: Green, Charcoal, Gray 1, White and Black.

Our signature Green and complementary colors signal our lively, modern and forward-thinking personality.

Charcoal complements and provides balance and contrast alongside Green. It can be used in digital and offset printing.

Black can be substituted for Charcoal in cases where it is difficult to reproduce Charcoal accurately.

Black is also used in body copy throughout the identity.

We use Gray 1 as a background color only.

We never alter these custom color specifications to ensure that we appear consistently across channels and media.

CMYK: 80.648.0
RGB: 0.166.142
Hex#: 00a68e
PANTONE: 7473

GREEN

CMYK: 0.0.0.0
RGB: 255.255.255
Hex#: ffffff

WHITE

CMYK: 0.0.0.90
RGB: 45.48.40
Hex#: 2d3028
PANTONE: Cool Gray 11

CHARCOAL

CMYK: 0.0.0.10
RGB: 248.248.248
Hex#: f8f8f8

GRAY 1

CMYK: 0.0.0.100
RGB: 0.0.0
Hex#: 000000

BLACK

SECONDARY PALETTE

Our secondary palette is a complement to our primary palette and indicates our range and flexibility.

It is used to accent our primary palette—for instance in infographics, data visualizations, design motifs or graphic elements. Our secondary palette should never dominate a layout.

We never alter these custom color specifications to ensure that we appear consistently across channels and media.

CMYK: 79.21.0.0
RGB: 39.139.203
Hex#: 278bcb
PANTONE: 2925

BLUE

CMYK: 25.0.87.0
RGB: 202.210.59
Hex#: cad23b
PANTONE: 382

CHARTREUSE

CMYK: 0.79.80.0
RGB: 242.117.87
Hex#: f27557
PANTONE: 7417

CORAL

CMYK: 70.65.0.0
RGB: 115.121.185
Hex#: 7379b9
PANTONE: 2095

VIOLET

CMYK: 0.0.0.25
RGB: 199.199.199
Hex#: c7c7c7

GRAY 2

CMYK: 0.0.0.40
RGB: 167.167.167
Hex#: a7a7a7a

GRAY 3

ADA COMPLIANCE

The Americans with Disabilities Act (ADA) requires a high visual contrast between typography and backgrounds in digital environments.

The chart at right demonstrates accessibility-compatible contrast ratios for typography. Only the color combinations shown with green checks are approved for use with typography in digital environments.

ADA guidelines for the U.S. can be found here: <http://www.ada.gov/stdspdf.htm>

COLOR COMBINATION	BELOW 18PT	ABOVE 18PT
Green (#00a68e) on White (#ffffff)	✗	✓
Violet (#7379b9) on White (#ffffff)	✗	✓
Coral (#f27557) on White (#ffffff)	✗	✓
Blue (#278bcb) on White (#ffffff)	✓	✓
Charcoal (#2d3028) on White (#ffffff)	✓	✓
Charcoal (#2d3028) on Gray 1 (#f8f8f8)	✓	✓
Charcoal (#2d3028) on Gray 2 (#c7c7c7)	✓	✓
Charcoal (#2d3028) on Gray 3 (#a7a7a7)	✓	✓
Charcoal (#2d3028) on Green (#00a68e)	✗	✓
White (#ffffff) on Green (#00a68e)	✗	✓
White (#ffffff) on Violet (#7379b9)	✗	✓
White (#ffffff) on Coral (#f27557)	✗	✓
White (#ffffff) on Blue (#278bcb)	✓	✓
Green (#00a68e) on Charcoal (#2d3028)	✗	✓
White (#ffffff) on Charcoal (#2d3028)	✓	✓
Gray 2 (#c7c7c7) on Charcoal (#2d3028)	✓	✓
Gray 3 (#a7a7a7) on Charcoal (#2d3028)	✓	✓

Note: White spaces with an "X" are not ADA-accessible combinations. WCAG 2.0 AA compliance differentiates between text smaller than 18 pt and text larger than 18 pt (or text that is bold and larger than 14 pt).

MISUSE

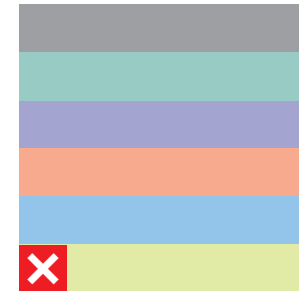
The examples at right illustrate some, but not all, potential misuses of color.



Do not use secondary colors in text.



Do not use secondary colors as backgrounds.



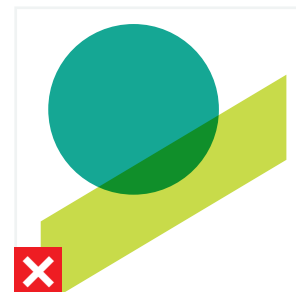
Do not use tints or opacities of colors.



Do not use unapproved colors.



Do not create or use gradients.



Do not multiply the graphic elements, or use other effects.



Do not use too many colors in a layout.



Do not use secondary colors on logo.

TYPOGRAPHY

PRIMARY FONT: EUCLID FLEX B

Our font is friendly, approachable and modern and pairs perfectly with our color palettes.

Euclid Flex B should be used for headlines, subheads and call-to-actions. It should always be set in all caps.

It can also be used for copy that needs to stand out, such as sidebars, numbers and URLs. Please see “Applications” starting on page 94 for typography examples.

Euclid Flex B can be licensed by contacting Swiss Typeface at www.swisstypefaces.com.

EUCLID FLEX B

ABCDE1234567890

MEDIUM *MEDIUM ITALIC*

SECONDARY FONT: STANLEY

We use Stanley for body and legal copy because of its legibility and sharpness at small sizes.

Stanley can be licensed by contacting Optimo at www.optimo.ch.

Stanley

ABCDE1234567890

Regular

Regular Italic

Bold

Bold Italic

SYSTEM FONTS

We can substitute Arial for Euclid Flex B on web or Microsoft® Office applications.

We can substitute Times New Roman for Stanley for web or Microsoft® Office applications.

ARIAL

ABCDE1234567890

Regular *Italic*

Bold ***Italic***

Times New Roman

AaBbCcDdEe1234567890

Regular *Italic*

Bold ***Italic***

MISUSE

The examples at right illustrate some, but not all, potential misuses of type.



Do not use unapproved fonts.



Do not outline fonts.



Do not set headlines in anything but all caps.



Do not use effects on text.



Do not use Stanley for headlines or Euclid for body copy.



Do not place text over people's faces.



Do not scale text so much that it becomes illegible.



Do not wrap text around or place text within graphic elements.

GRAPHIC ELEMENTS

SHAPE LIBRARY

Our shapes are inspired by our logo and symbol.

We can use multiple shapes in a layout, but the layout should not appear busy. We can scale the width and proportions of the shape as long as you maintain the integrity of the shapes.

Shapes are provided as vector assets. The scale and orientation can be adjusted to suit your layout. Shape assets can also be cropped, but the angles should not be altered.

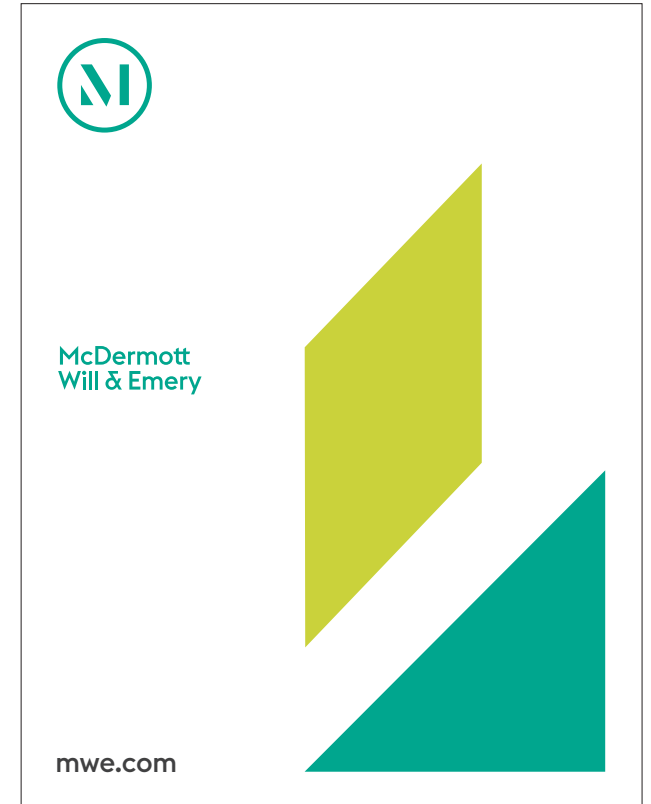
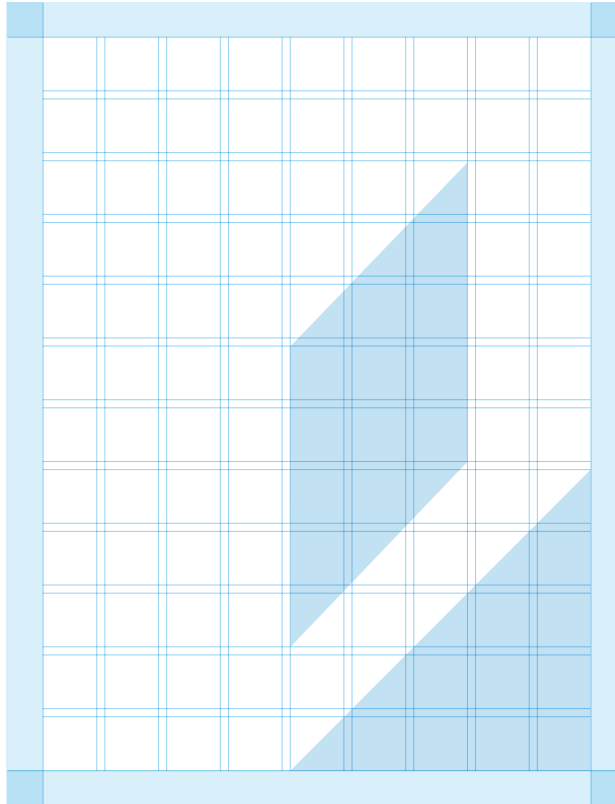
We can use any color in our primary and secondary palettes to create shapes. See “Color palette” starting on page 21 for more information on color.



SHAPE PLACEMENT

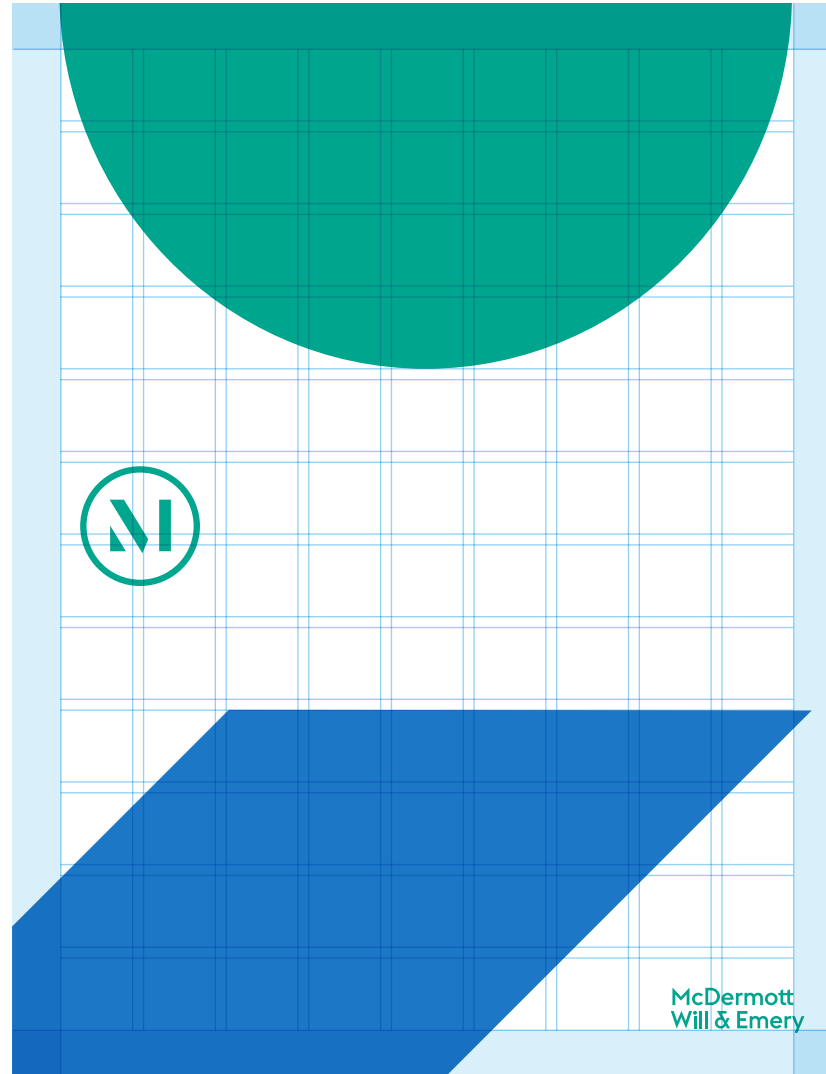
The grid shown is used for a conservative layout to determine shape placement within the margins and help keep consistency.

The gutter keeps shapes from overlapping or touching.



SHAPE PLACEMENT

Shapes do not have to stay within the margins. For a more dynamic layout, they can crop off one or more sides, but must still maintain space between them.



SHAPE PLACEMENT

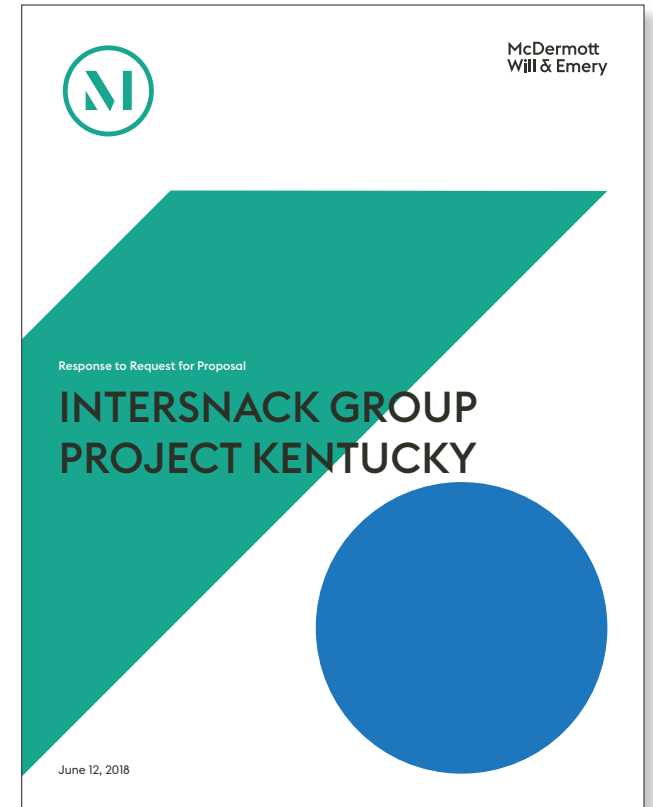
We can vary the color of our shapes depending on the use case and chosen imagery.

See “Primary palette” on page 23 and “Secondary palette” on page 24 for more information on color.

Below are some basic guidelines for using shapes:

- One shape can be used alone
- Multiple shapes can be used, as long as the layout is not too busy.

Please see “Applications” starting on page 94 for examples of shape usage.

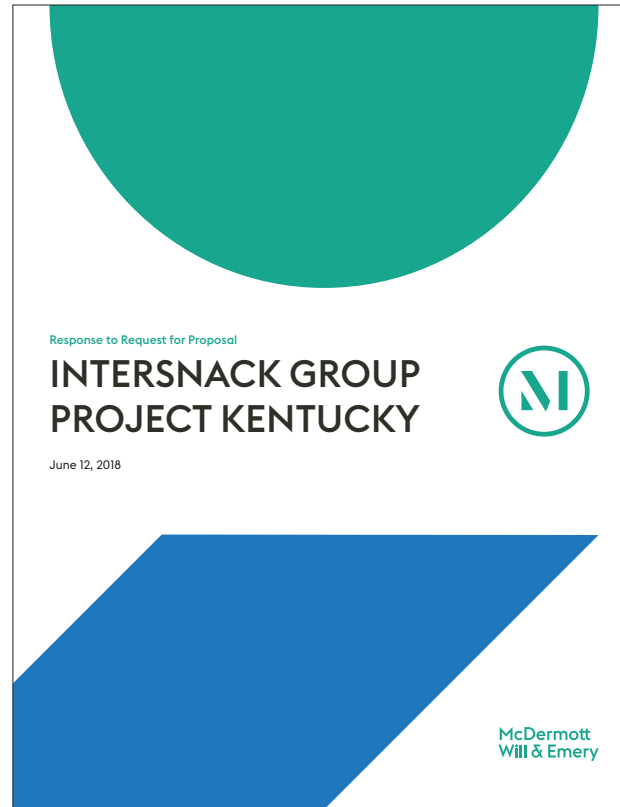


SHAPE PLACEMENT

For a more dynamic layout, shapes can be used in the following ways:

- Shapes can contain imagery
- Shapes can be used in a die-cut to showcase an image below
- Shapes can be repeated and filled with multiple colors, as long as the layout does not become cluttered

Please see “Applications” starting on page 94 for examples of shape usage.



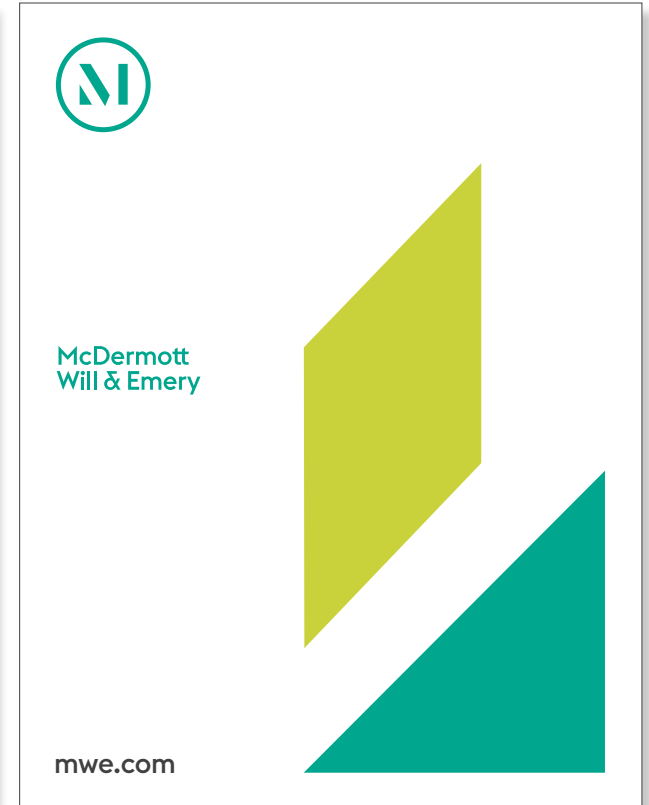
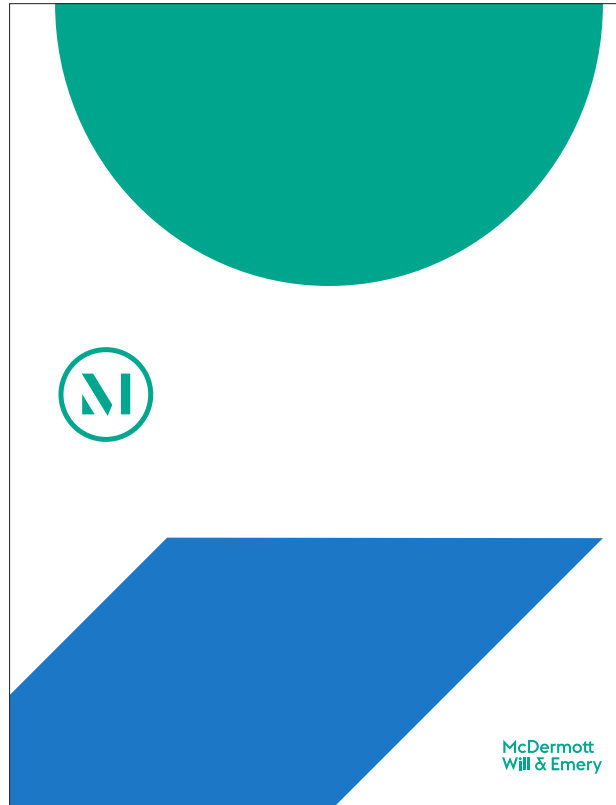
SHAPE USAGE

CROPPING

Shapes can be cropped so long as they maintain their form. Always keep at least 50% of the shape visible. Do not let a shape become unrecognizable.

SCALING

Shapes can be scaled large or small, but should always complement each other. They can use up to approximately 75% of the layout.

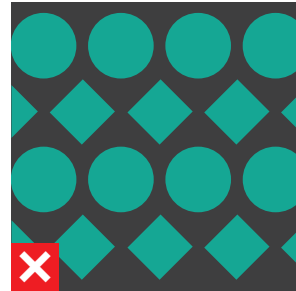


MISUSE

The examples at right illustrate some, but not all, potential misuses of shapes.



Do not distort shapes or scale them disproportionately.



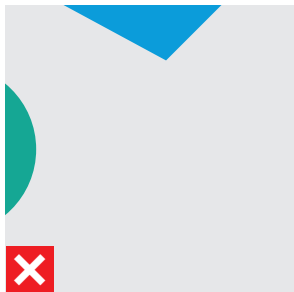
Do not create a pattern from any shape.



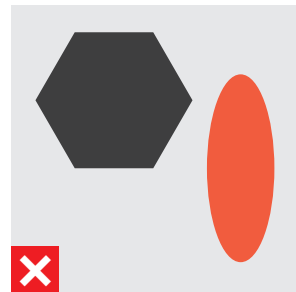
Do not overlap graphic elements.



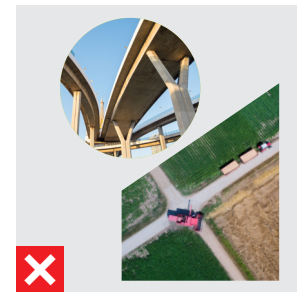
Do not place the logo or wordmark within graphic elements.



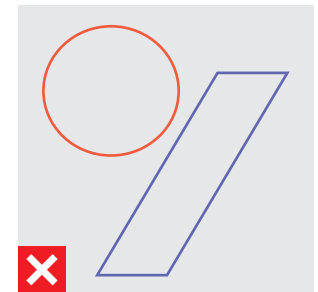
Do not crop more than 50% of a shape.



Do not use unapproved shapes.



Do not use more than one image-filled shape per layout.



Do not outline the graphic elements.

PATTERN

Our pattern is derived from our symbol and can be used tonally to add depth.

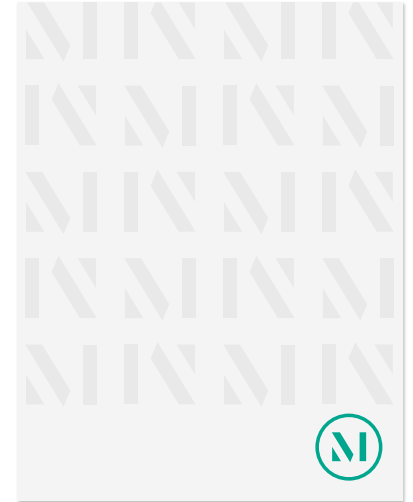
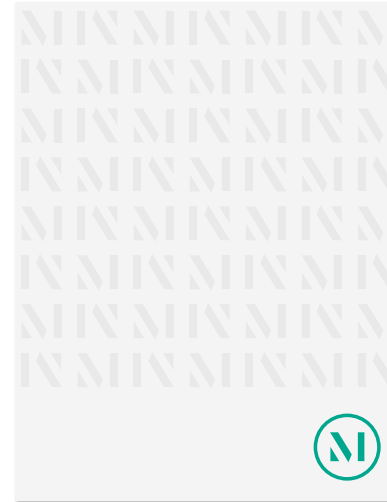
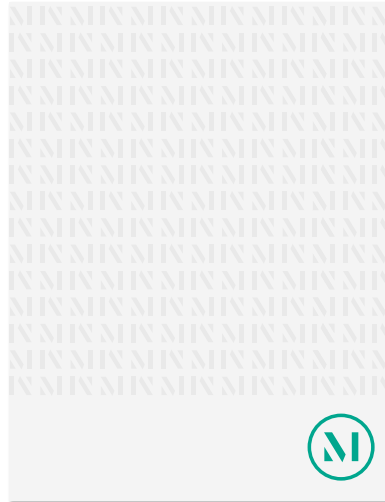
We use our pattern minimally and strategically, for instance in the context of environmental design. Avoid high contrast color combinations.



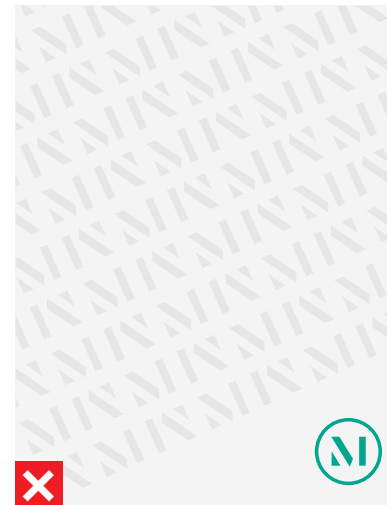
PATTERN USAGE & SCALING

We can scale our pattern in several ways but take care not to clip shapes.

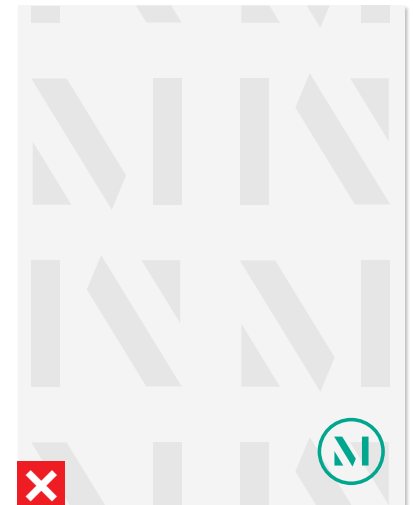
Show at right are examples of correct and incorrect usage of the pattern.



Do not use the pattern in color.



Do not use the pattern at an angle.



Do not clip shapes in the pattern.

DATA VISUALIZATION

ICONOGRAPHY

Data visualization uses data and statistics to demonstrate relationships. As the most essential component of our data visualization system, iconography uses common, simplified illustrative depictions to represent a known idea or object at a glance.

We have created a cohesive suite of icons, each of which derives from the shapes within our logo and graphic elements. We use our iconography strategically, often in the context of our infographics, discussed later in this section. Each icon is named at right to assist in selection.

We use icons strategically anywhere we need to illustrate or represent ideas or objects, in presentations, in print and online.



Legal services



Make it easy



Experience



Solution



Innovation



Award



Diversity



Move faster



Collaboration



Network



High performance



Announcements



Global



Dig deeper



Issue/problem/challenge



Go further



Happiness



Indispensability



Pro Bono



Business/Entity



Competitors



News



Group of people

ICONOGRAPHY COLORS

We use our color palette to accent our iconography. We use the charcoal from our primary palette for the ruled details (solid lines) present in each icon, and the green from our primary palette for the filled shapes within each icon. Both charcoal and green must be present in each icon throughout the suite.

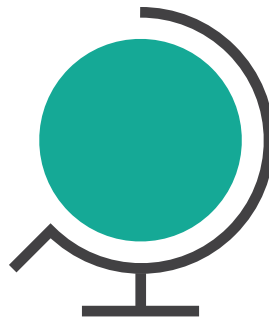
We also use additional secondary colors as accents as shown at right. Secondary colors should not replace charcoal and green, but are instead meant to be additive. White can also be used as a secondary color, as an additive to the charcoal and green within an icon. Use white within an icon when the icon is placed on a background other than white. Use context and judgment to determine when additional colors are necessary. A typical example might be in infographics that convey several types of complex information where we need to visually distinguish differences, highlight information, differentiate content and guide the user.

Icons may also be displayed on top of a secondary color. The secondary color that serves as a background for the icon, color can be in a holding shape or part of a solid background.

PRIMARY



SECONDARY



Charcoal + Green
(Primary only)



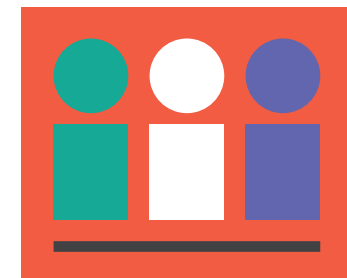
Charcoal + Green + Coral
(Primary + one secondary color)



Charcoal + Green + Coral, Violet
(Primary + two secondary colors)



Charcoal + Green + White
(Primary + one secondary color)



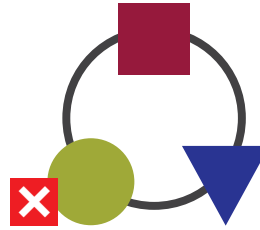
Charcoal + Green + White, Violet
(Primary + two secondary colors)

ICONOGRAPHY MISUSE

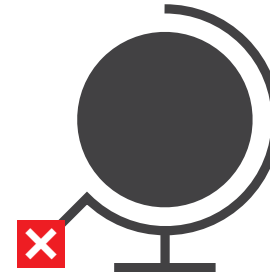
The examples at right illustrate some, but not all, potential misuses of iconography.



Do not use colors other than charcoal for the solid lines.



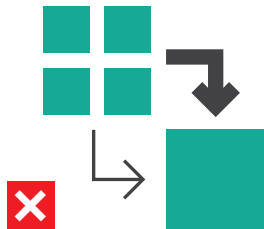
Do not use colors outside of the approved palette.



Do not make icons a single color.



Do not layer multiple colors behind the icon.



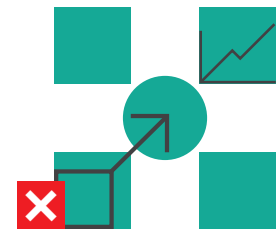
Do not change or vary the stroke weight.



Do not round corners or otherwise alter shapes.



Do not rotate icons.



Do not combine icons.

ICONOGRAPHY CREATION—OVERVIEW

An icon is a simplified, stand-alone picture or symbol that embodies a single idea, and serves as a visual shorthand to quickly convey an idea, object, feature or benefit. To communicate this simplicity, our icons are made up of two elements: lines and shapes.

The shape elements in our icons are inspired by the forms of our graphic shapes. Shapes are most often rectangles, circles or triangles. These shapes are complemented by the addition of ruled lines, which most typically intersect perpendicularly or are set at 45-degree angles. Lines may also be curved. Additional angles may be incorporated as necessary, either in the shapes or the lines, typically using the same wide angles seen in the graphic elements.

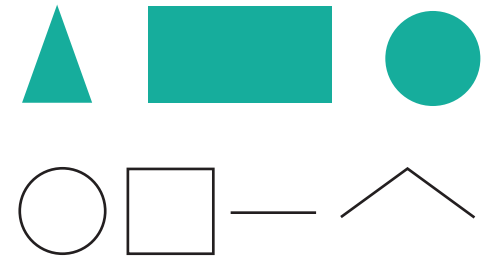
Icons always use a minimum of one shape and one line, but will often contain more of both. Shapes should not touch one another, but instead have a consistent measure of space between, most often one grid unit (see page 47 for grid unit measurements). Lines can appear on top of or behind shapes, but are not used to outline them.

GRAPHIC ELEMENTS



Graphic shapes provide inspiration.

ICON BUILDING BLOCKS



Icon elements can be recombined to create new icons.

ICON ATTRIBUTES



triangular shapes add interest
perpendicular ruled lines give structure

curved ruled lines depict more complex forms
rectangular shape anchors the icon
wide-angle ruled lines reference graphic shapes



circular shape centers the icon
ruled lines overlap shape

circular shapes provide structured repetition
gap between shapes gives rhythm and consistency



ICONOGRAPHY CREATION—CONSTRUCTION

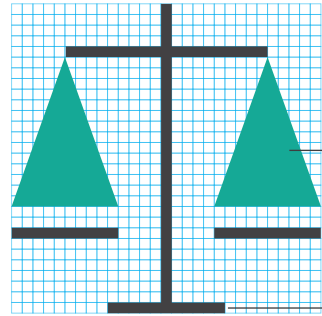
GRID

Icons are built on a grid that is 29 pixels wide and 29 pixels high. The grid is used for spacing and consistency of elements. Icons do not necessarily need to fill the entire grid, but they may. See page 50 for clear space requirements, which are separate from the grid structure. The grid is shown here for reference only and is never printed.

SIZING OF ELEMENTS

Ruled lines always occupy one unit of the grid. Even when lines are curved or angled and do not fall on the grid, the width should be built to a single grid unit. A shape may fill any number of squares on the grid, depending on the object or idea it illustrates. However, as a general guideline, a recommended range is 20 units in one direction for larger shapes and 10 units in one direction for smaller shapes. Individual shapes may be smaller or larger depending on the content of the icon.

GRID ATTRIBUTES

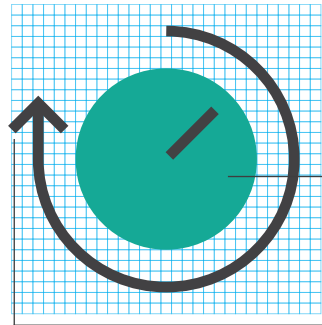
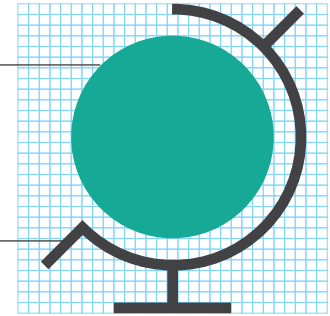


19-unit shape width and height

14-unit shape height;
10-unit shape width

wide angle rule maintains
even distance and spacing

ruled line of 1 grid unit

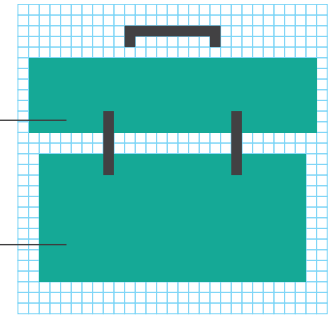


17-unit shape width and height

2-unit grid margin allows
for arrow point

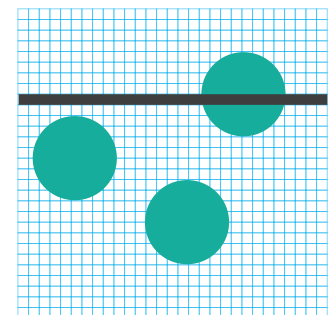
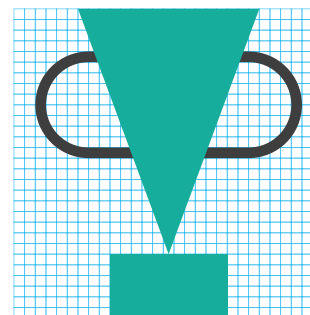
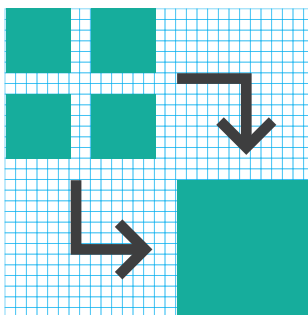
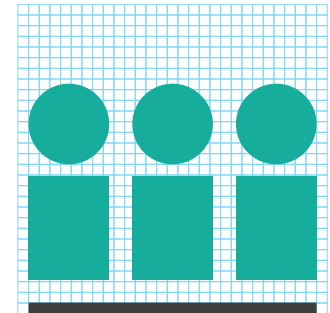
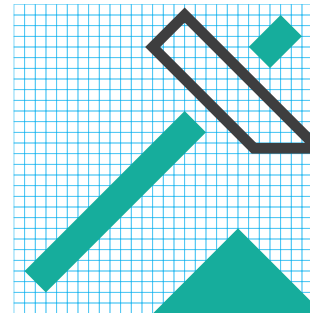
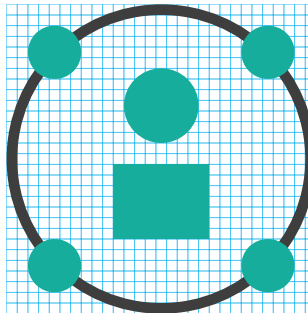
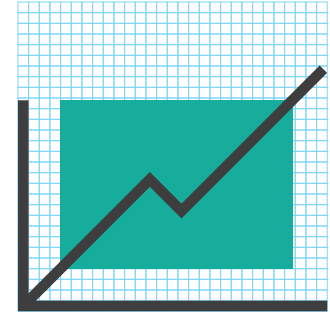
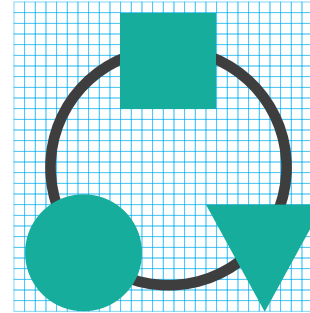
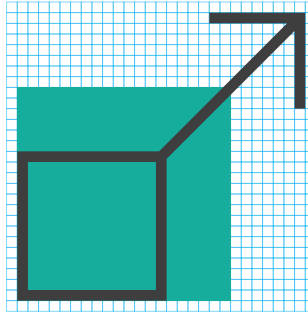
27-unit shape width;
7-unit shape height

25-unit shape width;
12-unit shape height



ICONOGRAPHY CREATION—ADDITIONAL GRID EXAMPLES

Additional examples of icons and their relationship to the grid are shown here. The grid is shown for reference only and is never printed.



ICONOGRAPHY CREATION—BEFORE-AND-AFTER EXAMPLES

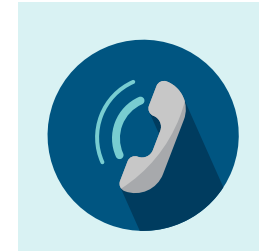
At right, examples of a common infographic style are contrasted with our iconography style. In our style, the icons are dramatically simplified overall. Our icons are less illustrative and do not have drop shadows, giving a cleaner iconic look. A focused color palette emphasizes detail in a way that is understandable at a glance, and easier to focus on when multiple icons appear together on a page. Alignment to the grid creates a more regimented appearance, and icons are no longer all shown on an angle. The underlying grid and simple play of line and shape make our icons more legible and cohesive, resulting in an easier-to-read and more consistent system.



Before



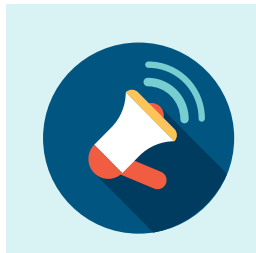
After



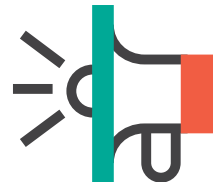
Before



After



Before



After

ICONOGRAPHY CREATION—SPECIFICATIONS

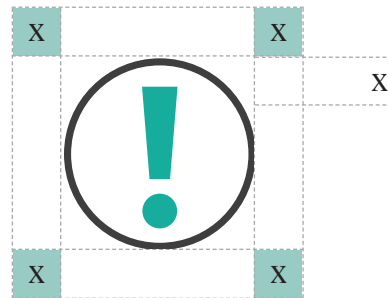
Clear space should be equal to 25% of the height of the icon. When icons are paired or clustered in groups, the overall clear space should be equal to 25% of the height of the tallest icon.

The minimum size for icons for print should be .3" or 22 pt high.

The minimum size for icons for digital should be 30 px high.

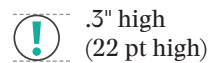
Use the icons at sizes larger than the minimum size requirements wherever possible.

ICON CLEAR SPACE



Clear space (X) = $\frac{1}{4}$ the height of the icon

ICON PRINT MINIMUM SIZE

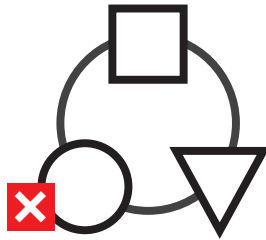


ICON DIGITAL MINIMUM SIZE



ICONOGRAPHY CREATION MISUSE

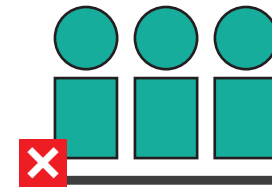
The examples at right illustrate some, but not all, potential misuses of iconography creation.



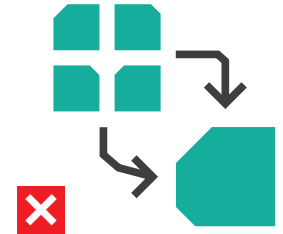
Do not build icons using only lines.



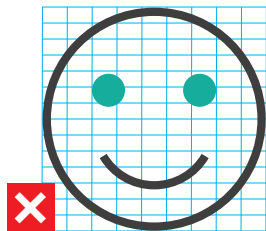
Do not build icons using only shapes.



Do not use lines to outline or stroke shapes.



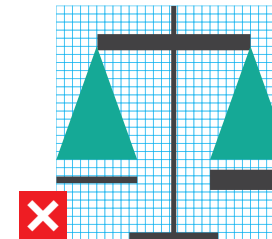
Do not add gratuitous or unneeded angles.



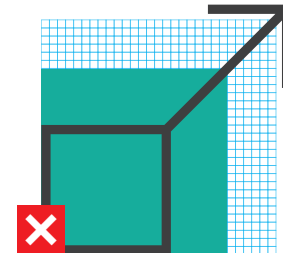
Do not alter the grid.



Do not ignore clear space.



Do not vary line weights from one grid unit.



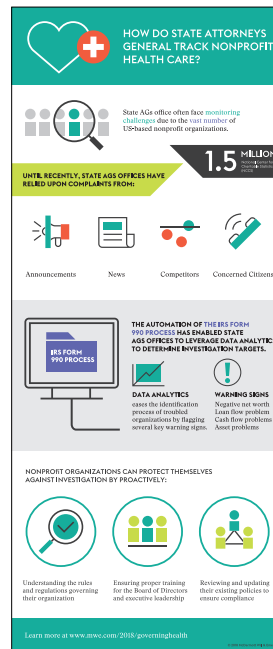
Do not create icons that extend beyond the grid.

INFOGRAPHICS

Our infographics build on our iconography to simplify the presentation of complex information into easily digestible graphics containing icons, charts, graphs, statistics and copy.

As infographics must explain a large amount of content, several principles are used to organize information. Charcoal and green are always used to give tonal cohesion. Line weights and styles are kept consistent throughout. Scale, placement and color are used to create order and hierarchy.

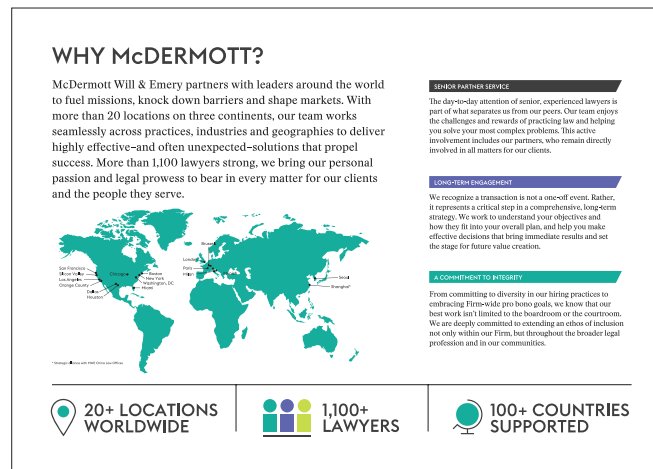
The examples shown here are illustrative, and are intended to show infographics with varying amounts of text. However, the best practice is to use as little text as possible.



Nonprofit health care



Digital health

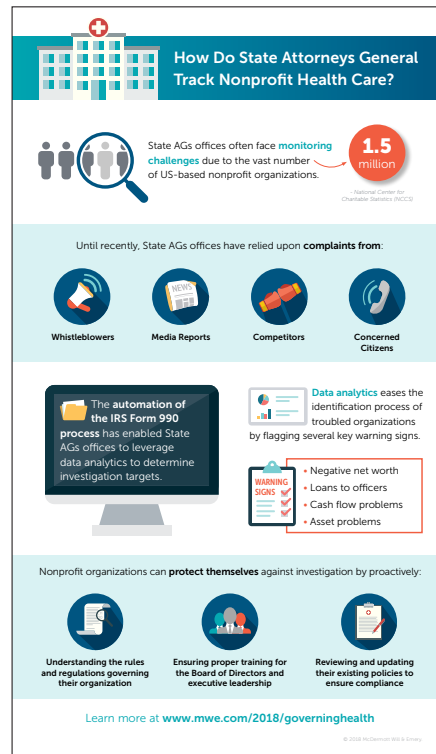


Map

INFOGRAPHIC BEFORE AND AFTER—NONPROFIT HEALTH CARE

At right, an example of our nonprofit healthcare infographic before our redesign is contrasted with an example of current usage.

In the revised example, we have simplified the layout overall. Gradients have been removed and a bolder palette of brand colors—rather than tints—has been used. We have also removed the colored backgrounds in the holding shapes around icons. Drop shadows and effects have also been removed, giving a cleaner overall appearance. All text—other than labels—has been left-aligned, improving readability, and all copy has been moved outside of icons where possible.



Before

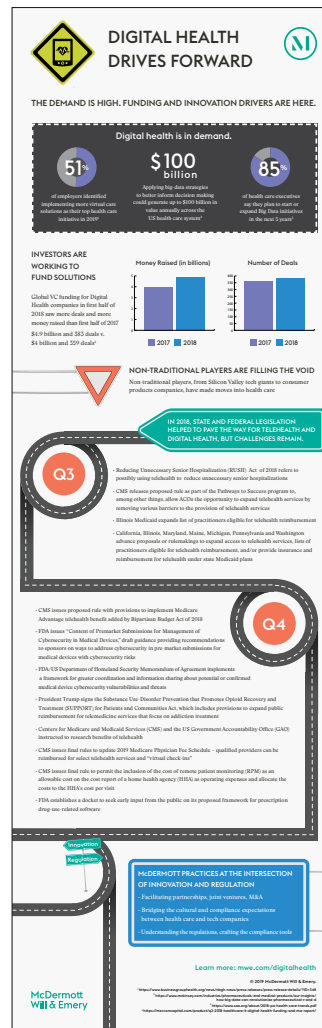


After

INFOGRAPHIC BEFORE AND AFTER—DIGITAL HEALTH

At right, an example of our digital health infographic before our redesign is contrasted with an example of current usage.

In the revised example, we have removed the logo, as well as creating a background at top and bottom to provide structure and division. We have increased the size of numerals and graph labels to give statistics more prominence. Simplified, longer charts make the information easier to process. A row of icons at the base of the layout anchors the composition. Finally, we have removed the road illustration, simplifying the overall layout significantly, and created a more vertical timeline with shorter, easier-to-read sections of type.



Before

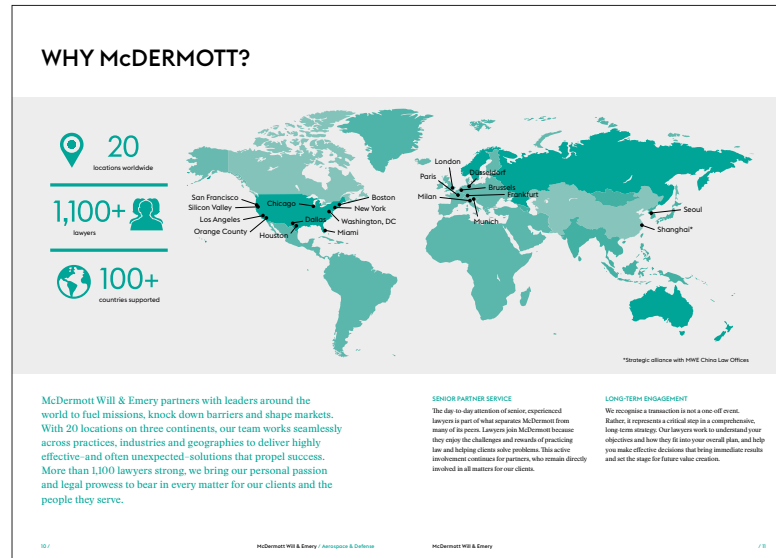


After

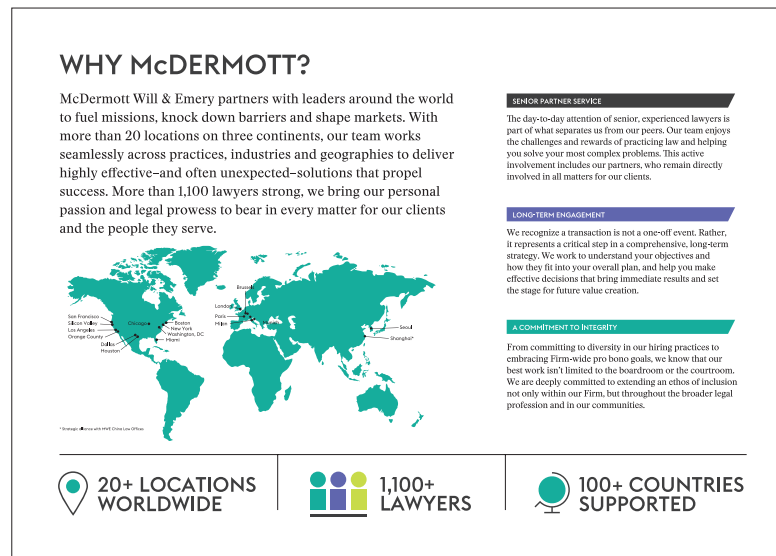
INFOGRAPHIC BEFORE AND AFTER—MAP

At right, an example of our map infographic before our redesign is contrasted with an example of current usage.

Our revised map layout moves the majority of the copy to the upper left, and sets that copy in larger black type for better readability. Supporting copy has been moved to columns on the right, with colored bars dividing the headlines from the supporting copy. A tinted background has been removed from behind the map illustration, which has also been streamlined by making it one color and slightly smaller. The three icons have been moved to the base of the layout, separated by thin rules to provide structure.



Before

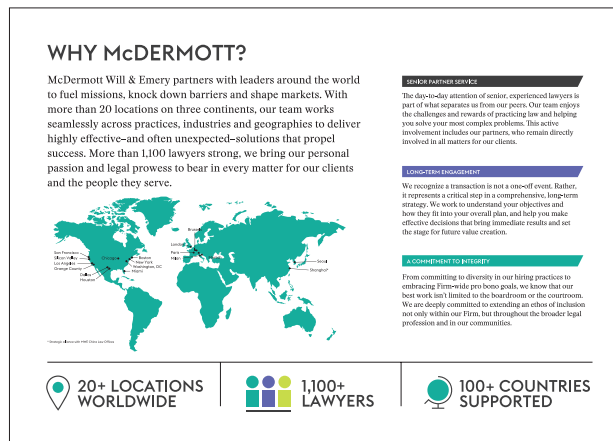


After

INFOGRAPHICS COLOR

Color is used to order, organize and accent the information in our infographics. Ample white space creates an orderly, uncluttered look. Gray backgrounds and green color bars provide strong visual anchors. Iconography follows the color rules established on page 44.

At right, two examples are shown that provide differentiated treatments that could be used in different design scenarios. In the far-right example, more extensive areas of color blocking provide a higher level of contrast throughout. The color of the icons that sit on top has been adjusted accordingly where necessary. Color can be adjusted and adapted to individual usage examples.



INFOGRAPHICS TYPOGRAPHY

Use Euclid Flex B for headlines, subheads and calls to action. Always set in all caps. It may also be used for copy that needs to stand out, such as sidebars, numerals and URLs.

Use Stanley for body and legal copy because of its legibility and sharpness at small sizes.

Use simplicity and scale to organize information. Large blocks of text should be left-aligned, though labels can be centered. Primarily, charcoal or white should be used for text. A secondary color can occasionally be used for emphasis.

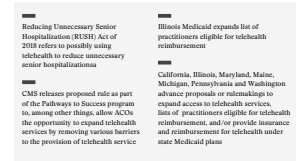
A sampling of typographic treatments is highlighted at right.



Use Euclid Flex B all caps for headlines.



Typography can occasionally be used within an icon.



Use Stanley for body copy.



Typography can occasionally be used within a shape.



Larger type can be used for callouts.

State AGs office often face **monitoring challenges** due to the **vast number** of US-based nonprofit organizations.

A secondary color can occasionally be used for emphasis.

DATA ANALYTICS

eases the identification process of troubled organizations by flagging several key warning signs.

Use bold for headlines and regular for body copy.

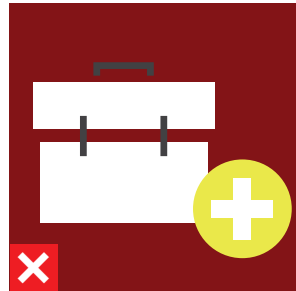


Announcements

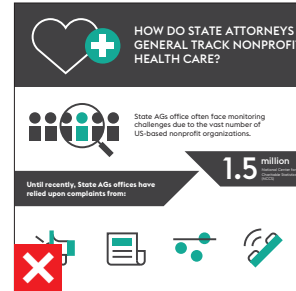
Labels can be centered.

INFOGRAPHICS MISUSE

The examples at right illustrate some, but not all, potential misuses of infographics.



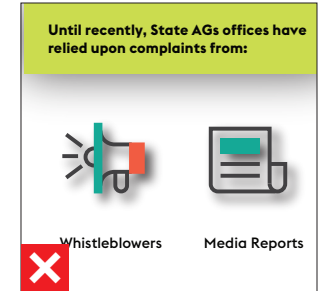
Do not use colors from outside of the system.



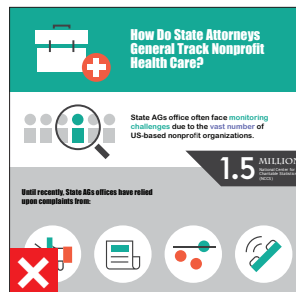
Do not use too few colors to distinguish information.



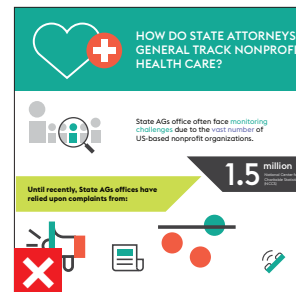
Do not use gradients or tints.



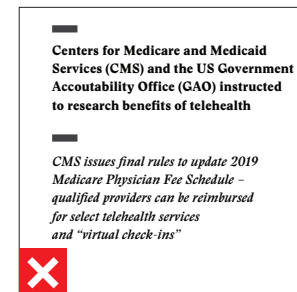
Do not add drop shadows or effects.



Do not use fonts from outside of the system.



Do not vary the scale of icons within a single infographic.



Do not use incorrect styles or weights.



Do not use inconsistent stroke weights.

PHOTOGRAPHY

STYLE

We primarily use three styles of photography: portrait, landscape and people.

Art and still life objects can be used as secondary styles.

Note: except for our lawyers, we cannot show people directly (such that they are identifiable).

PORTRAIT



LANDSCAPE



PEOPLE



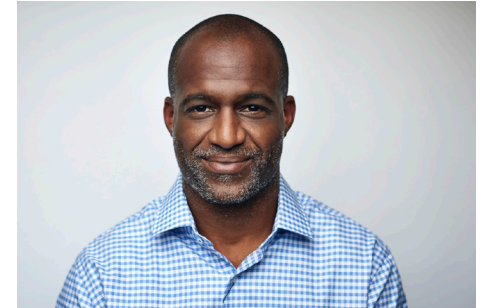
Note: Imagery shown is for style reference only. To use or own third-party material, you must purchase rights separately.

PORTRAIT

Portraits celebrate and highlight our talent. All images are shot against solid, color neutral backgrounds by professional photographers. Background colors are to match White, Light Gray and Charcoal from our color palette.

These showcase individuals:

- Looking directly at the camera
- Conveying confidence and trustworthiness
- On seamless backgrounds
- With short lighting and shadowing
- Captured from the shoulders up
- With clothing in solid colors, such as blue, green or red, and subtle patterns (avoid: neons, bright colors and noisy patterns)
- With accessories that are subtle and tasteful



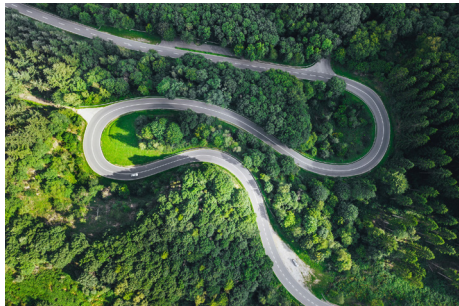
Note: Imagery shown is for style reference only. To use or own third-party material, you must purchase rights separately.

LANDSCAPE

Landscape photography should convey a graphic quality with clean lines and dynamic perspectives. Images should have ample clear space to set type over. Avoid complicated or busy imagery.

Please select expansive images of landscapes and architectural details that feel bright, clean and forward looking.

Images should have a sense of symmetry and balance. Avoid using images that are complex, busy and chaotic.



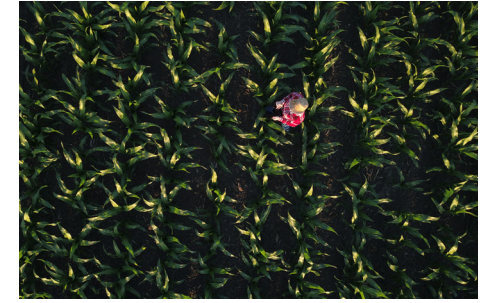
Note: Imagery shown is for style reference only. To use or own third-party material, you must purchase rights separately.

PEOPLE

People are shown in the context of the environment of the industries our communications address. Photography is shot with extreme perspective and a sense of dynamism. The background environment should feel clean, ordered, and structured with ample clear space.

We do not use duotone images.

Photos of people's faces shown directly cannot be used due to bar rules. The exception to this rule is photos of our lawyers. Otherwise, we can appear as if we are misrepresenting ourselves.

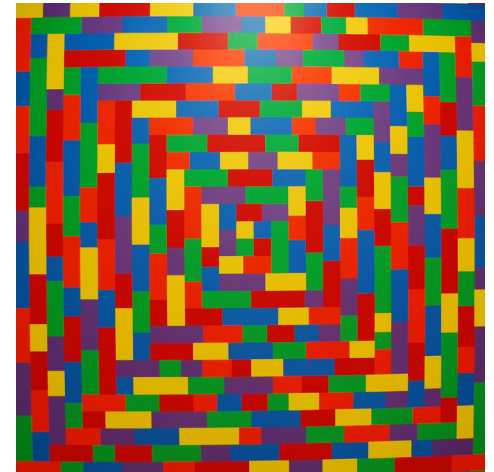
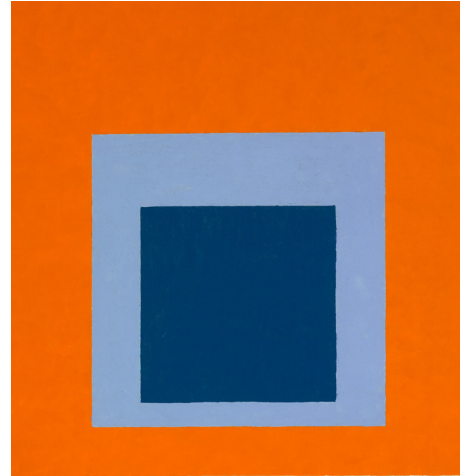


Note: Imagery shown is for style reference only. To use or own third-party material, you must purchase rights separately.

ART

Artwork can be used within holding shapes throughout the system or as stand alone pieces of artwork in communication materials. They highlight the creative aspects and cultures of our firm.

Art highlights the creative aspects and culture of our Firm.



Note: Imagery shown is for style reference only. To use or own third-party material, you must purchase rights separately.

OBJECT/STILL LIFE

Object photography should be shot on clean white or gray backgrounds. Images should mostly be direct in the ways they illustrate concepts, but certain concepts can be implied.

Objects and still life photography is intended for white papers, thought leadership, pitch proposals, and for abstract concepts on the website.



Note: Imagery shown is for style reference only. To use or own third-party material, you must purchase rights separately.

MISUSE

Examples of incorrect use of imagery are shown at right.

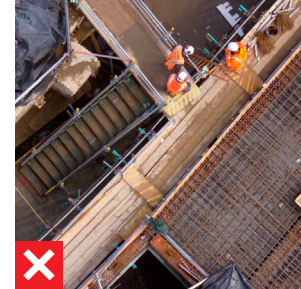
The examples at right illustrate some, but not all, potential misuses of photography.



Do not use images that are overly dark.



Do not use images that appear unprofessional.



Do not use images that are cluttered or distracting.



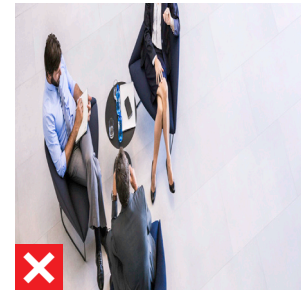
Do not use images that are blurry.



Do not use clip art.



Do not use posed imagery.



Do not distort imagery.



Do not use images with sepia or duotones.

VIDEO

OVERVIEW

Video can be a powerful medium for enhancing comprehension of our insights and solutions, encouraging deeper engagement, introducing our expert talent, and bringing life to the personality of our brand. This section includes visual and audio specifications for applying our brand and visual identity elements in video.

KEY VIDEO ELEMENTS ILLUSTRATIVE EXAMPLES

Thumbnail Image



Opening Bumper

+

Video, B-Roll, or Animation

+

Closing Bumper

+

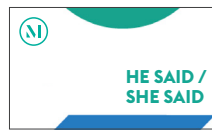
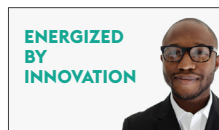
Call to Action

+

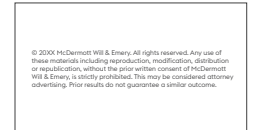
Disclaimer



All videos should feature an opening logo bumper.



All videos should feature a closing logo bumper.



Disclaimer copy for last frame: The most up-to-date disclaimer copy for the last frame can be found on the Marketing YourSource page under “Resources.”

See illustrative sample screen above.

Text should be set in Euclid Flex B Regular, Upper and Lower Case, Flush left, rag right.

Motion Graphics (Lower Thirds, Typography, etc.)



LOGO BUMPERS

Logo bumpers brand our projects and ensure the audience knows where the content comes from. They should be simple and clean and can appear over solid backgrounds or video as long as there is enough contrast.

Place the logo in the center of the screen with clear space equal to two times the height of the carrier block to ensure the logo's size appears consistent.

For additional guidance, see the Logo section.

BACKGROUNDS

Always allow adequate contrast between the symbol or wordmark and the background for optimal legibility.

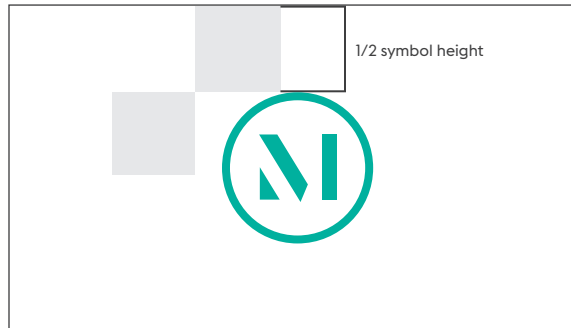
For solid backgrounds in white or light gray, use the charcoal or green logo. For all other applications, use the knockout or white version of our symbol or wordmark.

When using background imagery, choose an image area that is open and free of distracting elements.

TRANSITIONS

Solid colors should be either green, charcoal or one of the greys.

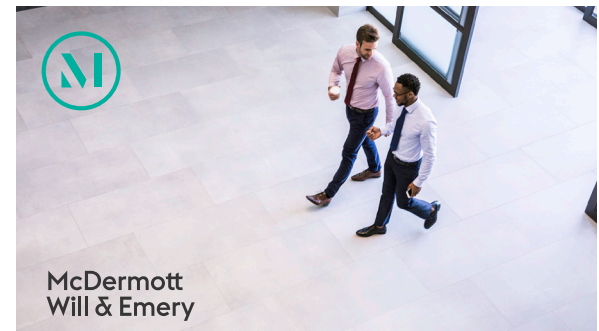
LOGO SIZE



LIGHT BACKGROUND



IMAGE BACKGROUND



DARK BACKGROUND



MISUSE

General rule: avoid using symbol too much throughout the video



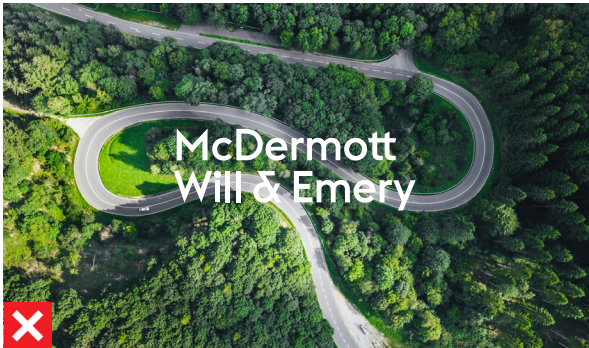
Do not distort the symbol or workmark or place at an angle on screen.



Do not crop symbol or workmark.



Do not lockup the symbol and wordmark.



Do not place the symbol or wordmark on busy footage.



Do not use the green logo on a bright or dark background.



Do not use the white symbol or workmark on a light background.

TYPOGRAPHY

Our video content uses the same font and typesetting as our other branded materials. For additional guidance, see the Typography section.

Euclid Flex B Bold ALL CAPS is our default font and weight for videos. Use **Euclid Flex B Regular** as a secondary font weight, or combine them when you need to create a hierarchy.

ON-SCREEN USE

Text on screen should be limited to 20% of frame at any time and should be limited to key words or short subheads.

Text should appear in clear areas to provide maximum legibility when appearing over live-action footage.

On-screen text should all be in one uniform color with Green being the preferred color unless that color compromises legibility in which case charcoal or white should be used accordingly.

SOLID BACKGROUND



Keep copy left aligned and avoid centering where possible.

20% OF FRAME

DUIS AUTE	
Voluptatem Quia	

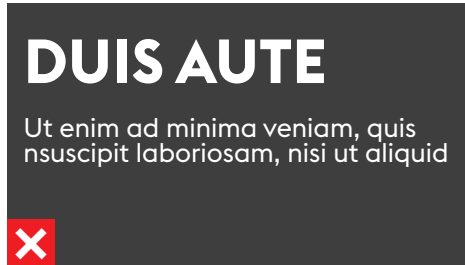
OVER IMAGERY



Text should be in clear area of framed image.

MISUSE

Note: Videos featuring kinetic typography as a prominent visual element may bend these rules.



Do not fill the screen with large text.



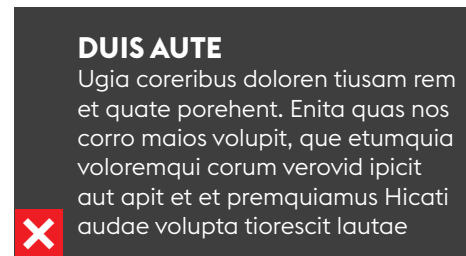
Do not orient text in directions that are difficult to read.



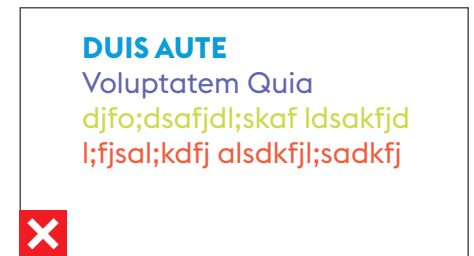
Do not place text over busy backgrounds.



Do not change the perspective.



Do not place too much text on the screen.



Do not use different colors groups within one body of text.



Do not use secondary colors in titles.

LOWER THIRDS

Lower thirds introduce speakers and their credentials.

We use a distinctive style for lower thirds to help carry our visual identity throughout the video.



Text should be large enough to be readable and should be aligned to the side of the screen with the most clear space.

If symbol is used on screen in upper left corner, text in lower third should left-align with symbol.



Color should be adjusted when necessary to ensure readability.

Lower Thirds Construction



Lower Third text container should be from our shape library. It is the only exception when text may be placed within a graphic element



Lower Third treatment for clients and third party experts



Lower Third treatment for instances when practice groups need to be identified

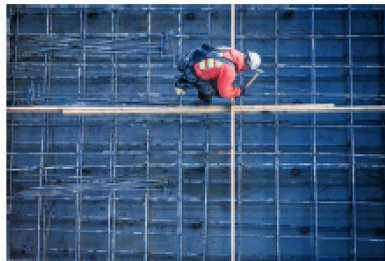
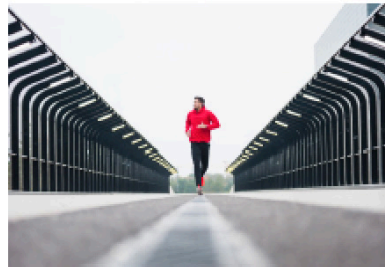
B-ROLL

B-roll is supplemental or secondary footage that can be inserted as cutaway shots to help tell the story, introduce new scenes, or help with transitions.

B-roll footage should follow the same guidelines as photography.
(See Photography section)

Note: Photos of people's faces shown directly cannot be used due to bar rules.

PEOPLE



LANDSCAPES



OBJECTS



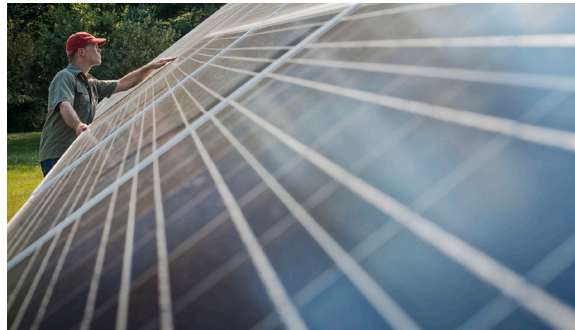
B-ROLL

FRAMING

When framing shots, look for unexpected angles and use the frame to crop elements in visually interesting ways. Each frame should feel uncluttered and highlight a specific subject. The depth of field should be deep with the subject in focus. B-roll should feel sharp, bright, and clean.

Capture footage in natural light as much as possible. This may require controlling the amount of light by shading using bounce boards to reflect natural light and create more even tones. The ideal is even, consistent lighting in all shots. When elements are shot indoors, use as much light as possible to mimic the feeling of natural light.

DYNAMIC PERSPECTIVE



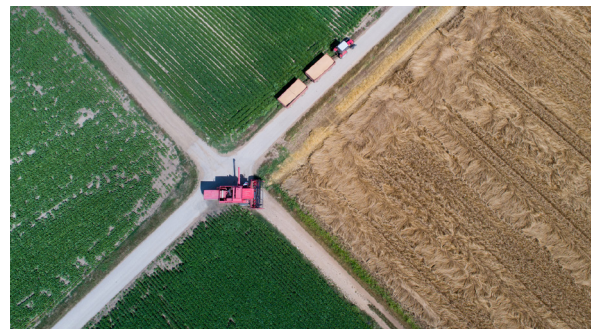
AUTHENTIC



SHARP, CLEAN



GRAPHIC, STRUCTURED



B-ROLL

B-roll is used to build interest without distraction, supporting the interview dialogue or voice-overs. Every shot should add to the story by either illustrating a point or adding to the mood and tone. For optimal post production versatility, the production must capture a wide variety of b-roll content, including establishing shots, general b-roll, featuring relevant imagery of people, landscapes, objects and art.

B-ROLL CONTENT CHECKLIST

- 1. Subject matter should be purposeful.**
B-roll should enhance the story and serve a purpose. Imagery should not be just decorative.
- 2. The subject and framing must be compelling.**
Use b-roll that creates powerful points of view and captivates our audience. Avoid images that are cliché. If we've seen it before, so have our audiences.
- 3. All content should appear authentic rather than staged.**
Footage should appear real and capture a moment in time. Subjects should seem candid, never posed or staged.
- 4. Subject matter should be relevant to the content being presented.**
B-roll should depict the people and industries that are most closely aligned with the content being presented.
- 5. The central focus of any shot should be easy to discern.**
Images should use interesting and surprising angles, but the central focus should be easy to identify.

B-ROLL STYLE CHECKLIST

- 1. The shot must be composed well.**
Imagery should reflect our unique perspective. When given a choice, find imagery that depicts a unique or unexpected viewpoint.
- 2. The shot must be simple and uncluttered.**
Use images that are straightforward and simple, and avoid images that appear cluttered or complicated.
- 3. The shot must be well lit.**
Avoid images that are washed out (overexposed) or too dark (underexposed). The image should appear bright and clean.
- 4. The shot should be steady-whether stationary or moving.**
Images can use movement to add interest, but movement should never come across as shaky or distracting.

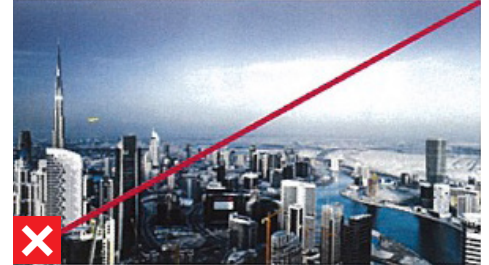
MISUSE



Do not use B-Roll that is boring.



Do not use B-Roll that is flat and under-saturated.



Do not use B-Roll that is overly dark and moody.



Do not use B-Roll that feels like stock footage.



Do not use B-Roll that feels staged and unauthentic.



Do not use B-Roll that is out of focus or blurry.



Do not use B-Roll shot with sepia or duotones.



Do not use clip animation as B-Roll.



Do not use B-Roll that is distorted.

GEOMETRIC SHAPES

In addition to the established styles, geometric shapes are provided as vector assets in our shape library and should follow the same general guidelines as for print applications.

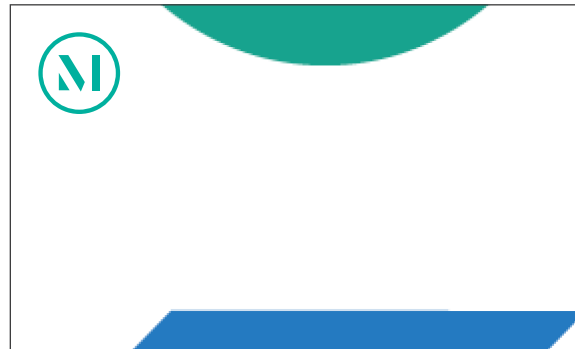
Green is dominant color; showing 50% of the shape is part of guidelines but we can flex on this for purposes of builds and moving infographics since shapes are often in motion.

Try to use no more than 1-2 shapes in a given frame.

Static shapes: consider sizing when shapes are locked.

Geometric shapes and pattern elements add visual interest and guide viewers through the content. They can highlight important information, help with transitions, and enhance text and other animated elements.

SIMPLE GEOMETRIC SHAPES



VIDEO EXAMPLE



MUSIC

In our content, music acts as a backdrop against which we present information, setting the pace and helping to move the video along.

All music should complement rather than dominate the dialogue and visual content.

LOOK FOR THESE TRAITS WHEN CHOOSING

Modern

Bright

Energetic - but not frenetic

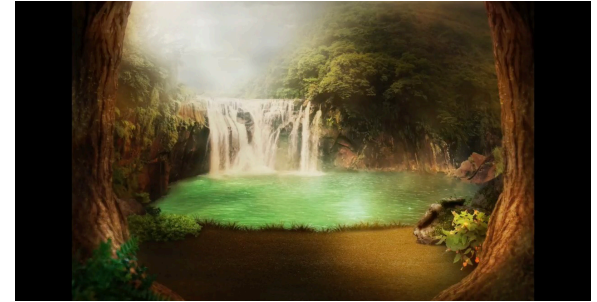
Approachable

EXAMPLES



Such Great Heights

<https://www.youtube.com/watch?v=0wrsZog8qXg>



Boardroom Theme

<https://www.youtube.com/watch?v=jQ9QY0cO3CU>



Soul Meets Body

<https://www.youtube.com/watch?v=uizQVriWp8M>



Motivational Background Music

<https://www.youtube.com/watch?v=0wrsZog8qXg>



You Are A Tourist

https://www.youtube.com/watch?v=qkk5wViJo-I&index=6&list=PL9FzrCRE_7NaTkRtUk5EJRtEq6lZJ7xUq

VOICE OVER

Match the voice talent with the audience demographic (age, ethnicity) and subject matter. The voice must be confident, accessible, friendly, and thoughtful. Speakers must present information and research as if it is their own.

As a global organization, accent is an important consideration. If an audience is largely in North America, an American English accent can be used.

When an audience is largely composed of people outside North America, a British English accent is more appropriate.

If translating a voiceover into different languages, take care to match the sex, age and tone of the voice of the voice artist for each language used.



ADDITIONAL ELEMENTS

THUMBNAILS

High-quality thumbnails can significantly increase the likelihood that a user will engage with a video. Thumbnails should give a preview of the video's content. Find an image from the video that gives the best impression of what the viewer will see and learn. Ensure the thumbnail has a high resolution so it does not become pixelated and muddy on larger screens. Most videos players will automatically add a play button, so it is not necessary to create one.

CALLS TO ACTION

Most videos will be intended to inspire a specific behavior from the audience. Be clear about the steps you want an audience to take when the video concludes.

One way to create an effective call to action is to place the video on a page with supplementary content or directions about what steps to take.

Any video that will be featured in multiple locations or shared through email and social media should include a clear call to action at the end. The call to action can be a website link, phone number, or email address.



The thumbnail should feel as dynamic as the video; a video about the healthcare industry might feature a dramatic image of a hospital.



Do not use images that are confusing.



A call to action should clearly provide the next steps.

VIDEO LENGTH

The length of each video must be appropriate to the venue, purpose, and audience. Projects with a captive audience can push the run time longer and provide more in-depth content.

- In social media contexts, viewers are much less willing to spend time watching lengthy content. If possible, videos should be kept to less than one minute so viewers quickly grasp the central concept before clicking or scrolling away.
- Where viewers have a deeper relationship with McDermott, they may be willing to spend two or three minutes watching content. For example, a video linked from a McDermott email to which the viewer subscribes is more likely to gain the viewer's full engagement.
- In a training or conference with a captive audience, content can be extended significantly.

In all situations, the content should be kept as short as possible to ensure the greatest level of audience engagement.

LIVE-ACTION OVERVIEW

Our live-action video must be as thoughtfully crafted as the guidance we provide our clients. We aim for an experience that feels authentic and un-staged.

Video that features our lawyers in an interview setting effectively reinforces the link between our people and our insights and solutions.

Other live-action production formats are helpful for building an emotional connection with the audience. For example, viewers often relate to seeing real people applying solutions to their work and experiencing positive outcomes.



INTERVIEWS ON LOCATION

Due to bar rules we can only film interviews of our lawyers, staff, and clients/others who approve to be on camera.

Interviews must reflect a professional and carefully directed approach and have adequate clear space around the speaker. Ideally, interviews should take place in natural environments outside or in atriums, work spaces, or other areas that provide visual interest and a lot of natural light.

When no natural light is available, the setting must ground the video in reality and create a natural transition between the speaker and any b-roll.

INDOOR INTERVIEWS

- Avoid plain white walls.
- Avoid mixed light situations where possible. (EX: tungsten interview light w/ sunlight in background)
- Hide all elements of your production package from the frame. This includes light reflecting in to eyewear, mirrors, and other reflective surfaces.

OUTDOOR INTERVIEWS

- Try to keep the sky blue.
- Try to position camera and subject with the sun facing the subject.
- Avoid using the sun as a harsh backlight.
- Consider using a reflector to enhance outdoor lighting.

MEDIUM FRAMING



SUBJECT DETAILS



When possible, capture detail shots of the speaker's hand gestures, eyes, or clothing. These detail shots bring the speaker to life, providing a sense of openness, trust, and approachability. Interviewees should speak and act naturally. If speakers tend to motion with their hands when speaking, they should be encouraged to continue.

DIRECT ADDRESS



"MAN-ON-THE-STREET" INTERVIEWS



"Man-on-the-Street" videos (or "Streeters") should follow the same basic guidelines as indoor shots. Don't shoot subject up against a wall and avoid busy areas where background noise will effect your audio. Interview should take place while standing or sitting still, not walking or in motion.

INTERVIEWS IN STUDIO

Similar to our Portrait Photography guidelines, studio interviews should celebrate and highlight our talent. The subject should be shot against solid, color neutral backgrounds by professional photographers.

Background colors are to match White, Light Gray and Charcoal from our color palette.

- Looking directly at the camera
- Conveying confidence and trustworthiness. On seamless background
- With short lighting and shadowing
- Captured from the shoulders up
- With clothing in solid colors, such as blue, green or red, and subtle patterns (avoid: neons, bright colors and noisy patterns)
- With accessories that are subtle and tasteful

GREEN SCREEN

Limit green screen to situations where animated text or images will be added behind a subject.

Do not use green screen simply to place different backgrounds behind speakers. Without significant postproduction work, these shots will appear flat and unnatural.

LOOKING DIRECTLY INTO CAMERA



CONVEYING CONFIDENCE



SHORT LIGHTING AND SHADOWING



FROM THE SHOULDERS UP



SOLID CLOTHING OR SUBTLE PATTERNS

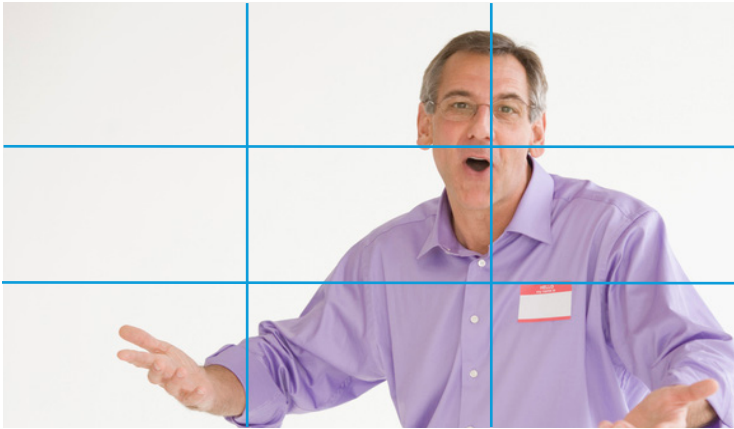


GREEN SCREEN



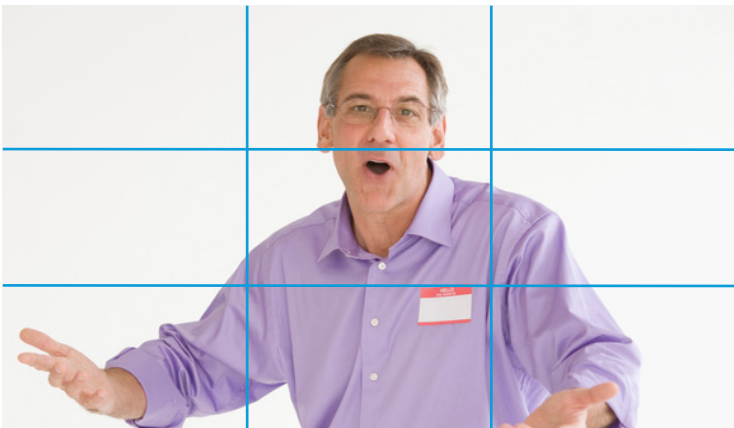
INTERVIEWS FRAMING

RULE OF THIRDS



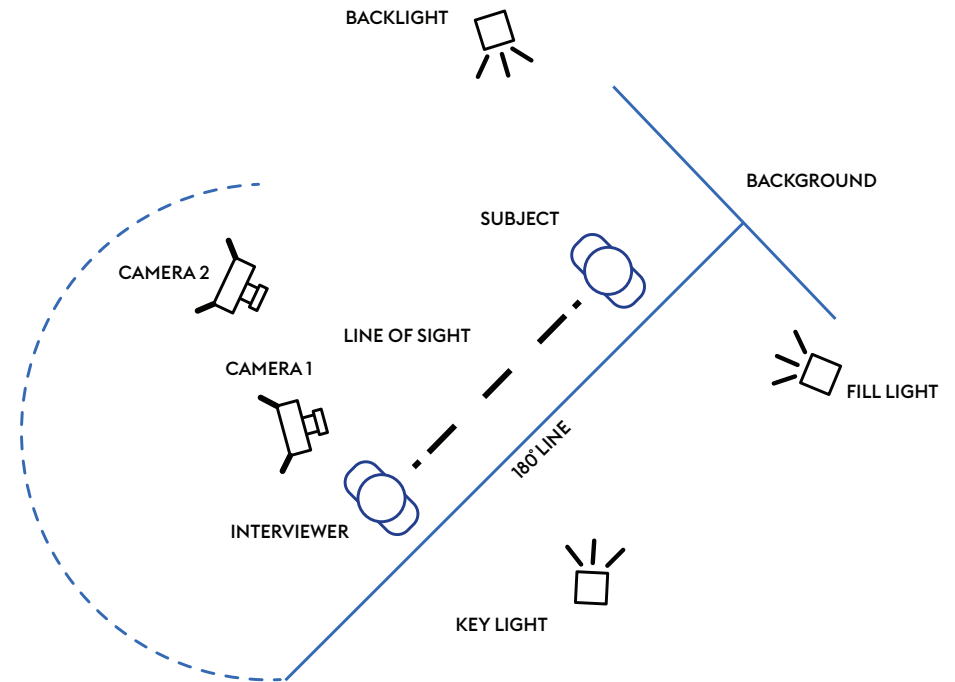
Unless the piece involves a direct address or announcement, the speaker should never be filmed directly in the center of the frame. The rule of thirds should guide the framing of each shot, placing important details at key intersections.

RULE OF THIRDS-MISUSE



In this example, the speaker's face does not touch any of the four key line intersections.

180-DEGREE RULE



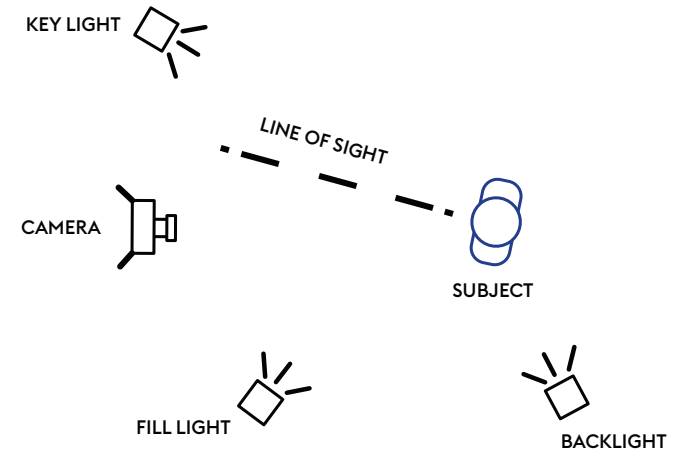
Subjects should look directly at or slightly to the side of camera, as if speaking to an interviewer, and they must continue looking at the same position to ensure consistency. They should be framed on the opposite side from the direction they are looking. For multi-camera interviews, all cameras should be on the same side; they should not cross to the opposite side of the subject's line of sight.

INTERVIEW LIGHTING

LOCATION LIGHTING

When shooting on location, use a natural backlight, and make the light feel as even as possible. When adding an artificial light source, use a naturally motivated color palette to mimic the feeling of natural sunlight. It is important that subjects' faces have sufficient contrast, with distinct highlights and shadows. The subject should not appear flat and washed out or overly orange and saturated.

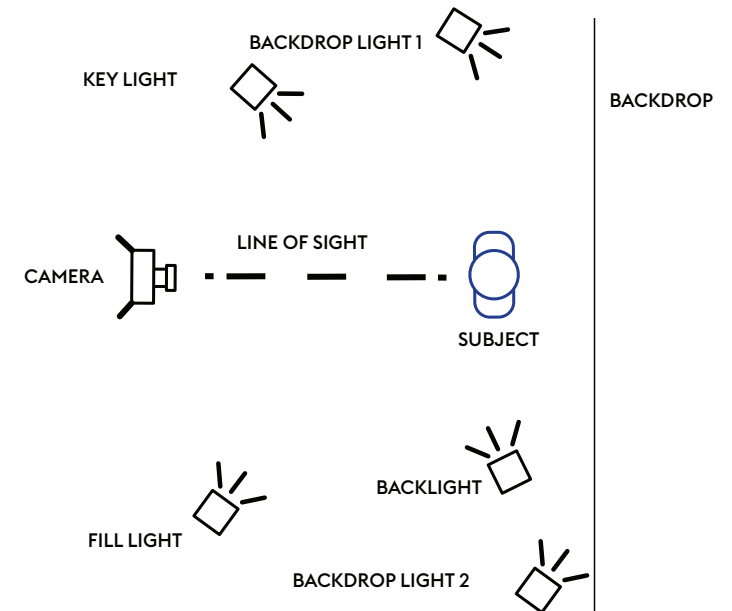
CORRECT LOCATION LIGHTING



STUDIO LIGHTING

Any backdrop should be brightly lit with an even appearance across the whole surface. The backdrop and subject should be lit separately to ensure that both have enough light. The environment and background need to feel bright, lively, and warm.

CORRECT STUDIO LIGHTING



COLOR CORRECTION

All live-action interview content must be in full color, bright, and vibrant. The footage should have moderate saturation that allows for darker colors to be pushed or pulled in the color correction process.

Contrast should create depth and clarity, but darker tones should not be rich enough to mask detail.

The temperature should lean toward a cooler color palette without pushing lighter skin tones to appear green.



Correct color correction for an interview on location



Correct color correction for an interview in front of a white backdrop



Correct color correction for B-roll



Color correction pushed too far toward cooler tones



Color correction pushed too far toward warmer tones



Contrast is too high

INTERVIEW MISUSE



Do not create harsh shadows on a subject face.



Do not create dark areas on a white backdrop.



Do not allow subjects filmed against a white background to appear dark and flat.



Do not create harsh bright spots on a green screen background.



Do not transpose footage in post.



Do not use two different angles from opposite sides of a subject's line of sight for multi-camera interviews.

ANIMATION OVERVIEW

Animation is an effective way to explain complex concepts.

When executed successfully, visualization of information through animation speeds comprehension and improves recall.

Our Visual Identity employs distinctive geometric shapes that must be used when designing animated content.



MIXED MEDIA

Mixing live action and animation is an engaging tactic for making our content and brand accessible. The guidelines for both remain the same when combined. When layering animation over live action, carefully compose the frame to ensure clarity and readability.

Animation should appear over empty space on the screen to avoid becoming lost in overly complex background elements. Create empty space by filming simple backgrounds.

Introduce full-color b-roll sparingly. Combine it with other visual elements of our brand, and create thoughtful transitions between frames to tie back to our Visual Identity.

ON-SCREEN USE

Text on screen should be limited to 20% of frame at any time and should be limited to key words or short subheads.

Text should appear in clear areas to provide maximum legibility when appearing over live-action footage.

On-screen text should all be in one uniform color with Green being the preferred color unless that color compromises legibility in which case charcoal or white should be used accordingly.



ANIMATIONS



General preference is to use single dominant shape with no more than 2 on screen at any time. (except for logo build in bumpers).



Shapes can be animated to highlight or frame text. Animated shapes should appear and exit frame intact - avoid use of transitions such as fades, wipes or flashes.



Speed of animation should be determined by the pacing of the video but, in general, should not be extremely slow or fast.

VIDEO PLAYER CUSTOMIZATION

PROGRESS/PLAY BAR

When option to customize the viewer is available, progress/play bar, buttons and controls should be in green with underlying progress/play bar in charcoal.



PLAY BUTTON

When option to customize the viewer is available, play button should be in green.



SOCIAL MEDIA VIDEOS

BEST PRACTICES FOR CAPTIONING & SUBTITLING SOCIAL MEDIA VIDEOS

Captions and subtitles have to do three things – provide accessibility to the deaf-and-hearing impaired, provide translations to foreign-language audiences, and make videos accessible in no-audio environments.

Videos may have already been created with the no-audio environment in mind, so the caption or subtitle process may have to be revised to avoid over-translation or too much text on the screen.

It's important to discuss any localization / translation requirements while social media videos are being developed. This is a best practice in general, but with social media, advance planning is crucial to keeping projects on budget and timeline, and maximizing the videos' reach across multiple platforms.

SOCIAL MEDIA VIDEO CONTENT CHECKLIST

1. **Always caption source videos.**

Captioning makes videos accessible to members of our audience who are deaf or hard-of-hearing. It increases SEO on some platforms. And it's crucial to video engagement in about half of the viewing scenarios. Most video hosting sites (including YouTube and Facebook) have speech-to-text auto-captioning features that users can trigger but these sometimes don't have great results. As an alternative you can add your own or outsource captioning to integrate into your video upload.

2. **Plan for text-heavy videos – even ones without voice-over.**

The need for social media videos to work without sound is predominant, and text-heavy video has become quite common. Be aware that these videos have different needs, and create a comprehensive localization / translation plan for them. Consider creating videos with simpler titles for the localized / translated versions.

3. **Keep translations succinct.**

Remember that social media videos are mostly seen on phones and tablets, with much smaller fonts. Stick to character limits, and go shorter if possible. Readability is crucial to video engagement.

4. **Burn subtitles in for harder-to-read character sets.**

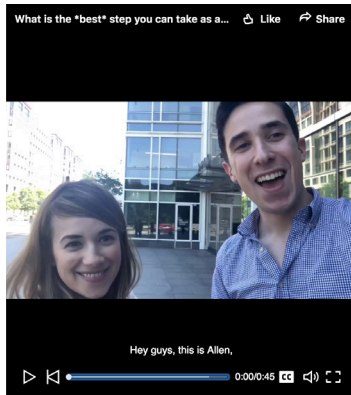
Non-Latin languages may be even more difficult to read – think of Arabic or Japanese subtitles, or any other right-to-left or double-byte character set. For these languages, consider open subtitles (burning the text to video), so that you have more control over font size and placement. This will require a stand-alone video for each language audience..

5. **Consider subtitles for the deaf-and-hearing impaired.**

Subtitles for the deaf-and-hearing impaired (SDH) is a great deliverable for social media videos. SDH makes videos accessible in a way that doesn't require any of the audio to play – perfect for a “no-audio” foreign-language environment. Consider this option when localizing for social media.

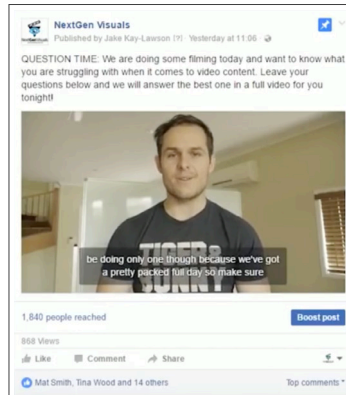
SOCIAL MEDIA VIDEOS

HOW TO ADD CAPTIONS TO VIDEO BY SOCIAL MEDIA PLATFORM (AS OF JANUARY 2019)



LinkedIn

You can now add closed captioning when sharing a video on LinkedIn from the desktop experience. You'll need to have an associated SRT (SubRip Subtitle) file attached to the video before it can be posted.



Facebook

You can add captions to your Page's video to make it accessible to a broader audience. You can automatically generate captions and edit them, write them yourself or you can upload a SubRip (.srt) file.



Twitter

Twitter doesn't have any feature that allows closed captions or subtitles so you instead must encode or "burn" captions into the video itself.

Note: Closed captioning can be added to member and Company Page posts.

To add closed captioning:

1. From the LinkedIn desktop share box, select the video you'd like to share by clicking the Video icon.
2. Once the video preview appears, click the Edit icon in the upper right corner below the X to see the Video Settings.
3. Click Select File to attach a SRT file and click Save.
4. Add any additional text or hashtags and click Post.
 - Once the video is uploaded, processed, and ready to view, you will get a notification. The closed captioning will be viewable at that time.

Source: <https://www.linkedin.com/help/linkedin/answer/93997?query=video%20captions>

To add captions to your Page's video:

1. Click Photo/Video at the top of your Page's timeline.
2. Click Upload Photos/Video and select a video from your computer.
3. Once your video has uploaded, click Subtitles & Captions(CC) in the column on the right.
4. Next to Video Language, select the main language spoken in the video.
5. Once your video has finished uploading, select whether you'd like to auto-generate captions, write them yourself or upload a SubRip (.srt) file.
6. Click Publish.

If you choose to upload a .srt file, make sure that your caption files are correctly named and formatted before you upload them.

To add captions to an existing video on your Page, find the post on your Page's timeline, click in the top-right corner, select Edit Post and follow the steps above.

Note: People who watch your Page's video with sound turned off will automatically see captions. People who watch your video with sound turned on will need to turn on captions to see them. The language people see captions in is determined by their preferred language.

Source: <https://www.facebook.com/help/261764017354370>

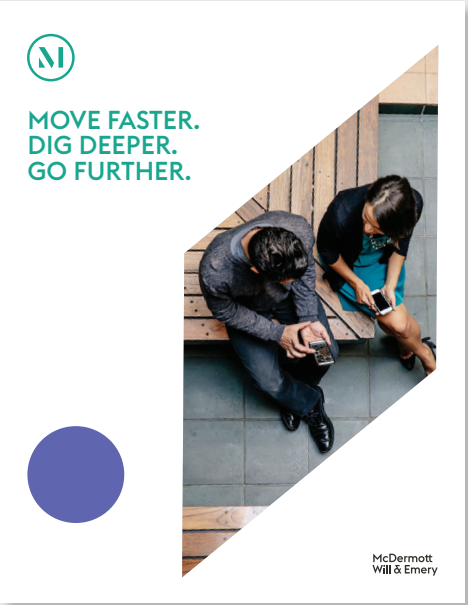
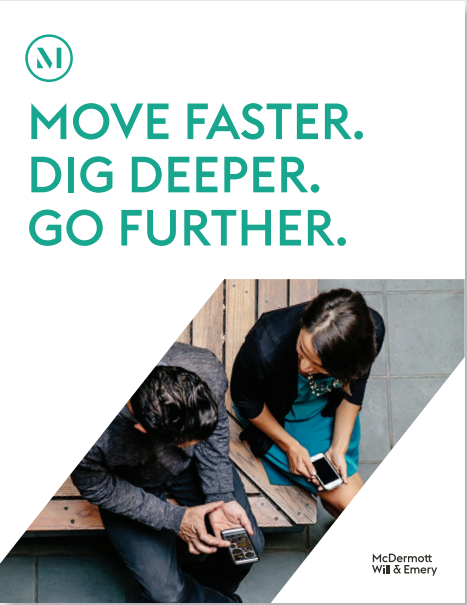
This will create open captions — captions that play over the video and cannot be turned off. Twitter does not have any API support or display support for showing them as separate feeds.

Source: <https://twittercommunity.com/t/closed-captions-support-in-twitter-videos/60881>

APPLICATIONS







KRISTINA BIEKER-BRADY



PARTNER

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EDUCATION

- Boston College Law School, JD, cum laude, 1996
- Princeton University, PhD, Molecular Biology, 1991
- Princeton University, MA, Biology, 1989
- Swarthmore College, BA, Biology, 1986

ADMISSIONS

- Massachusetts
- Courts / Agencies
- US Patent and Trademark Office

MWE.COM

Kristina (Kris) Bieker-Brady, PhD represents private and public side biotech, pharmaceutical and medical device companies, with a focus on portfolio development, financings, public offerings, mergers and strategic partnerships.

Kris is highly skilled in managing multiple facets of clients’ intellectual property portfolio through the majority of the company’s life cycle. Particularly, she works to build and preserve layered exclusivity profiles that are structured to peak in strength during the critical periods of a product’s branded commercial sales life.

Kris also advises clients on other matters relating to patent prosecution, including patentability, non-infringement and invalidity opinions, licensing, joint development agreements and patent enforcement. Additionally, she performs IP due diligence on potential investments for some of the top venture capital firms in the world. Many of her relationships with venture capital firms and serial entrepreneurs span a period of more than 15 years.

Kris’ experience encompasses cellular immunotherapies; gene therapy; nano and viral systems for oncolytic, gene therapy and vaccine indications; preventative medicine; treatments for devastating neurological and other tissue injuries; treatments—and more critically cures—for developmental and progressive neurological diseases such as autism, ALS and Alzheimer’s.

Prior to joining McDermott, Kris spent 22 years as a co-founder and eight years as a managing partner of an IP law firm dedicated to life sciences patent prosecution.

During her academic career, Kris conducted cell biology, genetics and neurobiology research using molecular biology and biochemistry techniques. Select first-author research and review articles have been published in Cell, EMBO Journal, Proceedings of the National Academy of Sciences, Genomics and Trends in Genetics.

North America

Europe

Asia

1

Results

- Represented Cynapsus Therapeutics in a portfolio development covering a therapeutic that prevents “frozen” states in Parkinson’s patients, including licensing, an IPO and, ultimately, the sale of the company to Sunovion Pharmaceuticals for more than \$600 million*
- Represented Enobia Pharma Corp. in a portfolio development covering a therapeutic to treat an otherwise deadly pediatric bone disease and assisted with the company’s sale to Alexion Pharmaceuticals, Inc. for \$1.4 billion*

**Matter handled prior to joining McDermott.*

Recognition

- IAM1000, 2016 to 2017
- Junior Fellow, Society of Fellows, Harvard University, 1991 to 1992
- Genetics Society of America Research Award Recipient, 1985
- Leo Leva Research Award Recipient, 1986
- Scientist at Massachusetts Institute of Technology in the laboratory of Dr. H. Robert Horvitz (Nobel Laureate), 1991 to 1992
- Research Fellow, The Whitehead Institute, 1985 to 1986

Community

- Jonathan Silverstein Foundation for Parkinson’s with GBA, member
- 826 Boston, member
- Women Business Leaders of the US Health Care Industry Foundation (WBL), member

North America

Europe

Asia

2

Note: Images here are for illustration only and do not represent the individual(s) described.



Practice Group Highlights

ANTITRUST & COMPETITION

Ranked One of the Leading Antitrust and Competition Practices in the World
Global Competition Review 100 –
Global Elite – 17th Edition

OUR MARKET POSITION

Rankings and Accolades: McDermott Will & Emery is recognized as a leading law firm in the field of antitrust and competition law. Our antitrust/competition lawyers are consistently recognized as leaders in their field and the group is highly ranked in all of the relevant legal directories including Global Competition Review, Chambers & Partners, The Legal 500, and International Who's Who of Competition Lawyers.

- **Substantive Experience and Comprehensive Services:** Our international team of more than 65 lawyers and professionals offer the Firm's clients a full-service antitrust practice that includes cartel/criminal defense, mergers and acquisitions, joint ventures, distribution counseling, intellectual property licensing and private antitrust litigation. We work closely with McDermott's other best-in-class practice groups, including health, corporate, IP, trial and tax, in providing a comprehensive service offering to our clients.
- **Industry Facing:** We handle antitrust and competition matters across a broad range of industries and around the globe. We understand the nuances of applying this knowledge across different legal regimes and cultural.
- **International Presence:** Our antitrust and competition lawyers have extensive experience assisting clients in competition law matters around the world. Outside of the United States, we have competition lawyers in Brussels, Paris, Düsseldorf, Munich and Shanghai. The Brussels office brings together lawyers of varying nationalities, including those from the United Kingdom, Germany, the Netherlands, Japan and the United States.

www.mwe.com/en/experience/services/antitrust

McDermott Will & Emery conducts its practice through separate legal entities in each of the countries where it has offices. This communication may be considered attorney advertising. Previous results are not a guarantee of future outcome.

National Tier-1 Ranking in US
News/Best Lawyers

Six of our Lawyers are included
in Best Lawyers in America

Three Antitrust Partners are
Star Individuals in Benchmark
Litigation

Recruiting Top Talent | Market Differentiation

**McDermott
Will & Emery**

STRATEGIC GROWTH INITIATIVES

— **Geographies and Talent Sought.** We are expanding our presence in the United States, Europe and Asia. In China, we have a team that combines highly capable Chinese-qualified lawyers and experienced international competition lawyers. In Europe, we are enhancing our pan-European capabilities and continuing to grow our Brussels office. In the United States, we are growing our Washington DC office and our national footprint, with particular emphasis on attracting antitrust lawyers who are recognized leaders in the field and who complement our core practice areas (M&A clearance, cartel defense and antitrust litigation) and strategic sector pursuits (health care, energy and high-tech industries)

OPPORTUNITIES GAINED BY JOINING OUR PRACTICE

- **Join a strong team.** The Antitrust & Competition Practice Group is one of McDermott's core practice areas. Lateral hires will be joining a well-respected antitrust practice that is on the move. We are both entrepreneurial and collegial. We are committed to the continued growth of the practice, and the career development of all of our lawyers in an atmosphere that holds individual and collective excellence, client service, teamwork and esprit de corps as among our core values.
- **Enjoy the benefits of McDermott's client platform.** Our lawyers counsel leading companies in every major industry, including: aerospace, defense and homeland security; biotech, pharmaceuticals and health care; building and construction; chemicals; computers, software and electronics; energy; food, beverages and consumer products; manufacturing; and mining. Our services complement the strengths of the Firm and we can call upon more than 1,000 lawyers for additional insight and support.

Some of our Best-in-Class Clients Include:

Amgen
Hill-Rom
Mountain States Health Alliance
Bemis Company
Impax Laboratories
NGK Insulators, Inc.
Celanese Corporation
IntercontinentalExchange
PerkinElmer
CEPI Cartonboard
JAB Partners
Silver Cross Hospital
Constellation Brands
Keystone Orthopaedic Specialists,
Static Control Components
DaVita Lehigh Valley Hospital and
Health Network Steel Dynamics
Eagle Materials Lockheed Martin
Sumitomo Riko Company Limited
Federal Express European Services
Mars Timken Company
FMC Chemical Corporation
Martin Marietta Materials
TreeHouse Foods
Goodman Holding Company
Monsanto Europe S.A.
Under Armour
HealthNow
Morton Salt
Werner Company
Henry Ford Health System
Motorola Solutions
Weyerhaeuser Company

Recruiting Top Talent | Market Differentiation

Practice Group Leader



RAYMOND A. JACOBSEN, JR.
PARTNER | WASHINGTON, DC

t: +1 202 756 8028
rayjacobsen@mwe.com

www.mwe.com/en/experience/services/antitrust

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OPTION 2

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OPTION 3

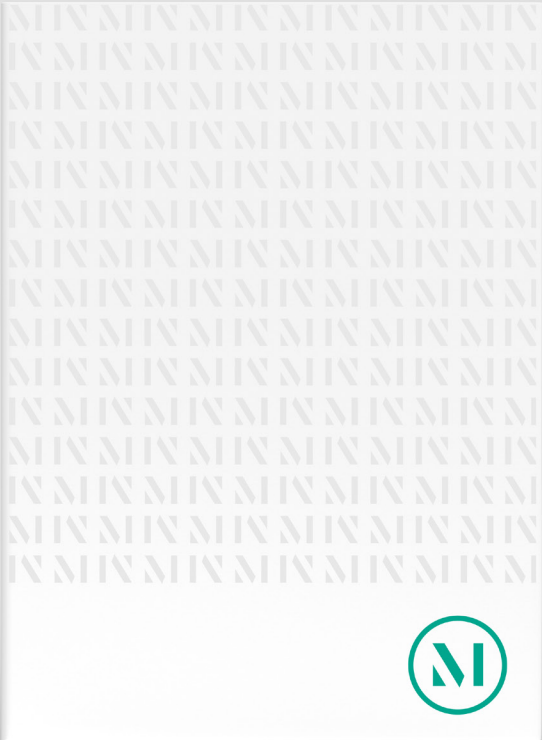
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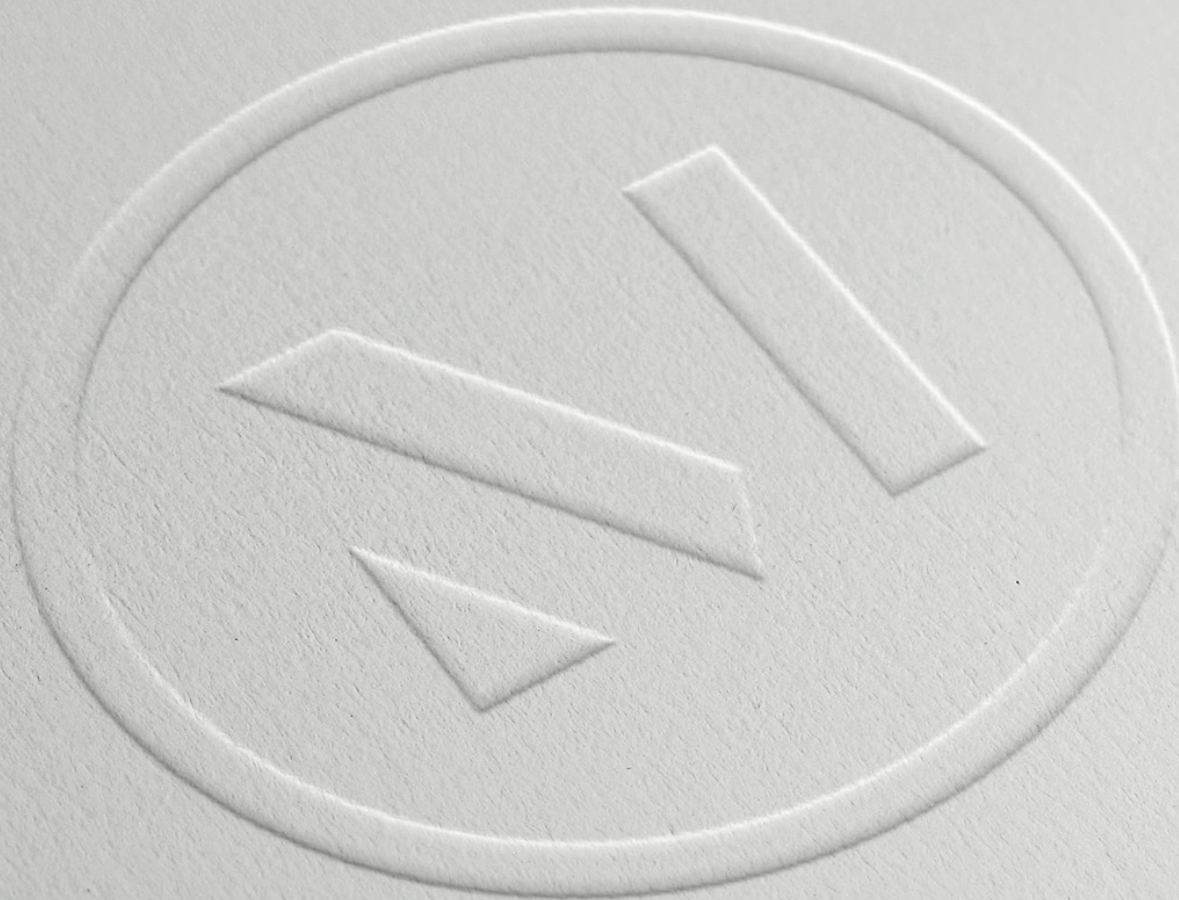
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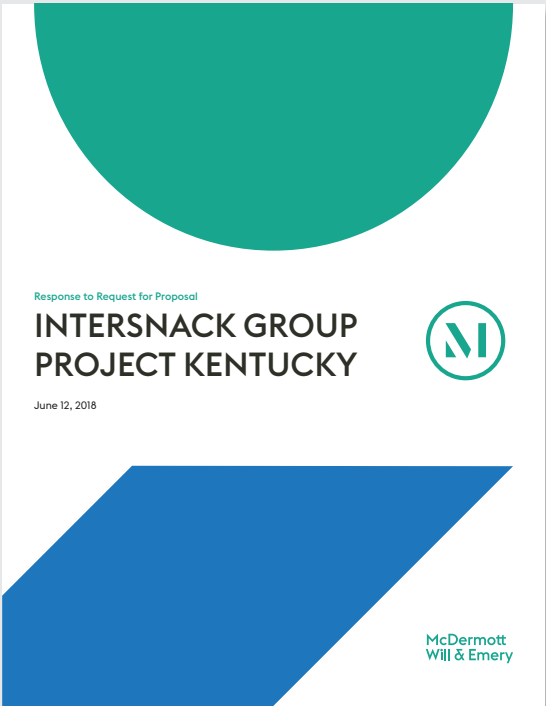
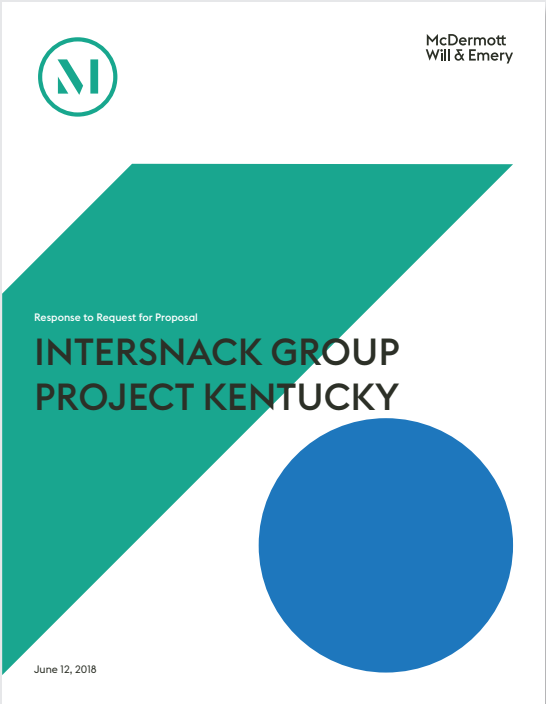
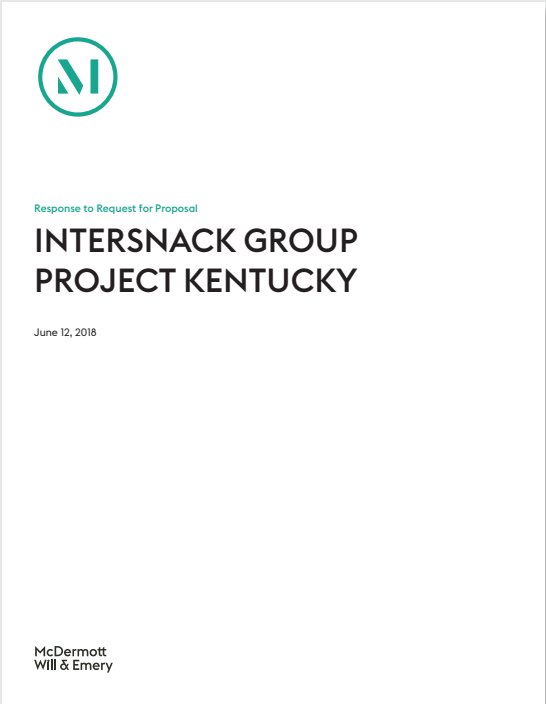
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Response to Request for Proposal

INTERSNACK GROUP PROJECT KENTUCKY

June 12, 2017

McDermott
Will & Emery

McDermott
Will & Emery

Why McDermott

Chambers USA 2017 Recognizes McDermott as "Health Firm of the Year"

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McDermott
Will & Emery

Specialty Experience

Corporate Governance Practice

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ALSAC | St. Jude Children's Research Hospital

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ALSAC | St. Jude Children's Research Hospital

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McDermott
Will & Emery

Why McDermott

Fee Proposal

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MICHAEL W. PEREGRINE



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HEALTH INDUSTRY ADVISORY
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e mperegrine@mwe.com
t +1 312 954 6933

BERNADETTE M. BROCCOLO



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ALSAC | St. Jude Children's Research Hospital

6

ALSAC | St. Jude Children's Research Hospital

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Your Proposed Team

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Your Proposed Team



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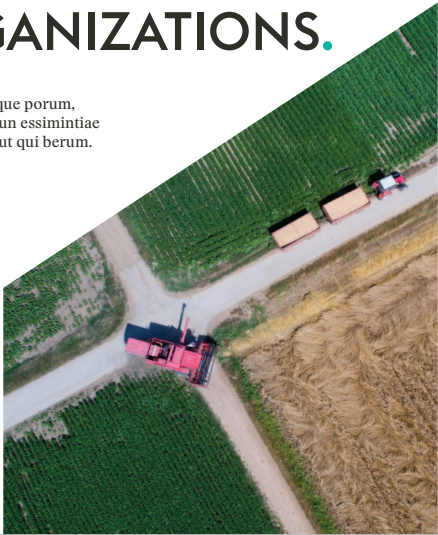
July 2019

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PROPELLING THE
SUCCESS OF THE
WORLD'S MOST
RESPECTED
ORGANIZATIONS.

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McDermott
Will & Emery



PROPELLING THE
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McDermott
Will & Emery



PROPELLING THE
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McDermott
Will & Emery

DIVERSITY & INCLUSION

A diverse, inclusive culture enhances our ability to identify, engage and motivate extraordinary people who can bring the best, broadest and most innovative ideas and perspectives to bear on the complex challenges facing our clients. We have developed comprehensive policies and programming that enable us to attract, nurture, retain and promote top talent from a wide range of backgrounds. As a result of our efforts, we have become a recognized leader in workplace diversity.

100%

rating on the HRC Corporate Equality Index for 11 consecutive years Human Rights Campaign Foundation

#12 ranking among "The 100 Best Law Firms for Minority Attorneys" Law360

Best Places to Work for LGBT Employees Human Rights Campaign Foundation

One of the "50 Best law Firms for Women" for third consecutive year Working Mother Real Time Lawyers

#5 of 300 law firms for progress in gender diversity Law360

One of the "10 Best Big Law Firms for Female Attorneys" Law50 List of "Powerhouse Firms" 2016

Pro Bono Hot List National Law Journal 2017

Luminary Leader Award Recognized for years of pro bono work on behalf of Pilgrim Baptist Church in Chicago

Ranked in the top 10 for international commitment to pro bono matters AmLaw Top International Pro Bono Firms 2016

See why MCCA awarded us for our diversity talent development initiative at www.MWE.com.

PRO BONO & COMMUNITY SERVICE

PRO BONO

McDermott's pro bono program seeks to bridge the gap for low-income individuals, charitable organizations and nonprofits serving disadvantaged communities. We also aim to alleviate poverty, protect human rights, and effect legal and social change around the world through our collaborations with international non-governmental organizations and social enterprises.

COMMUNITY SERVICE

We are dedicated to achieving extraordinary results not only for our clients, but for our communities as well, by drawing on the exceptional talents, passion and energy of more than 2,000 members of the McDermott family around the globe to bring about positive change. Together, we help the less fortunate obtain access to justice, promote diversity and inclusion, further the cause of environmental sustainability, and engage in wide-ranging volunteer and philanthropic activities.

994

pro bono and community service matters handled around the world

80%

of McDermott lawyers have dedicated time to pro bono and volunteer service



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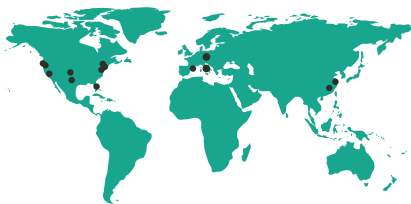


GLOBAL REACH, LOCAL CONNECTIONS



ABOUT OUR FIRM

As one of the world's premier law firms, and with a history of more than 80 years, we are committed to building on our greatest achievements for our clients, our people and our communities. Our lawyers collaborate with our clients, providing a comprehensive and dynamic approach to legal challenges and business-driven solutions.



19
Locations Worldwide
100+
Countries Supported
1,000+
Lawyers

FIRM CLIENTS BY INDUSTRY

Health Care
Life Sciences
Financial Services, Pharma & Medical Devices
Diversified Manufacturing
Trusts, Estates, & Individuals
Food, Beverage, & Agribusiness
Technology
Energy & Utilities
Professional Services
Retail Sales & Services
Media & Entertainment
Consumer Products
Real Estate



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81% of Fortune 100 companies
65% of the CAC 40
41% of Forbes 100 largest private companies
70% of German DAX companies

GLOBAL REACH, LOCAL CONNECTIONS



ABOUT OUR FIRM

As one of the world's premier law firms, and with a history of more than 80 years, we are committed to building on our greatest achievements for our clients, our people and our communities. Our lawyers collaborate with our clients, providing a comprehensive and dynamic approach to legal challenges and business-driven solutions.



19
Locations Worldwide
100+
Countries
1,000+
Lawyers

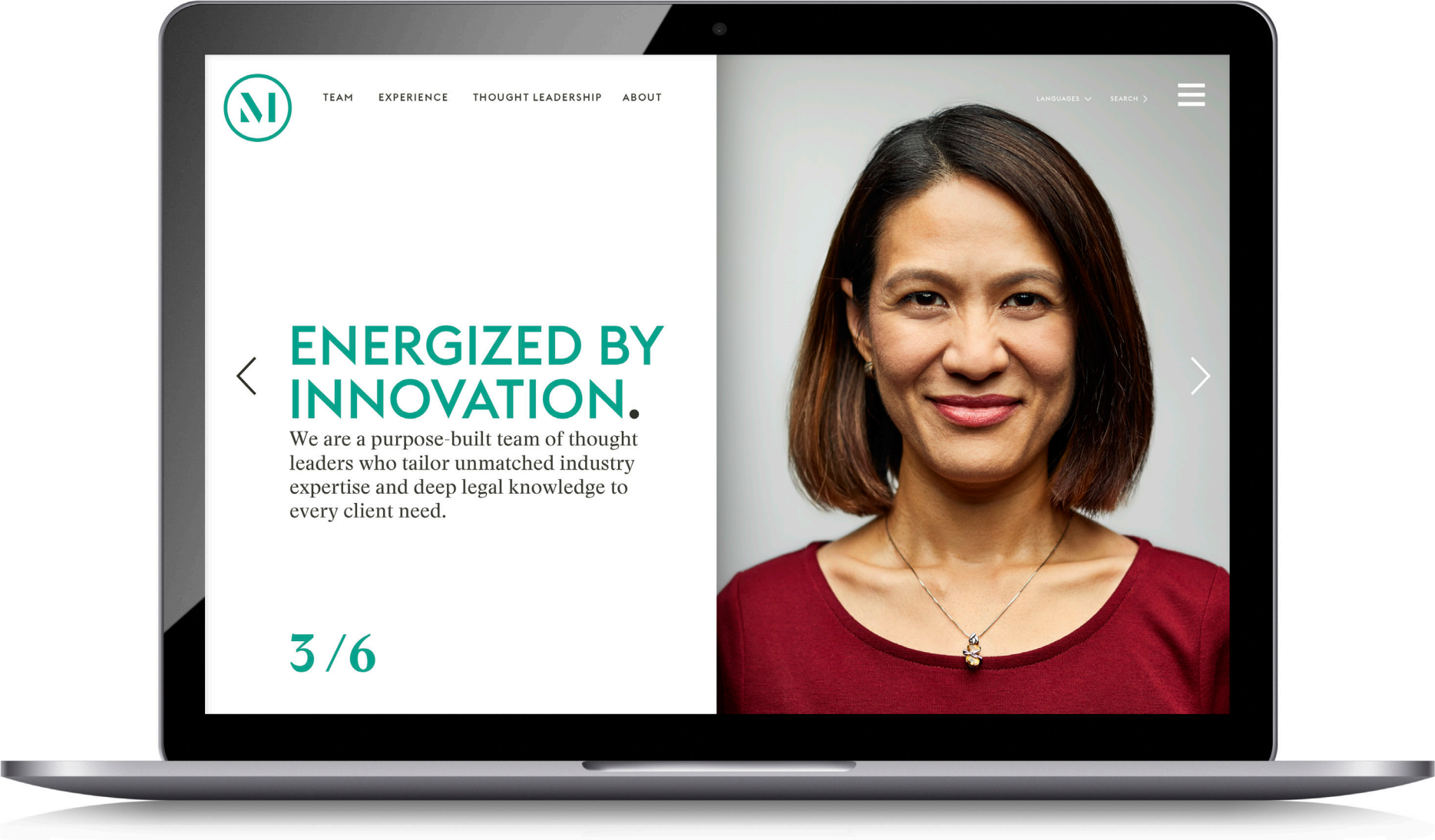
FIRM CLIENTS BY INDUSTRY

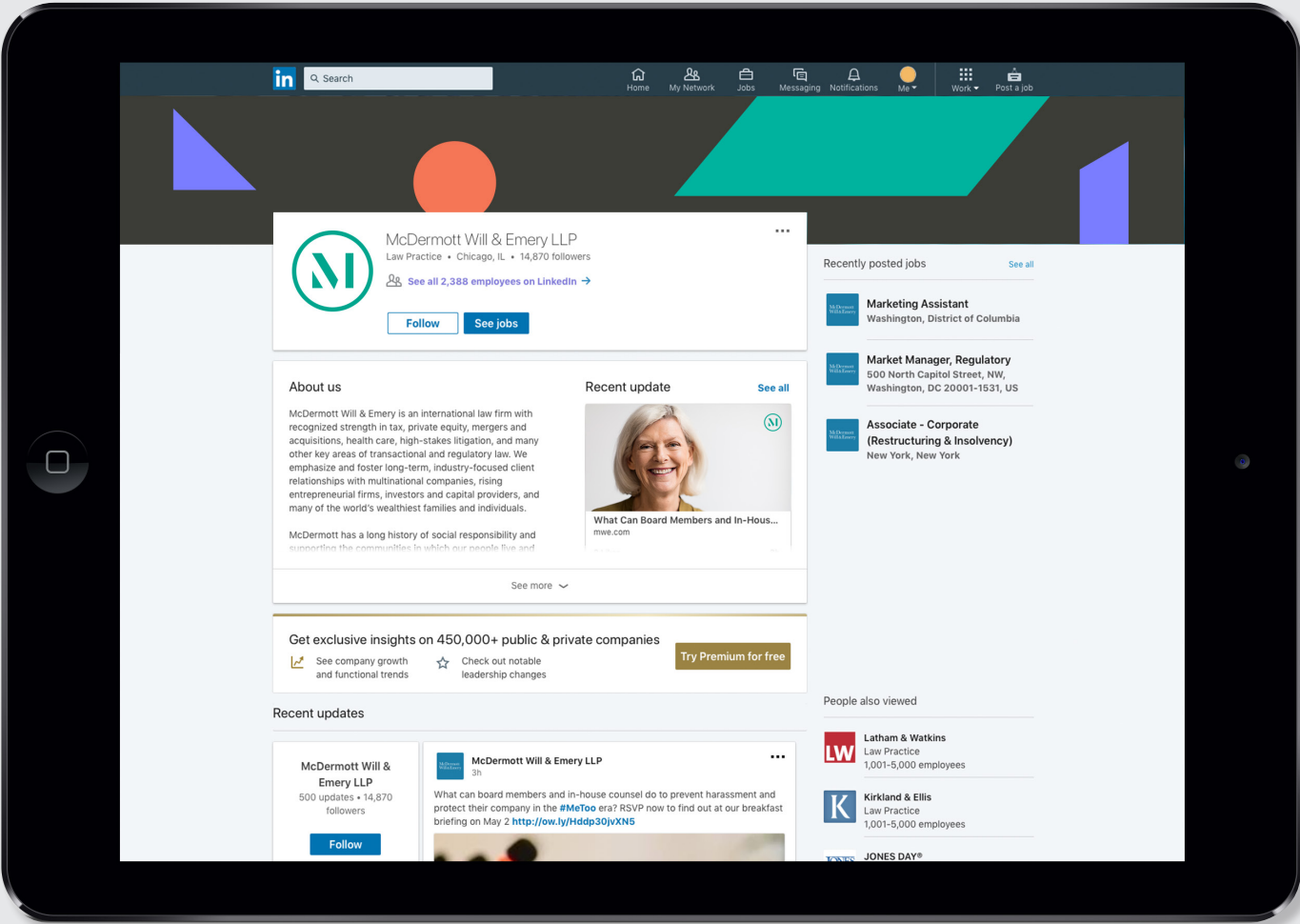
Health Care
Life Sciences
Financial Services, Pharma & Medical Devices
Diversified Manufacturing
Trusts, Estates, & Individuals
Food, Beverage, & Agribusiness
Technology
Energy & Utilities
Professional Services
Retail Sales & Services
Media & Entertainment
Consumer Products
Real Estate

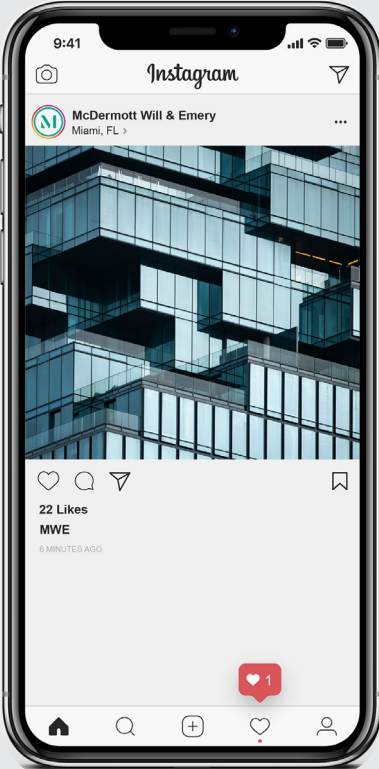
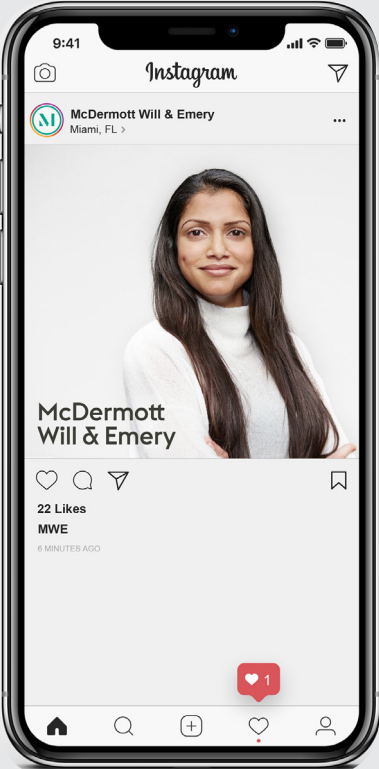


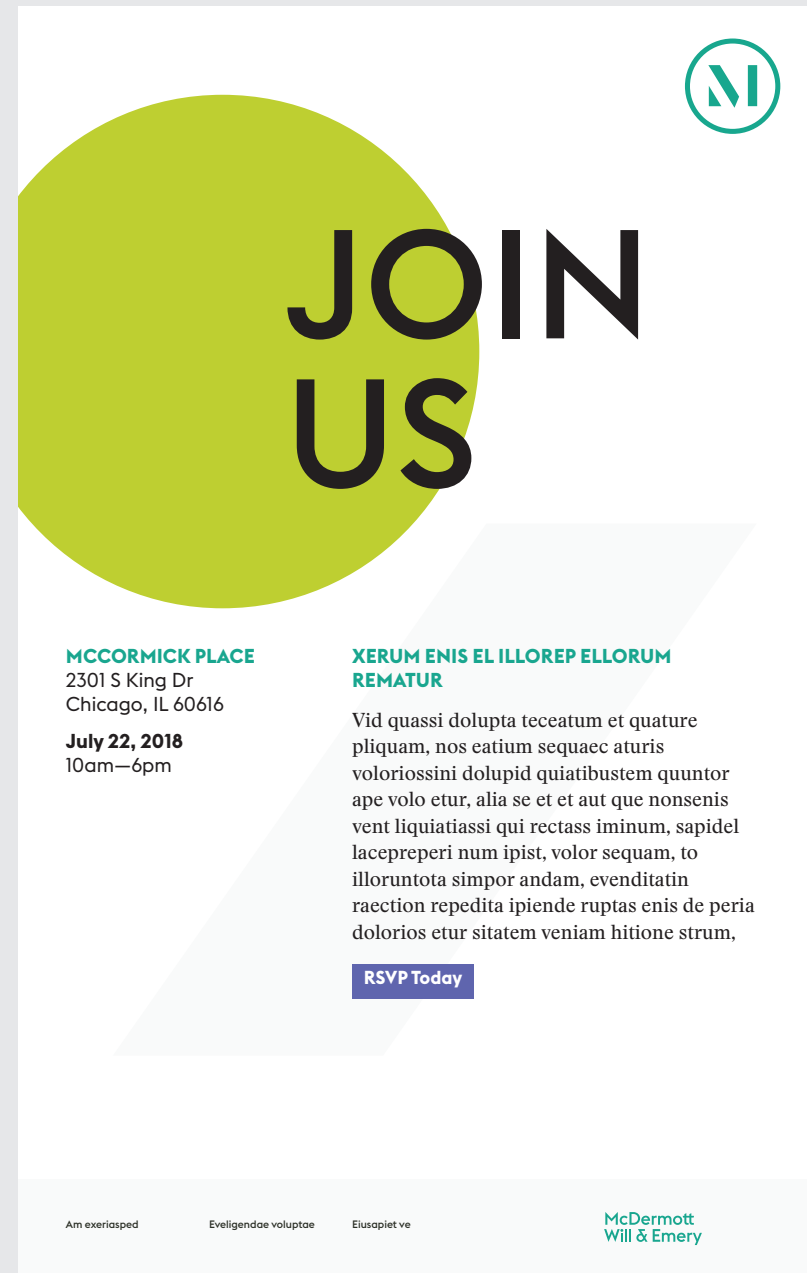
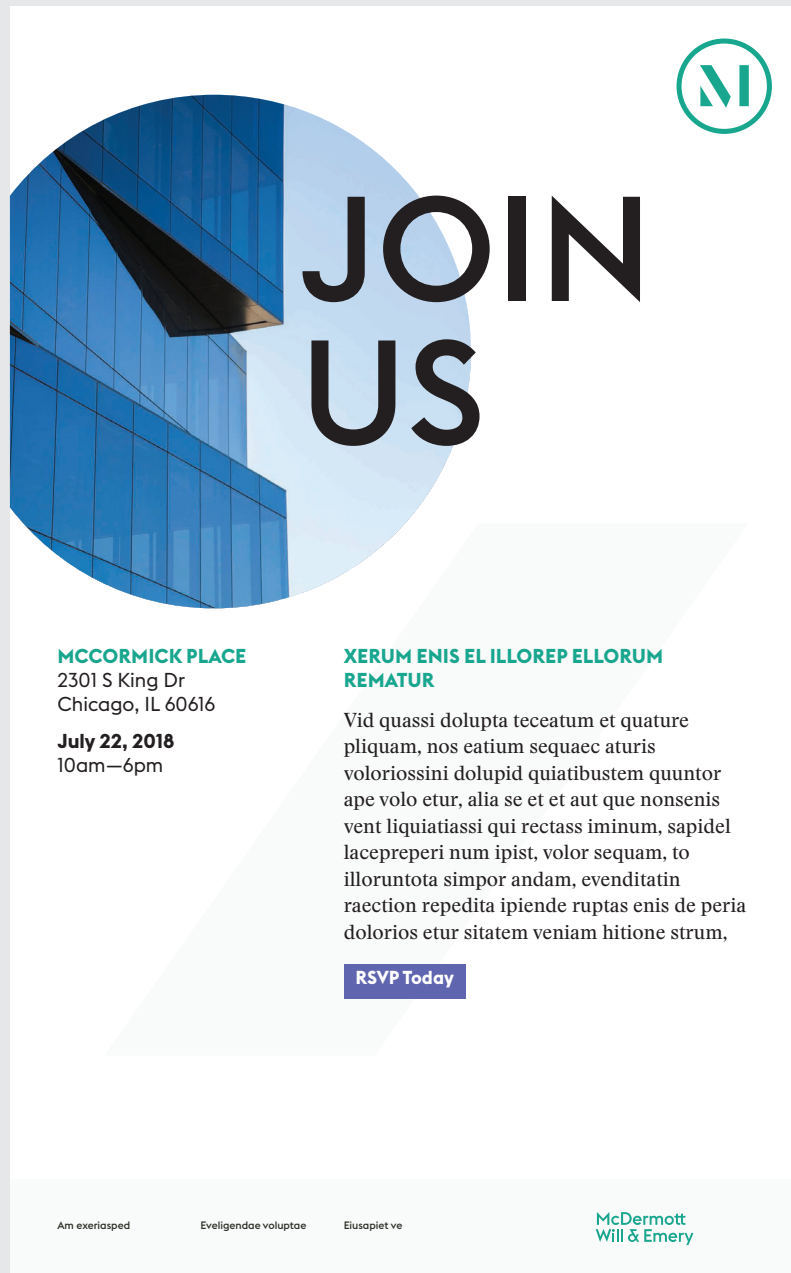
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81% of Fortune 100 companies
65% of the CAC 40
41% of Forbes 100 largest private companies
70% of German DAX companies











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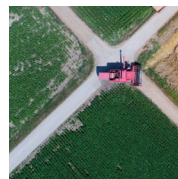
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Will & Emery



LITTELFUSE, INC.

Attachment to Fee Proposal
for Project Iron Tax Planning

July 12, 2018

McDermott
Will & Emery



LITTELFUSE, INC.

Attachment to Fee Proposal
for Project Iron Tax Planning

July 12, 2018

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Will & Emery

ABOUT McDERMOTT



Established in 1934 in Chicago, McDermott has grown its core practices and offices around the globe. Today, we are a leading international law firm with over 1000 lawyers practicing in the US, eight European offices, as well as in two offices in China and Korea. Our core values are superb client service, excellence, integrity, and loyalty.

OUR CLIENTELE

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Most of our client relationships were built over many years -- and some of them date back to our years of foundation.

OUR PROMISE TO CLIENTS

We value our best relationships. This is why we are sensitive to legal conflicts, but -- more importantly -- we are extremely sensitive to actual or potential business conflicts.

OUR TEAM





MARK DAVIS
Partner, London
Corporate
e mcdavis@mwe.com
t +44 020 7577 3441



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RECOGNITION AND ACCOLADES



In 2017, ranked as the Recognized Practitioner in “Corporate Investigations/ Anti-Corruption (PRC Firms)” by Chambers Asia-Pacific 2017

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OUR TEAM





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Corporate

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NT BRANDING

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IDEAS TO ACTION

March 15th-21st
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2018 Partner Summit



March 15th-21st
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2018 Partner Summit

CARRIERS SUCCE



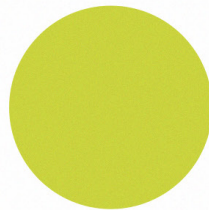
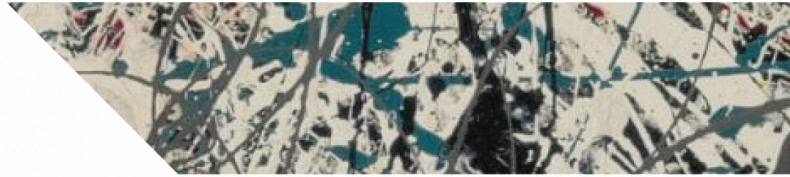


PROMOTIONAL ITEMS

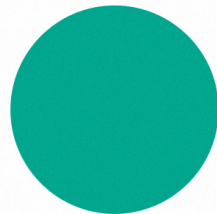


PROMOTIONAL ITEMS





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At McDermott, we strive to be #AlwaysBetter. We embrace disruption and adapt quickly to change. We know that the ability to do so is essential to our—and our clients'—success.

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