



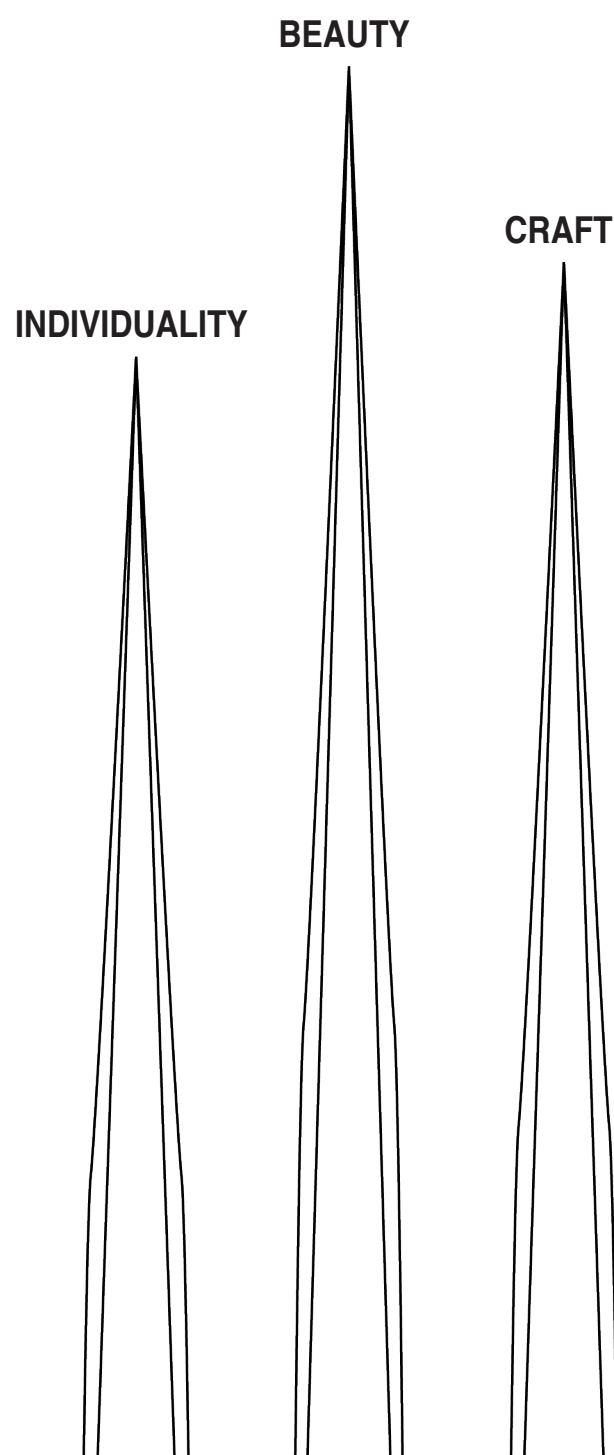
ASTERISK HOUSE COWBOY BOOTS *

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The birthplace of this project was not by looking for a problem to solve. As a designer, it's my belief that our role is not to be the world's problem solving tool at the disposal of the current times. A desire to understand the creation of value is what started me on this path then committing my focus to where I felt it was owed is what solidified my topic. There were countless synchronicities in what I was pursuing, what I was uncovering, and what was immediately around me in my environment - revealing itself to me as a compass in getting to where and what I was after.

The problem-solution dichotomy would have diminished the full potential of what was in front of me. Working on a problem is complicated, but I was in pursuit of complexity - the distinction is important. My endeavor was to wrangle gargantuan intangibles that existed in special moments of greatness. My three focal points became individuality, craftsmanship, and above all beauty. This trident became my means of achieving the design work I envisioned.

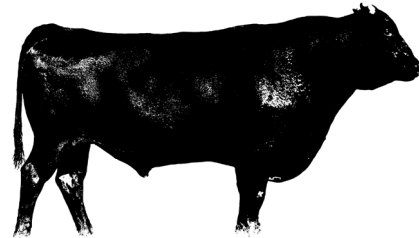


My first application of this mindset I'd adopted was an interest in learning the craft of cowboy boots. My beginning as a designer was with fashion design, so applying my capability and passion for apparel construction to bootmaking felt like a revisit as well as an evolution from that starting point. Additionally, my original interest in anything having to do with art and design was with footwear - specifically sneakers. Cowboy boots became the paragon of footwear in my mind because of their history and my personal connection to it as a Texan, the skill required to construct them, and the fact that they're a pure canvas for creativity.

While I was staying in tune with my fashion design and construction side, I was sharpening my knife when it came to strategy and thinking in systems. I was motivated to bring that way of thinking to the realm of cowboy boots because I wanted to figure out how I could be innovative and offer even more beauty to a product that has sustained itself over generations with very little alteration. There was a lot of unquestioned beauty about cowboy boots with the proportions, curves, distinct top-stitch styling, and other ever present sensibilities. I began to look at their history and supply chain for how this visual language was developed and opportunities to further push the aesthetic limits of cowboy boots without separating the product from its core.



In SP1, I researched the core segments behind cowboy boots: cattle ranching, making leather, and the bootmaking process.



Meeting with a cattle rancher in the fall of 2021 brought everything I was theorizing about to a tangible state. Experiencing the real starting point for cowboy boots broke misconceptions I had about the industry and gave me a deep respect for the dedication and care required of cattle ranchers. I saw nothing but sincere love for their animals. There was no objectification - no downplaying or avoidance of what it is they do; they take on all the weight of being responsible for so many lives which has exercised a muscle that most people lack. Seeing the complexity of the relationships with the animals and the genuine feelings that exist there - all on the premise of feeding the community - was exactly what I was after, and I wanted to capture it all inside a cowboy boot. Those dynamics will be at the center of the company's ecosystem, and it'll be a permanent fixture in our storytelling. The moments that the first makers of cowboy boots experienced along the Chisholm Trail will be there for our own bootmakers. The Chisholm Trail was at its height for a surprisingly short period of time considering how bold of a mark it has left on American identity, and Asterisk House is reintroducing the close connection between our food system and footwear, a proximity that has been lost.

Along with these far-reaching, philosophical insights, I also gained a thorough understanding of the business of cattle ranching and how the industry operates. Although problem solving isn't a starting point for my work, I do believe that prioritizing beauty will lead to subsequent progress without any superficial attempts to conjure an answer. We do not own ideas. Ideas exist metaphysically then we are allowed our turn with them when we are in tune with what's true internally and externally. By fully appreciating the value of cattle ranching, the ways of achieving progress in the industry will become intuitive. North is always north - it's a matter of building your compass as a designer and knowing north from south. By knowing what we value, we can precisely understand our constraints which is the type of tension needed to propel us into improvement.

The cattle ranching industry has incredibly thin margins with massive overhead costs. Variance in the time of harvest by a single month can eliminate the profit margin completely for that animal, but most cattle ranchers aren't in the business of taking an animal from birth to harvest. Most specialize in one phase of life for the animal in order to see a shorter waiting period for any returns on their investment. The ranch I visited was one of the few beef businesses that can go start to finish. The similarly thin margins in the restaurant industry hold responsibility for the cattle ranchers' slim cut along with the role that packing plants play in the market. Selling directly to consumers would be desirable for cattle ranchers, but that would require a major shift in lifestyle.

The beef business has value,
and it's here to stay.

Leather is a material with its own life cycle that's created by combining the skins of both animals and plants. It has been part of humanity since ancient civilizations invented it, or to be more accurate, discovered it (modern chemists are still not able to fully explain the intricacies of the leather making process). Tannin compounds are contained within certain plants, usually within the bark; introducing concentrated amounts of tannins to a raw animal hide will stabilize its protein structures. Once fully tanned, the leather is no longer susceptible to rot because a new life cycle has begun after that chemical process. The traditional method of using plant material for tannins is no longer the norm with 90% of leather today being made with chromium instead. Using chromium is fast-acting, but it's the culprit for why leather has come to gain its poor reputation in recent history. It has taken one of our longest practiced technologies into its current over mechanized state which has removed civilization from everything that makes leather so valuable.

Leather that's made with the most respect for the animal it came from and care for the end product requires the closest involvement from the hand of a skilled artisan, and this is what produces a leather hide that has unmatched visceral beauty. Using vegetable tannins first and foremost creates more desirable physical characteristics in the leather, but it's also the only way to maintain a high level of respect for the animal's life and our heritage. It's the same difference between processed foods and true, fresh ingredients. On the other side of the spectrum, the same arguments are still valid: there's far less beauty in vegan alternatives, they do not offer the same quality product anyways, and beyond that they're less sustainable than true vegetable tanned leather. Viewing sustainability as an overall concept and not just in regards to the environment was a switch that flipped for me, and it has enabled me to see through the convoluted half solutions that are so pervasive right now. Prioritizing beauty with emotional sustainability will lead to environmentally sustainable products innately.

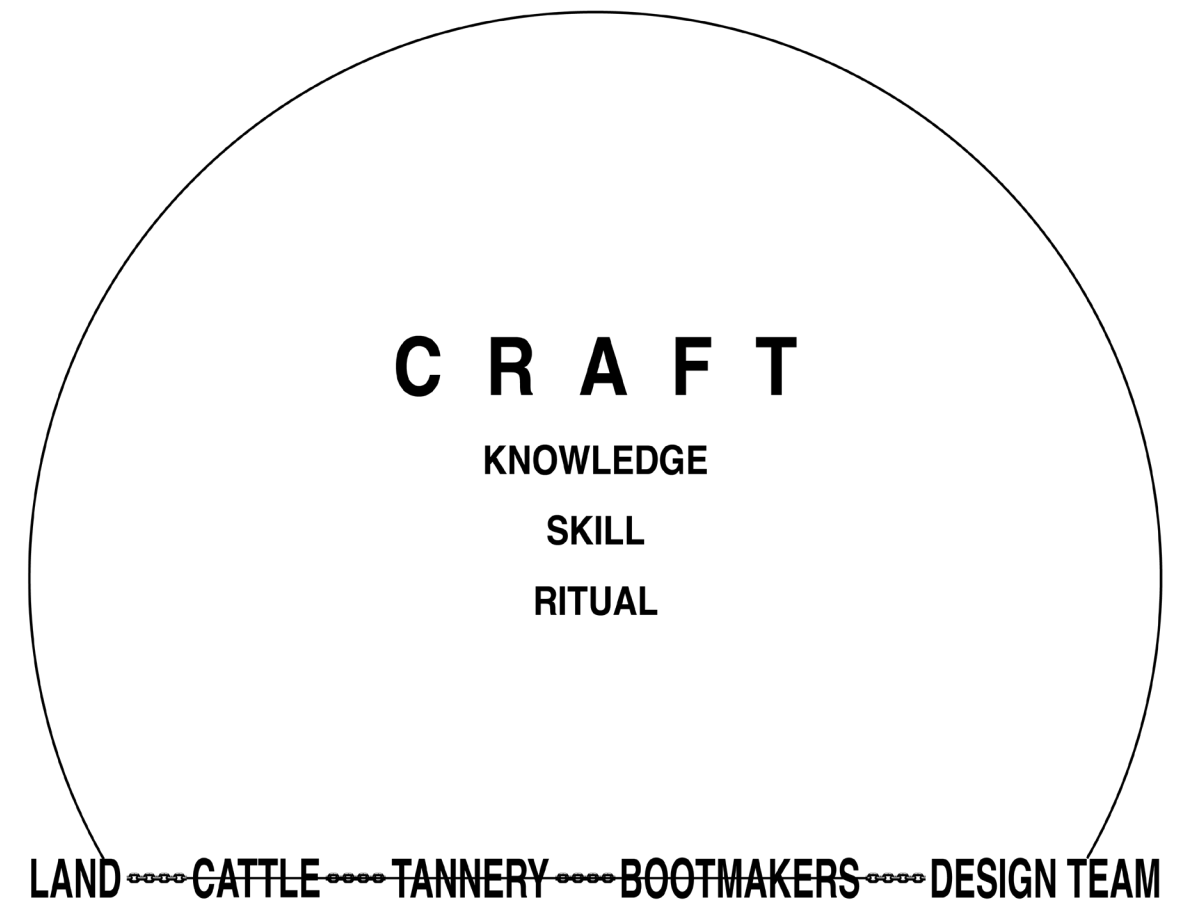


Shoemakers used to be present in every local community; it was a necessity. What has not changed over the years though is the rigorous work required to earn the skill set of a shoemaker. Shoemakers are more similar to samurais than they are to most people in apparel, and as previously mentioned, I view makers of cowboy boots at the top of that already elite group. Custom made cowboy boots are simply in a realm of their own, and they have an incredibly high ceiling for possibilities. An anecdote I tell often is the story of the man who found a way to mechanize a process in bootmaking. After he was successful in making loads of money and leaving a correlative amount of people with no job, he used his new wealth to travel to one of the last remaining custom bootmakers, so he could have shoes that fit properly. Custom fitting shoes have always been a luxury, but access to that luxury wasn't always on the basis of class the way it has become now with the poor structuring of communities accompanied with a lack of knowing what to value.

There's a lot shared between the cattle rancher, leather tanner, and bootmaker. They're all historic, generational practices that have for most of history been integral to the functioning of our communities. Now, they all feel to be slipping away and in danger of being lost completely. There is simply too much value here in each of these for people to go on overlooking it all. Before I began ideation and prototyping for this project, I knew that I wanted to make something that led people to view these crafts in a new light with a fresh perspective on why they are important. I don't want the cattle ranchers to go on being misunderstood with their livelihoods in jeopardy; I want people to cherish the special dynamics that exist in their work. I don't want to push our leather artisans into extinction on false premises, and I want to see bootmakers be empowered to make beautiful things that have a direct impact on people's lives.

Luxury,

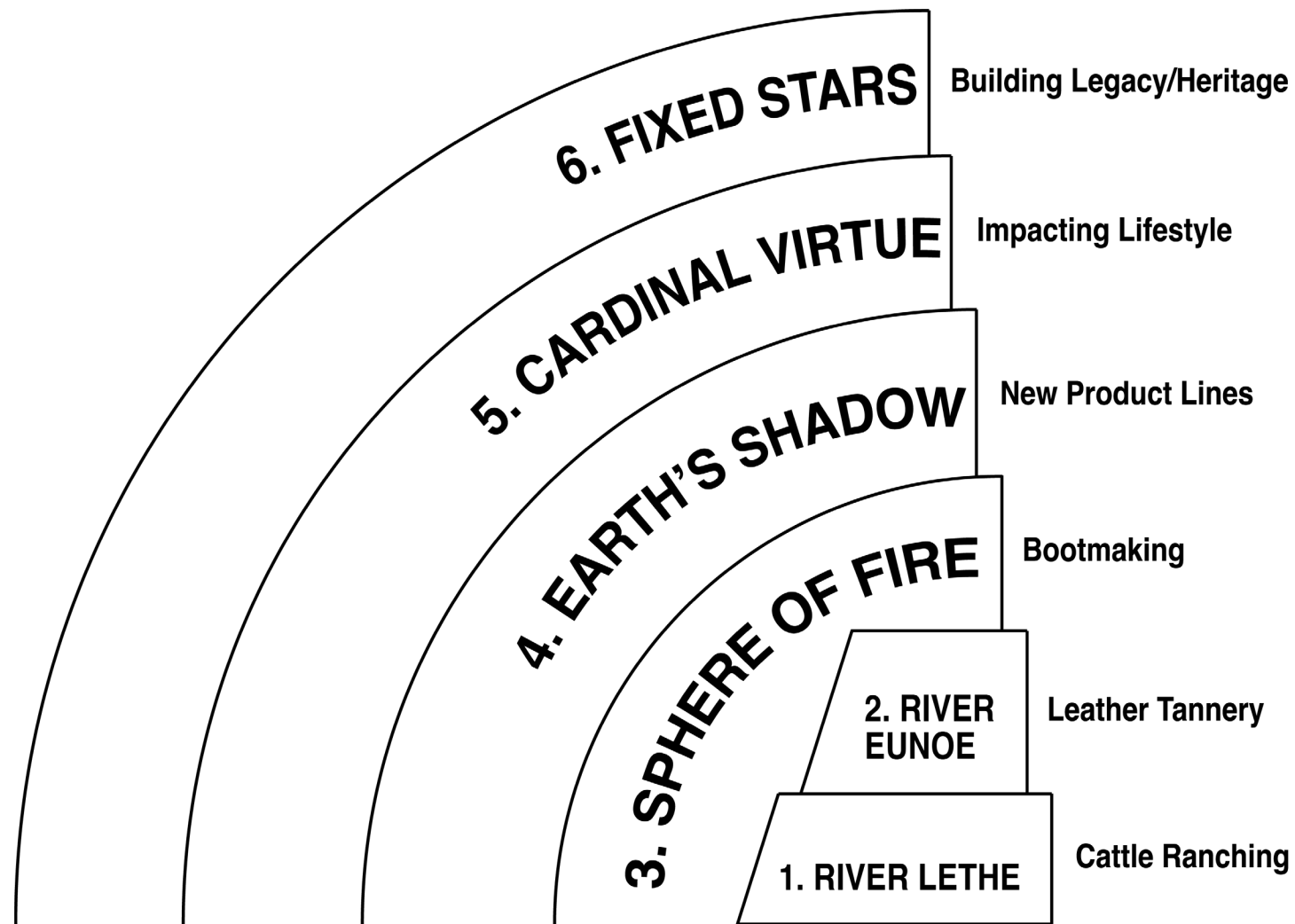
Outside of this project, I have focused a lot of my work on luxury - learning about the history, pinpointing where the market is at, and asserting how I feel about the luxury space. My take on luxury today is that the industry has lost sight of itself and largely deviated from the principles that make it luxury in the first place. I believe that luxury serves as a force of creative freedom as well as an enforcer of standards. Luxury brands have the responsibility to have a code and follow it, but not to generate exclusivity for the sake of exclusivity as we have been seeing. Luxury brands should have a clear vision on how things should be done with the goal of a better experience or way of living; that vision should empower the company to create products that realize such a progression. Luxury operating on the basis of class is exactly what caused its degradation, and it's not true luxury. We should not fear the word "luxury"; we should celebrate an elite product being executed at the highest level. Luxury products are no longer reaching the upper echelon of greatness because it's been taken to such a dark, superficial place void of all real value. A return to a focus on heritage and craftsmanship is the first step in restoring the meaning of luxury, but luxury companies must continue to actively contribute to their heritage and evolve their craft as opposed to just spending what was earned in the past.



With craft and heritage being the bulk of my research, it was very natural that my first design decision on this project was viewing it as a luxury endeavor with the intention of impacting the world of luxury as much as the cowboy boot market. Considering what I'd learned from the history of bootmaking, I also knew that striving to make more beautiful cowboy boots was going to have to be rooted in an immediate community. To capture all of the nuances that happened at the cattle ranch and inside the leather tannery, there was going to need to be some proximity between these operations and with the bootmaking. I was seeing opportunities to harness and further create beauty in each of them, and I wanted to engineer as much of it as possible into the final product of cowboy boots. I set out to create a luxury cowboy boot company.

First Prototype / Storyboard for Company's Progression

Using The Divine Comedy's description of the soul's ascent from Purgatorio to Paradiso as the outline, I created a storyboard for what I saw as the company's future and full potential. This was an important first step in piecing together what this company will actually do in support of making cowboy boots. Everything around that main activity will be where our unique qualities are found - what separates us from the rest of the market. The connotation of each of these phases from The Divine Comedy have meaningful correlation to the aspect of the business that's placed next to it. What became clear was that while the cattle ranching, leather tanning, and bootmaking were all connected, they were still distinctive from one another with what was specifically compelling about them individually. In order to maximize the aesthetic experience for the customer, this business would need ownership over each of these three core components - not just the bootmaking. This would need to be a vertically integrated company to make all the value accessible.



Tangible Benefits of Vertical Integration

There are the usual suspects of less reliance on outsiders/more self sufficiency, more control over quality, and cutting the costs of transactions from one phase of the supply chain to the next. Overall company costs will be higher, but profitability should increase which especially applies to the cattle ranching part of the business. The nature of that industry on its own is characterized by having thin margins. Pairing it with these other synergistic revenue streams will not only add an extra layer of stability, but it will also make our beef product extra visible through its association with the cowboy boots - a more marketable product. Ideally, we will be able to achieve what I learned could be a major solution for the beef business: getting communities of people to buy their beef directly from local ranchers. The cowboy boots may be the perfect avenue for educating consumers on the benefits of buying their meat directly from our cattle ranch. There's a level beyond these business-oriented benefits as well; there will be powerful dynamics created by bringing together these highly skilled individuals that come from three different practices. Our bootmakers will be closely connected to the life and death that cattle ranchers deal with which is only right considering that's the true starting point for their product. The vertical integration will enable this company to be viewed as capable of supporting and changing a surrounding community, and it also cuts out the need for transporting all these materials long distances to the next step in the process - another example where prioritizing beauty leads to a benefit for the environment.

Testing My Prototype

My method of testing some of the benefits I was anticipating was to actually practice as much of this process myself. I created a timeline for myself to tan a raw animal hide into leather as well as make a pair of cowboy boots. If time permitted, I would have liked to have participated in the harvest of the animal or in some manner shown responsibility for that animal's life for a period of time. Due to time constraints though, I sourced my hides from a wild game processing plant, and I received three hides taken from white tail deer that were harvested in the winter deer hunting season in Texas. My experience in physically constructing these two prototypes were going to serve as proof of concept for bringing these crafts closer together.



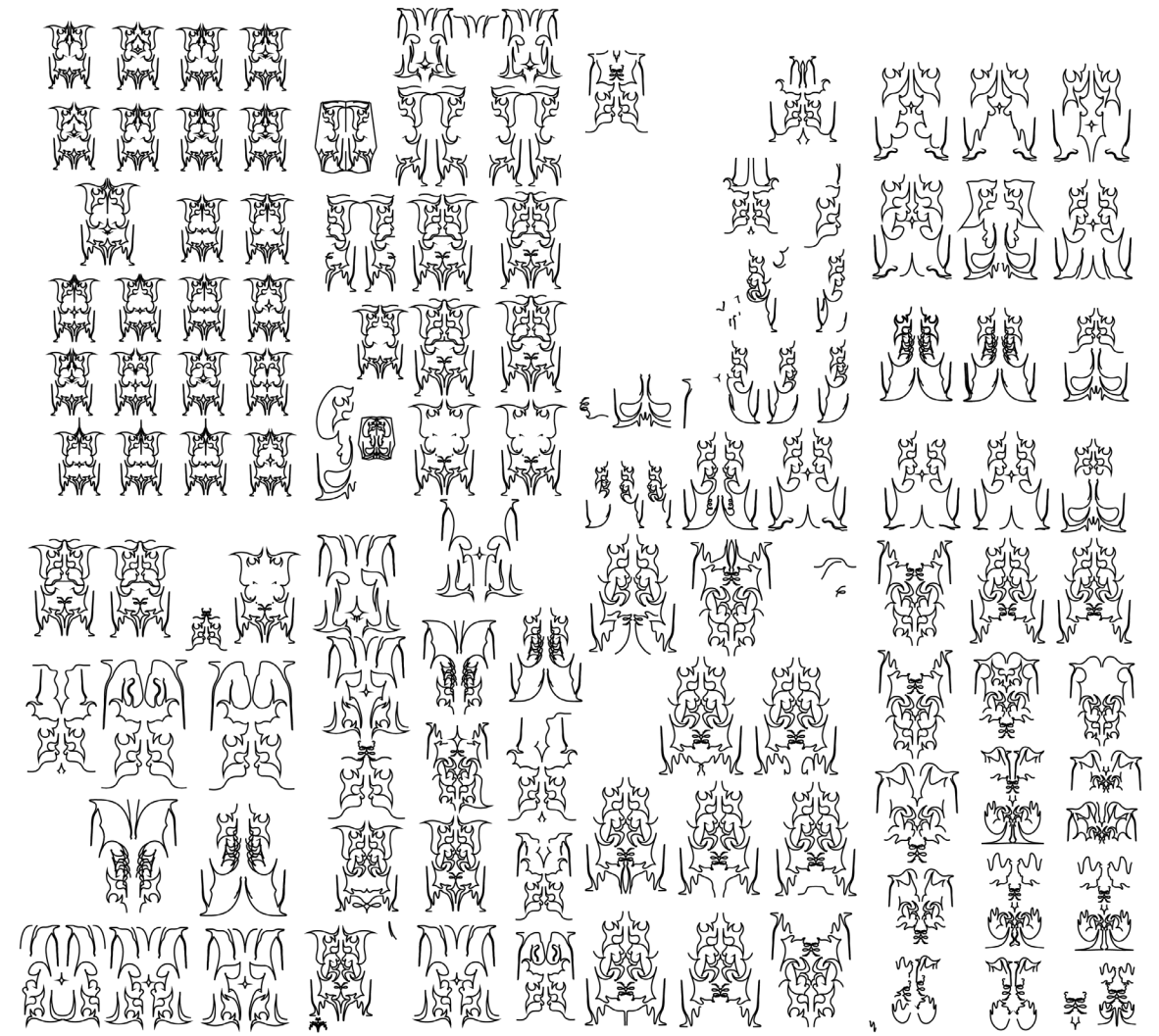
I began the tanning process on 2/18/22, and I had finished leather by 4/4/22. The materials I required were white tail deer hides, wooden fleshing beam, fleshing knife, running water (hose), three storage bins used in place of pits or drums, lime, wheat bran, sumac extract, mimosa extract, kosher salt, ph test strips, several buckets, and olive oil. None of these materials were harmful to the environment - including the lime which will be discussed more in depth. The choice to use white tail deer hides was motivated by two factors. First, it's less thick and smaller than cowhide, so it'd be faster to tan all the way through which I needed for my short timeline. Second, the hides that come off of hunted deer are often wasted, so I felt it was appropriate to use something that would have been wasted as my first time learning experience. I would have liked to have harvested the tanning material myself by chopping down a post oak tree and creating a tannin concentrate from the bark, but I instead had to turn to vegetable tannin material that was prepared by someone else. I still wanted to incorporate some level of meaning into this decision to make it more than just a compromise, so I chose to begin the leather in tannins from ground up sumac leaves. Sumac was the first plant I'd ever foraged for as a kid and incredibly important to my connection with nature. It yields a leather lighter in color and often more supple, but its tannins are highly unstable. They begin to self destruct after about a week caused by fermentation which can actually undo any tanning that occurred on the hide. This is why I switched to a mimosa liquor after a week in the sumac, but this was not the end of my challenges. It dropped below freezing, snowed, or sleeted too many days to count; this was during March in Texas. The tanning process pretty much completely stops when the tanning solution gets below 50° Fahrenheit. By the end of it, I

embraced the weather's obstacles as a reminder of what people thousands of years ago dealt with when making leather. Feeling connected to our collective heritage in that way made the weather issue more of an eye opener than an obstacle in retrospect. I did manage to get the leather fully tanned through, and the resulting color of mixing the two plant materials was a rich, layered hue that I hadn't encountered before.

Limestone is directly involved with the leather tanning process when lime (burnt limestone mixed with water) is introduced to the hide prior to entering the tanning solution. The lime causes the hair to slip easily for removal and also cleans the hide to a degree. The lime water that is disposed of afterwards is biodegradable and can balance out soil's ph levels. Taking a look at limestone as a whole, it plays a key role in the carbon cycle by absorbing CO2. It's an ideal building material, and it has water filtration abilities. Lime will be used directly in the tannery, but I would like to develop a water filtration system that uses limestone for all of our water on our property (the water system as a whole will be designed by treating this resource as the sacred lifeline that it is). Additionally, I'd like our buildings to be made out of limestone sourced from nearby in Texas. I have also experimented with using powdered limestone as a finish for leather which I view as a kind of couture method in textile design. Limestone can be present in every operation of this company in some capacity.



Before starting the construction of the boots, I made a design board to determine the look I was going to try to achieve. I spent considerable time just refining the stitch pattern. A main component that was motivating my style choices was the Herman Melville novel Moby Dick. I was reading this book while working on this project, and I gained the utmost appreciation for the aesthetics in this masterclass of literature. I was translating the feelings and visualizations incited by my reading experience into the cowboy boots I was going to make. The process of making the boots reaffirmed my respect for the supreme level of skill that trained bootmakers possessed. Seeing the cowboy boots come together step by step is an indescribable cerebral experience. Carrying out this process myself led to the realization that maintaining the autonomy of the bootmaker needed to be a priority when defining our bootmaking operation. My background in fashion and my personal desire to contribute to the design of our cowboy boots motivated me to find a way to merge the benefits of custom boots with the benefits of having seasonal fashion collections. The idea I began testing with potential customers was giving these design boards to our bootmakers then letting them create custom one-of-one pairs within those stylistic parameters.



After making the leather and beginning the boots, this was the final version I made of the supply chain visualization. The structure is partly a representation of how the physical land will be organized and partly hierarchical / chronological in the flow of resources and order of production. The key point is that all three of these operations occur on the same land, and they have the ability for more interaction beyond offering materials for the next phase. Mutual respect for craftsmanship will lead to more creative thinking and new storytelling.

BOOTMAKING



CATTLE



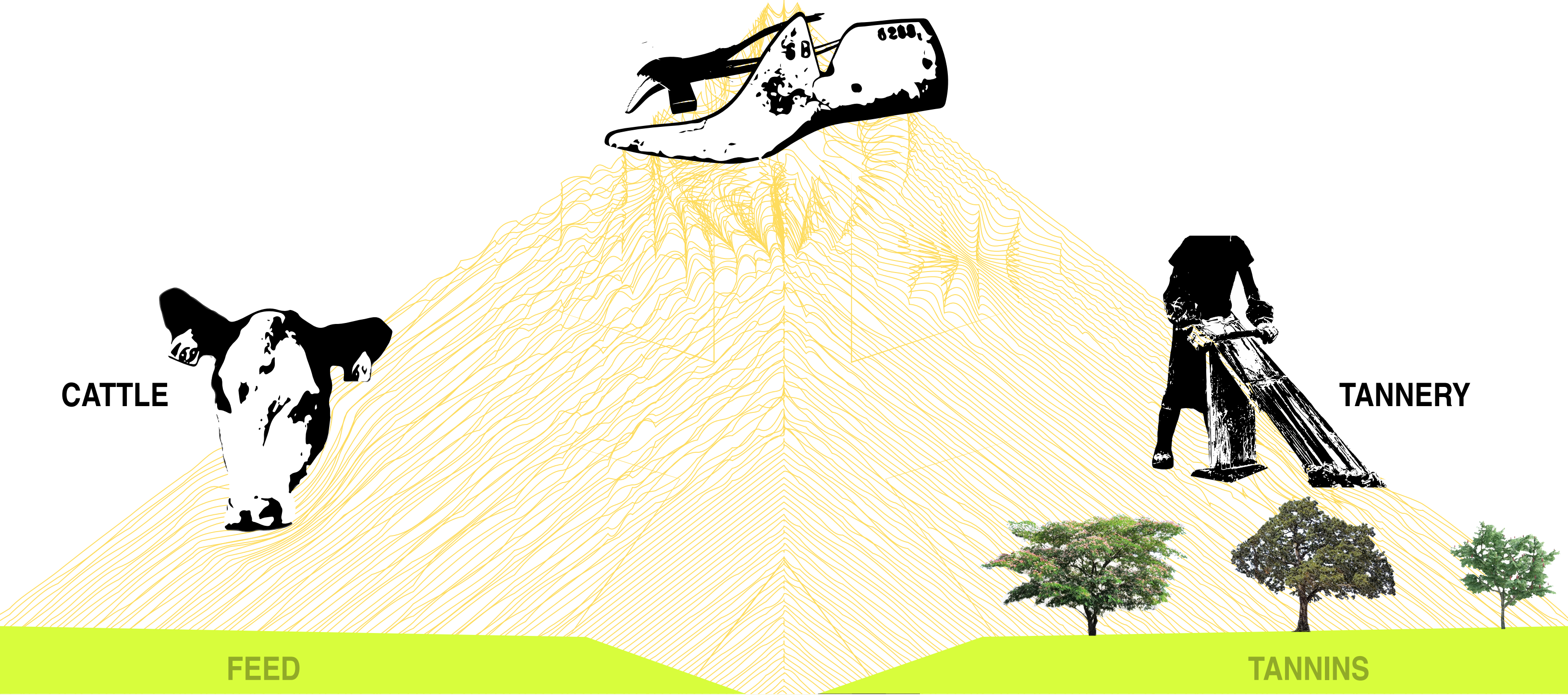
TANNERY

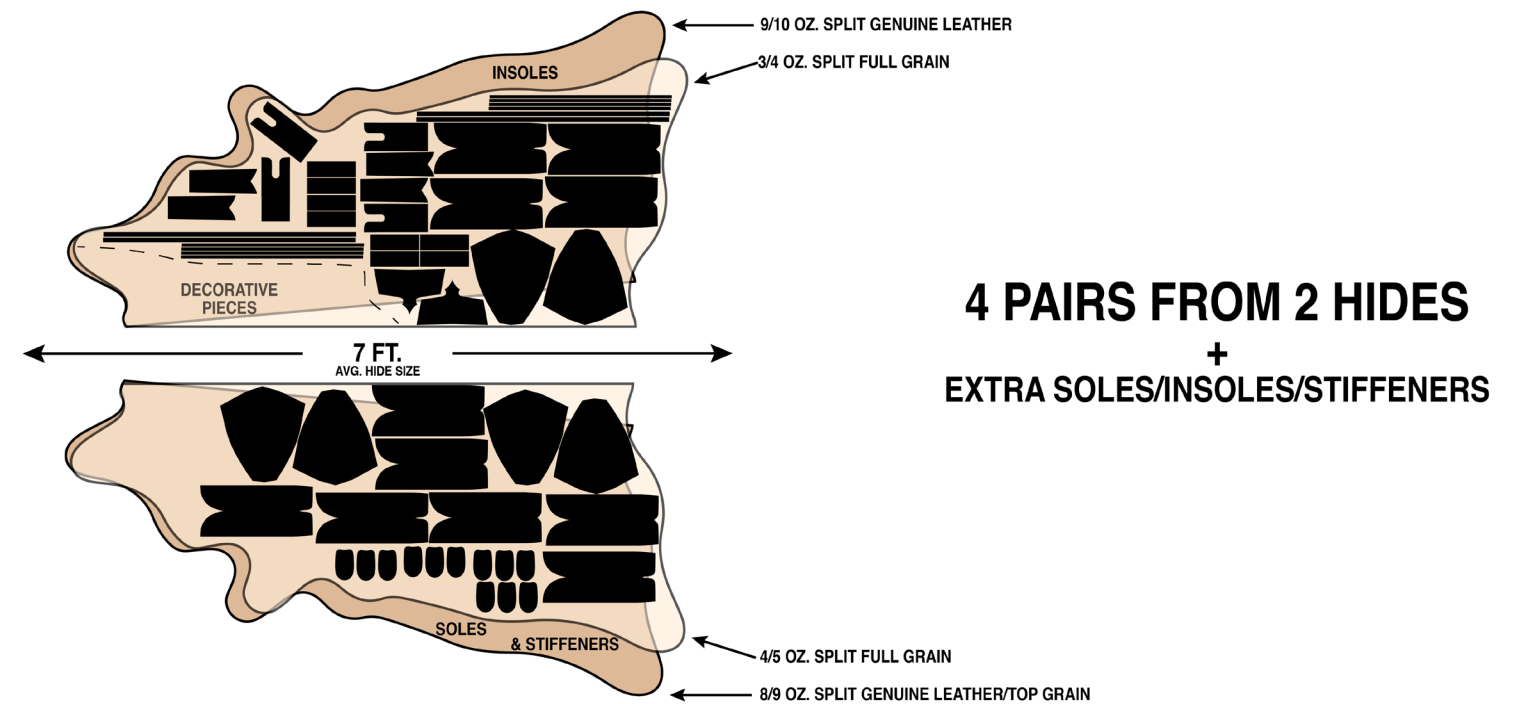
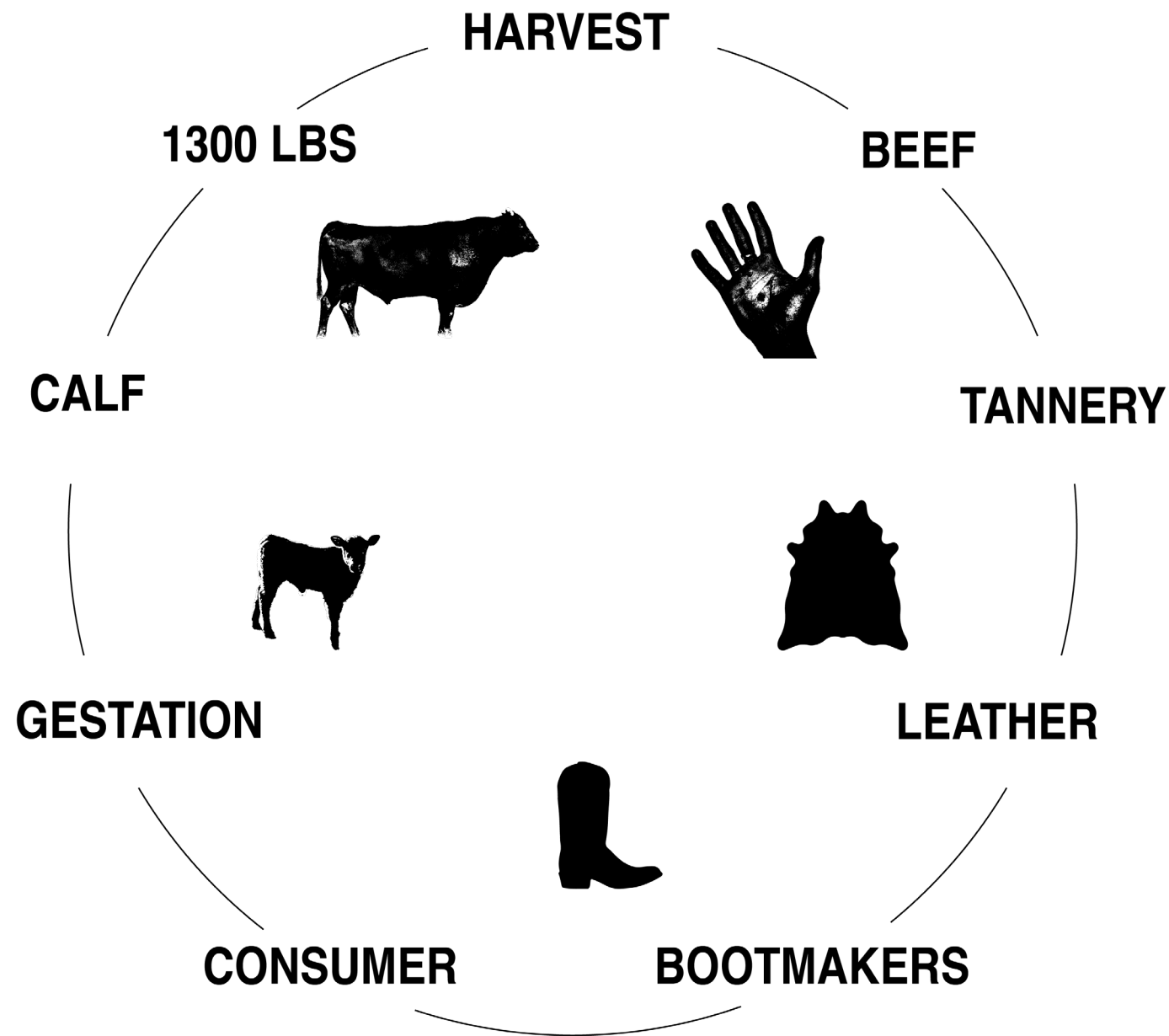


FEED

TANNINS

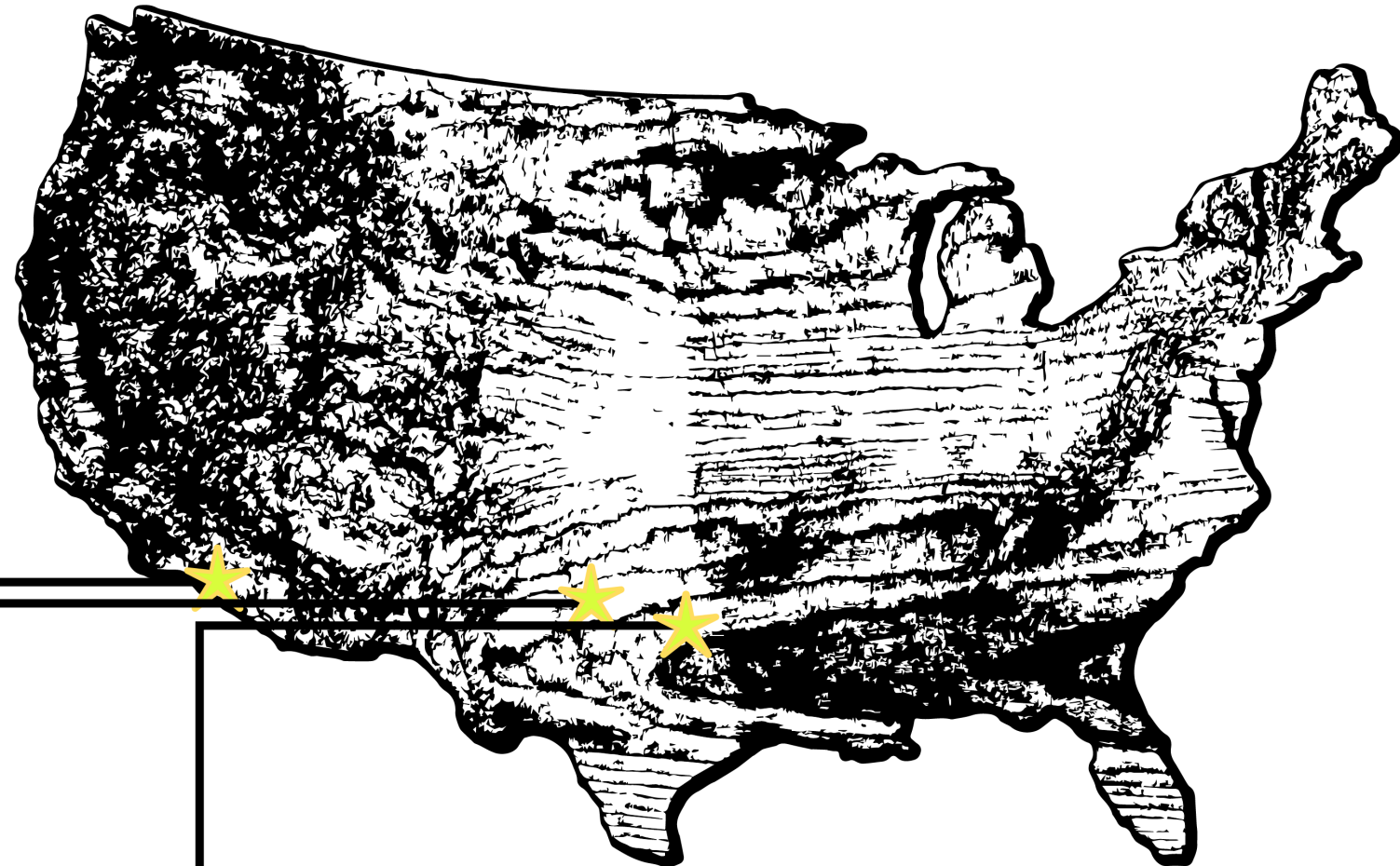
LIMESTONE





4 PAIRS FROM 2 HIDES
+
EXTRA SOLES/INSIDES/STIFFENERS

The cost of supporting the life of one animal in the beef program from birth to harvest is roughly \$1000. We will receive revenue from the beef, and the hide will enter the tannery. The two sides will be split into different thicknesses in order to create all the necessary leather densities required for making a pair of cowboy boots. Based on pattern pieces proportioned for a size 12-13 boot, we should be able to make four pairs of boots from every two animals that we harvest. Some boots' pieces will be able to come all from the same animal's hide, but the extra room on that hide is not quite enough for another full pair of boots. These boots that use leather pieces from two animals will be known as "double-bloods" and marketed as such. We want to give transparency to the consumer about the exact animal that went into making their cowboy boots, and the intention with the double-bloods is taking a natural occurrence in our leather making process and using it to differentiate our product lines.



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LA FASHION SCENE

These are consumers of luxury items that are in tune with the presence of cowboy boots in the high fashion sphere



REAL COWBOYS

This group will appreciate the durability of our handmade boots and our connection with their industry

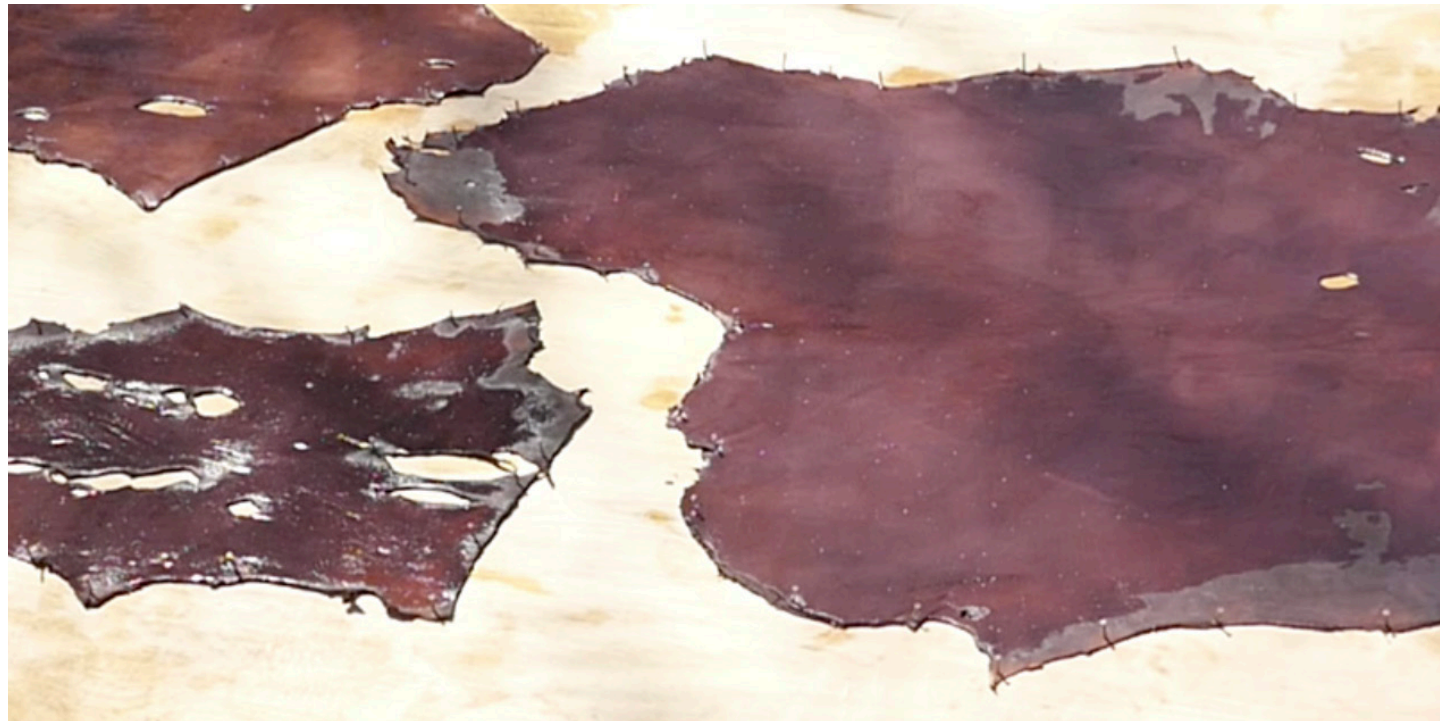


RODEO CIRCUIT

Many individuals involved in this world are already interested in custom cowboy boots and regularly buy western styled products at high price points

Insights From Interviews With Potential Customers

- Confirmed interest in the seasonal collections approach to custom cowboy boots
- Making cowboy boots that have a sense of timelessness is crucial
- Cowboy boots have something to take from sneakers / what makes sneakers desirable
- Our boots will need a visible, readily apparent trademark
- Not having exotics isn't a limitation for the company as long as the cattle leather is marketed properly and made to feel special
- The sustainability of this business can and should be kept as a side note to our other focal points



Branding

The name Asterisk House felt intuitive for several reasons. This company is a literal home for craft, and it's intended to offer craftsmen the environment to achieve greatness. The name is also an ode to the naming conventions found in European heritage luxury, and I see this company as becoming the first true American luxury brand. The choice in graphics derived from my research in SP1 where I discovered the story of St. Crispin and St. Crispinian - the patron saints of bootmaking, tanners, and leather workers in general. Their carrying of swords felt appropriate for this brand because Asterisk House is defending the survival of these crafts, and the religious connection is very much in line with the sense of ritual that comes along with our approach to the three main operations. I do feel that what we're tapped into is sacred.

Kindling The Fire

Approach to Integration

Partnering with select Texas ranches to receive hides that we will tan
Ranches will meet our requirements animal quality of life
Revenue will be invested into owning land + cattle

Immediate Needs

Finding 2-3 bootmakers to work on contract
Finding 1-2 people with leather tanning knowledge
Reaching out to select few ranches to form partnerships for hides

Start Up Costs

Purchasing hides
Leather tannery + bootmaking equipment/supplies
Rent + salaries

Full Potential of Asterisk House + Future Endeavors

BOOTMAKING

1 OF 1 PAIRS
COLLECTIONS W/ AESTHETIC PARAMETERS
CUSTOM LAST BUILT TO FOOT
3 PAIRS / MAKER / 2 WEEKS

FASHION + ACCESSORIES

PARTNERSHIPS/COLLABORATIONS
INCL. IN CUSTOMER ACQUISITION COST
FOCUSED ON MATERIALITY

RANCH

FULL LIFE CYCLE
MIN. 7 ACRES / COW
GRASS + GRAIN
SELLING DTC

TANNERY

VEGETABLE TANNED
PRODUCTIVE BYPRODUCTS
ARTISTRY OF THE TANNER
MINIMAL MACHINERY

FOOD + SHELTER

NON-REFERENTIAL ARCHITECTURE
LIVING ACCOMADATIONS
CULINARY MECCA OF TEXAS
BOURBON

LIGHT + SOUND

"LIMELIGHT" MUSIC VENUE
VIDEO PRODUCTION TEAM
ATELIER OF MUSIC + FINE ART

AGRICULTURE + LAND MANAGEMENT

FOOD FOR ANIMALS
WILD GAME

SUMAC
MIMOSA
POST OAK

FOOD FOR PEOPLE

LIMESTONE

LIMING HIDES

WATER FILTRATION

CARBON RECLAMATION

BUILDING MATERIAL

LIGHTING

Wild game and expanding the culinary aspect of the business will happen in tandem as they both open our land up to the public, welcoming more interaction. Considering the location and size of the land we'll own, having wild game around will be inevitable. With the right people brought onto the team, we can be intentional about our relationship with the wild game, and we can become a home for desirable game populations - think sika deer, elk, antelope. These animals can have a symbiotic relationship with our cattle ranching, and our effort in ensuring that our land is suitable for these animals will be a testament to the non-intrusiveness of all our other operations - particularly with the leather tannery. Allowing small numbers of people to have access to our land for a hunt will maintain the harmony of those animal populations and correlate directly with the expansion of our culinary division and will still be incorporated into our bootmaking. We will already have high quality beef being harvested, and the inclusion of these other food sources will take us from a producer of quality Texas beef to an all around gastronomic center for our state. We can form close relationships with farms that specialize in other agriculture, and some can be grown on our own land to further expand the ingredients accessible at Asterisk House. The hides that we harvest from the wild game will become a series of limited run collections for the cowboy boots and a new challenge for our tannery.

Preserving craft is an undeniable initiative of this company that developed out of the primary directive of prioritizing beauty. The generational knowledge is something that connects us all, and it has the power to have far reaching effects on how we live our lives at small and large scales. As Asterisk House becomes more established, I see the company becoming more intentional about harnessing that power. Redemption is something that I regard as incredibly important. Eventually, Asterisk House will form a partnership with a prison to teach the craft of bootmaking to incarcerated individuals. The boots that they make will not be for profit purposes, only learning. Upon release, these individuals will possess a skill set that is rare, innately autonomous, and can turn into a means of living. Depending on the size of this partnership and the size of our company, Asterisk House would offer bootmaking positions to some of these individuals. This impact at the individual level could evolve into a maturation of the American economy as a whole by having a rising workforce of high level craftsmen.

Appendix

PROJECT NARRATIVE EXERCISE:

Individually, please narratively write about the life of your project: how will it grow, develop and reach maturity this semester? How will it speak to and reach your audience and stakeholders? You are encouraged to include elements of last semester's research, which you can think about as your project's "origin story," if it's useful in bringing your project to life.

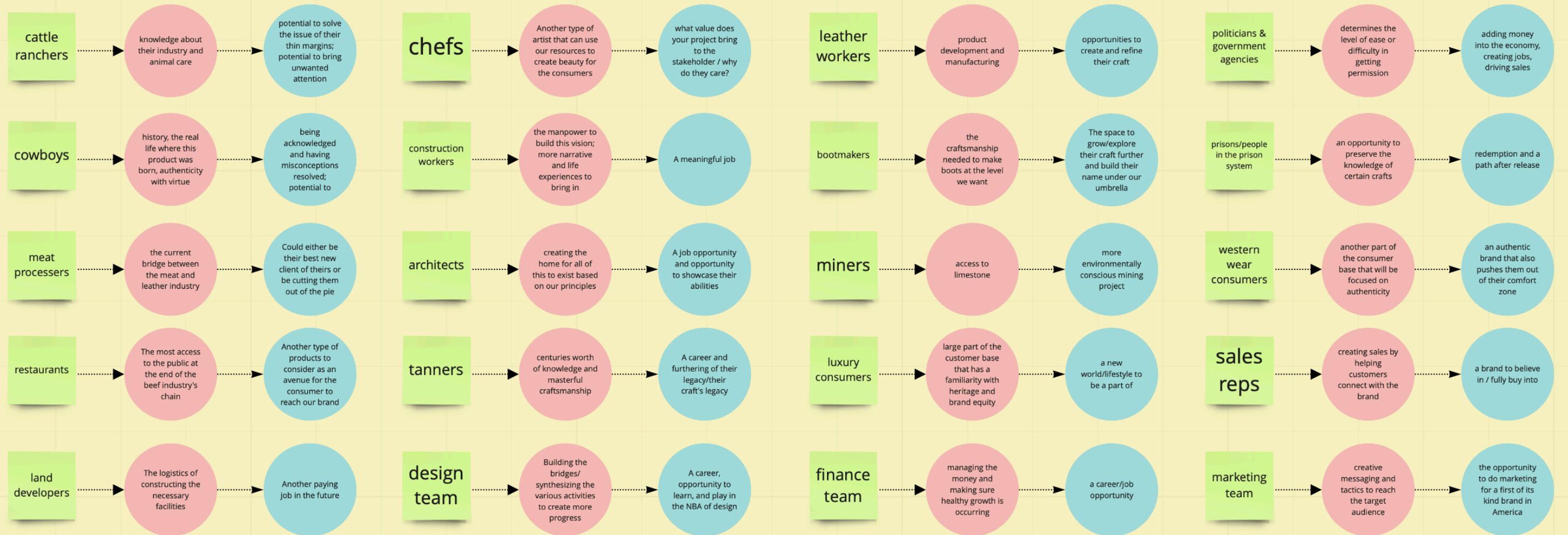
- Be creative + be thoughtful, this is an important exercise to support and guide you in putting together your strategic semester plan.
- You can use a medium other than writing (some of you put together animations, sketches, videos and more for your project share outs during the first week) if that feels more supportive and inspiring to you.

I spent the fall of 2021 doing the research to affirm and further evolve what I have felt about cowboy boots for the last three years. I've gotten that confirmation about the history of these boots and the ecosystem around them, and I can sense the ripeness of the market to receive what I am building. This semester is about making the rough sketches before I paint my Caravaggio masterpiece because I need an entire network/community on board for this to come to life. I will break my own internal and those external barriers to connect with the people I need to keep this ball rolling. I'll learn and improve, but the act of doing is where the real power lies. The more I physically do and create this semester, the more certain I will be in how I feel which will translate to the stage of life that the company is in. I understand the weight of being the founder of the company that will compete with LVMH. This is the vessel for the reality I see coming into fruition. This semester is about putting in the work. As I craft a business plan and test my prototypes with a sample of my target market I will be flying back and forth to Texas to tan a cowhide into leather - tapping into my ancestry with this historic practice while simultaneously building the next generation's future. I am not just preserving, I am not just defending, I am not just social change, I am not just sustainable, and I will never use those labels or take those positions. I'm creating something new and showing it in a new light. Aesthetics are my center and they're what I'm training in. I'm putting the MJ work in to achieve MJ greatness (both Michael Jordan and Jackson). I'm doing exactly what I want, and I know people will want to participate - not to be a piece of my puzzle but because they know they will have the freedom to live a real life and practice their specialty and be the best version of themselves. The goal is always greatness which means it's always about better - never perfect. Storytelling and narrative - the fashion of it - will always allow me to avoid any misconceptions about utopia because that's not what we are creating. I'm over my idealism, and I'm ready to create not ideate.

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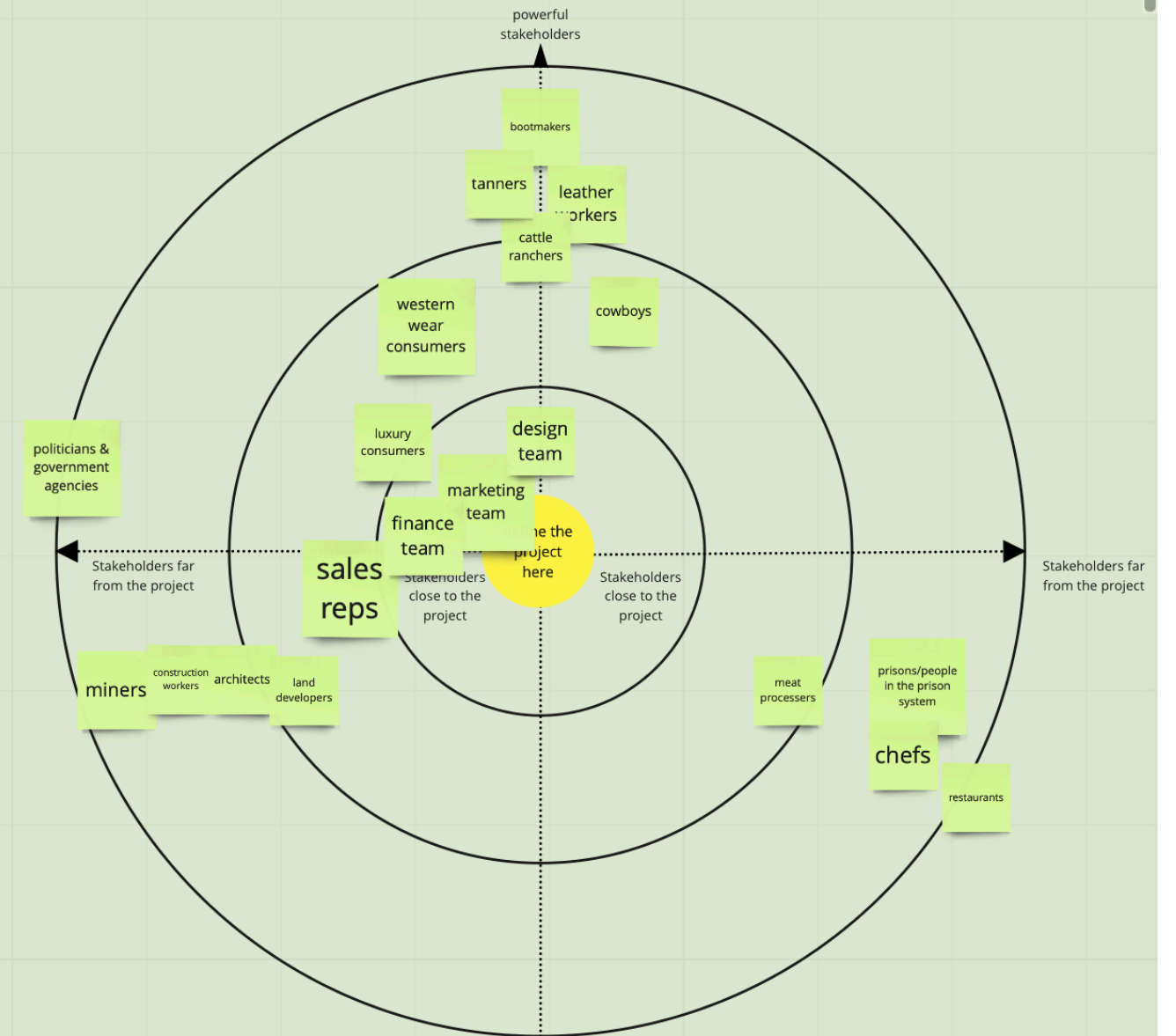
DEFINE STAKEHOLDERS

- Begin by defining your project, the 'north star' or 'center of the universe'. Place it in the center yellow circle.
- Begin listing out your stakeholders in the green squares
- For each stakeholder, define the value that it brings to the project, write this in the pink circle



MAP STAKEHOLDERS

- Once you've listed out as many stakeholders as you can and defined their value, it's time to map them out.
- Duplicate all of your green stakeholder squares, do not drag them from the top.
- Begin placing the green stakeholders on the circular diagram, use the axis to guide their placement. Think of this step as **prioritizing** the stakeholders:
 - The stakeholders closer to the project are placed closer to the center, the stakeholders far from the project are placed on the outer rings
 - The more powerful the stakeholder, the higher it is placed on the circle



- Earth's 1. Eunoë
- SUNSHINE 2.
- ↳ 3. Earth's Sun
- FAITH 4. Cowboy Boots w/ leather tanning system
- HOPE 5. Growth of Ranch from tannery to society through fashion
- LOVE 6. ^{Paradise} ~~Full Pottery~~ - Asterisk House in full operation

Limestone (first?)

Cowboy Boots ↗

Leather ↖

Earth's Sun (known values)
 Through Values (FAITH, HOPE, LOVE) Fixed Stars
 Premium Mobile - Carmina Del Paradise

Earth's Sun - Work to Show to Investors

What Do I Want to Lead Before
 Explaining Earth's Sun?

Introduction to Team Denmark

What is My Work Discussing?
 Progression & That?
 Going from Acknowledging Earth's Sun
 to Critiquing Today's Resources?

- | | |
|-------------------|-------------------------|
| 1. Eunoë | 1. Eunoë |
| 2. | 2. Faith |
| 3. | 3. Hope |
| 4. Fixed Stars | 4. Full Love |
| 5. Premium Mobile | 5. Premium Mobile |
| 6. Paradise | 6. Paradise |

- | | |
|-------------|-------------------|
| Fixed Stars | 1. Eunoë |
| | 2. Earth's Sun |
| | 3. Faith |
| | 4. Hope |
| | 5. Love |
| | 6. Premium Mobile |

- | | |
|-------------------|-------------------|
| 1. Lethe | 1. Eunoë |
| 2. Eunoë | 2. Faith |
| 3. Earth's Sun | 3. Earth's Sun |
| 4. Fixed Stars | 4. Fixed Stars |
| 5. Premium Mobile | 5. Premium Mobile |
| 6. Paradise | 6. Paradise |

- | | | |
|-------------------|-------------------|----|
| 1. Eunoë | 1. Eunoë | 1. |
| 2. Earth's Sun | 2. Earth's Sun | 2. |
| 3. The Sun | 3. Faith | 3. |
| 4. Fixed Stars | 4. Hope | 4. |
| 5. Premium Mobile | 5. Love | 5. |
| 6. Paradise | 6. Premium Mobile | 6. |

THE LUXURY DESIGNER (OWNER) IS THE
CRAFTSMAN WHO KNOWS THEIR WORTH

PUSHING FORWARD BRAND IMAGE BY ALWAYS PROGRESSING
HOW PRODUCTS LIVE IN YOUR LIFE BY ALWAYS PROGRESSING
WAY OF LIVING. PRESTIGIOUS USE OF PRODUCT.

IMPROVING WAY OF LIFE - (FAMILY IN DESERT LIVING)
DON'T JUST SHOW ANY OLD WAY OF PRODUCT
SHOW THE MOST FORWARD WAY OF USING IT.
GIVE THEM SOMETHING TO CHASE.

HIERARCHY IN STORES FOR THOSE CLIENTS IS
ACCOMPLISHED THROUGH "MENTAL CURRENCY"

WAITING FOR REALITY OF BEING STUNNED w/ A
PRODUCT IS INDICATIVE OF SOMEONE'S VALUES WITHIN
IT'S WHAT PEOPLE ARE REALLY BUYING.
NOT MEETING DEMAND B/C MONEY DOESN'T
CHANGE VALUES FOR LUXURY.
GOT A TRANSFORMING VALUE?

L
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SP2 IDEA

BEGIN WITH COW

BUILD ENVIRONMENT AROUND COW

TREAT COW WELL

SLAUGHTER CEREMONY

TAN LEATHER

DRY AGE MEAT

HOST MEAL FOR FAMILY IN NEED

TEACH PRISONERS / ABUSE VICTIMS THE CRAFT

COLLABORATE WITH ~~CHEF~~ CULINARY STUDENT

CREATE A PAIR OF LOWBOY BOOTS FROM COW HIDE

UNVEIL BOOTS OVER STEAK DINNER + INGREDIENTS FROM ENVIRONMENT

FOR THOSE WHO INFLUENCED ME.

MAKE MUSIC

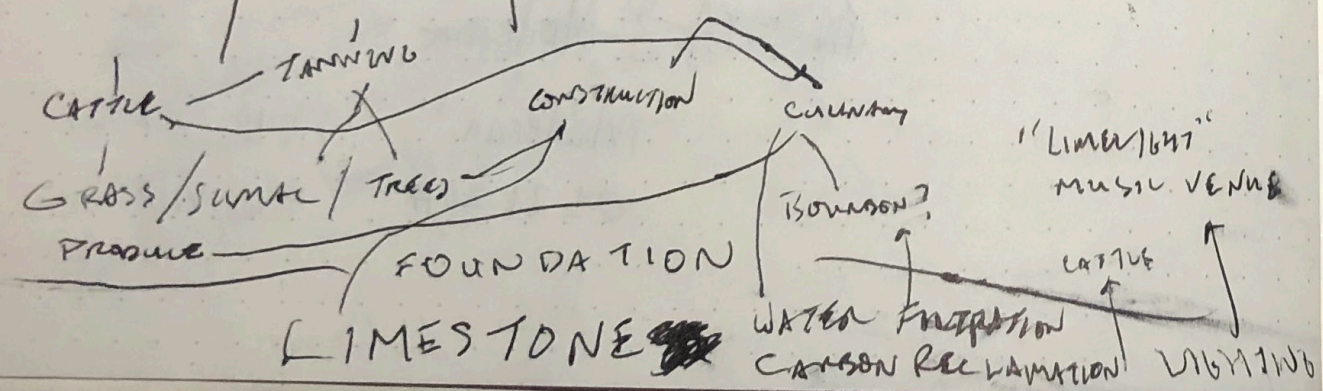
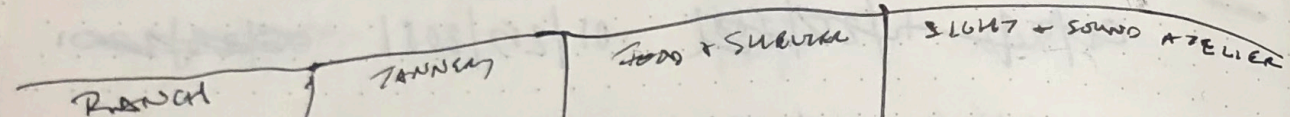
X R T
(3MUSICIAN)

BODY IS RELATIVE
 MIND IS OBJECTIVE
 I FEEL STILL, UNTIL IMPACT/PROBATION
 I KNOW I'M MOVING

NEVER SHOW ANYTHING "UNZOOMED"
 NEVER SEE ENDS OF LINES
 READ OBJECT IMMEDIATELY
 ← AKA SOMING

FASCHER & ZSP
 PARTNERSHIP
 PARTNERSHIP

BOOTMAKING

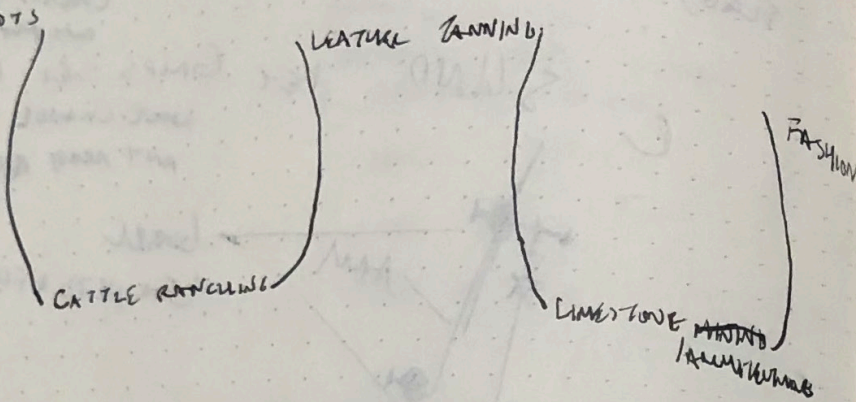


KEY ACTIVITIES:

SELLING COWBOY BOOTS

RESOURCES:

LAND + CRAFT
(MANUAL + SKILL)



KEY PEOPLE:

BOOTMAKERS TANNERS DESIGN TEAM

CATTLEMEN ~~WHER~~

MARKETS:

MINING CO. LAND DEVELOPERS OTHER RANCHES

CONSTRUCTION CO. PRISON

VALUE PROP:

PROVIDE W/ CRAFTSMANSHIP & NARRATIVE

YOUNG SECTIONS W/ NEW SKINNETTES & COLOR

EXPANDING PRODUCT LINE

PRESENTING "MODERN" VIBES / PROUDLY MADE

MORE THAN JUST A PAIR OF BOOTS / COWBOY / HISTORY

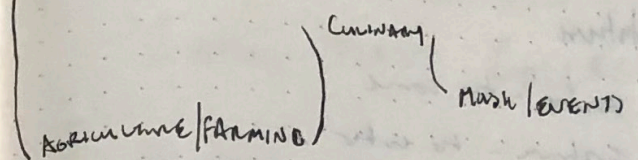
CHANNEL:

A ONE-WAY ROAD FROM TO HOME STATE

COWBOYS WILL BE MORE REPRESENTED THAN MOST CUSTOMERS @ VOLUME
MISSION: ~~PROVIDE THE BEST~~ CREATING PRODUCTS THAT CONNECT TO REAL VALUES

VISION: ~~PROVIDE~~ HANDMADE THE LINE & RAISING THE BAR FOR REALITY AND VIBES

SIMPLICITY AND COMPLEXITY
AESTHETICS FIRST



CUSTOMER SEGMENTS

- COWBOY BOOTS CONSUMERS
- GUY W/ AFFINITY FOR THE WEST
- RED CARPET
- BLUE COLLAR PATRICK
- MOST MARKETABLE COWBOY K&L

CUSTOMER RELATIONSHIPS

- OPERATES ON HUMAN CONNECTION
- PRIMARY SEGMENT IS THOSE MOST IN LINE W/ OUR PHILOSOPHY & HIGHLIGHT OUR WAY OF LIFE
- OFFERING BOOTS THAT COME FROM AUTHENTIC ENVIRONMENT / LIFESTYLE
- OFFERING NEW LUXURY FOOTWEAR PRODUCT
- OFFERING NEW FASHION NARRATIVES
- OFFERING SHES THAT WILL LAST GENERATIONS

COST

- VARIABLE (UNCONTROLLED)
- PAYING LABOR + LOGISTICS + OVERHEAD
- GIVE PART OF CO. GENERATIONS AND OWNERS REVENUE & INCREASES PROFIT MARGIN FOR THE NEXT

REVENUE

- UMBRELLA
- BEEF / CATTLE / HORSEHOOD
- LEATHER, GUNS, SOAP
- BOOTS
- RTW
- FOOD PRODUCTS
- OPPORTUNITY FOR REVENUE

FEEDBACK

- CURATION OF WHAT CAN STAND

ALONE (LIKE VIDEO) + WHAT NEEDS
MY INTERVENTION

- THIS IS BLUE DEAN

UPON NOT PUTTING A HORN ON A

STALLION, DON'T KILL A HORSE
FOR FAIRY TAILS

IS THAT NEXT LEVEL GETTING

THEM TO UNDERSTAND NUANCE

ON ANOTHER ELEMENT OR TIME?

ASK FOR WHAT YOU NEED, NOT MONEY.

Further examine/visualizing the supply chain & operations

Outline buying ceremony (multiple sales)

Figure out the team I actually need & pinpoint people

- Finance to go over business model (cost structure/revenue) & budget
- Tanner
- cattle rancher
- technical marketer
- botanist
- bootmakers

Page in business plan explaining approach to exclusivity & "luxury"

Tanning: Can boots be made from one animal?

Utilization of animal

Conventional leather process is very slow w/mt

Deliverables to be marketed, stand alone to screen like, hit home runs, some structure

Engineer artist is the primary as well

- Giving a set of dyes for boot collection
- Giving access to a deer or exotic when available

"Water Room" - Water is treated & unfiltered
New clean water that runs water into heated space
Main beam (curb) tube, tubes steam is captured

Architectural instructions:

- Build from inside out -> outside is (the) finish similarity & continuity
- Avoid seeing the ends of lines
- Understand why castles were built
- Exterior: Make it a part of the landscape - No / in history that blends but in a way that mimics the relationship with the environment.
- Inside: Build optimized forms for their function & also use of sunlight
- ~~Partitions~~ Camps is an extension
- What part of the body is each building - assign an organ

Logo: Lewis Family Crest ~~is~~ refined

Partnerships: Sports - football/soccer, MMA team

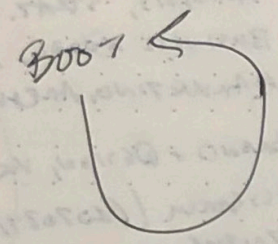
Ches set, furniture w., car w. series

↳ What does it say that we don't h/w EV's

- SEE THEM BEING SOLD
- TRYING THE MESSAGING
- FOLLOW ON THE IN-HOUSE
- REALLY SIMPLE + BASIC WHAT WE DO DIFFERENTLY
 - ↳ SHOW STARK DIFFERENCE
- CRAFT + INDIVIDUALISM

✓ SEASONS/PARAMIGUS COLLECTION

ONE OF ONE BUT ALL FROM THE FAMILY



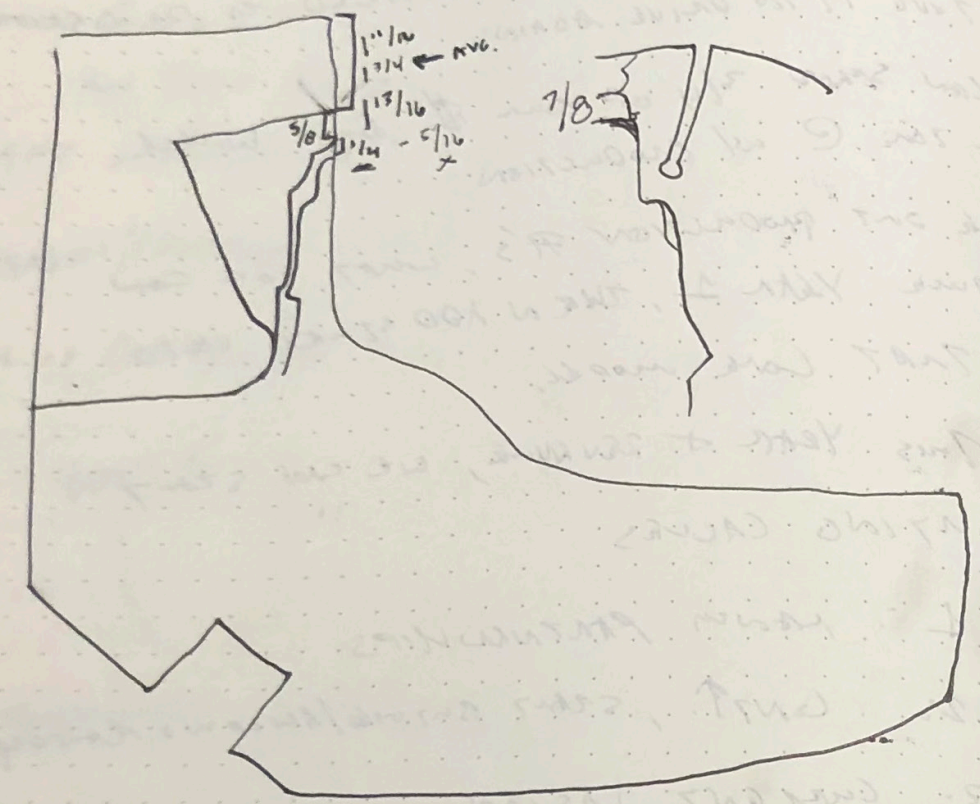
SUSTAINABILITY IS ALREADY ENGINEERED

- TEAMWORK
- NARRATIVES
- EXPERIENCE

- PORTFOLIO/WEBSITE
- INSTAGRAM
- VIMEO
- SLACK CHANNELS
- SOMEWHERE NOT DIGITAL

$$2 \frac{3}{8} - \frac{1}{8} = \frac{5}{8}$$

$$\frac{14}{8} - \frac{9}{8} = \frac{5}{8}$$



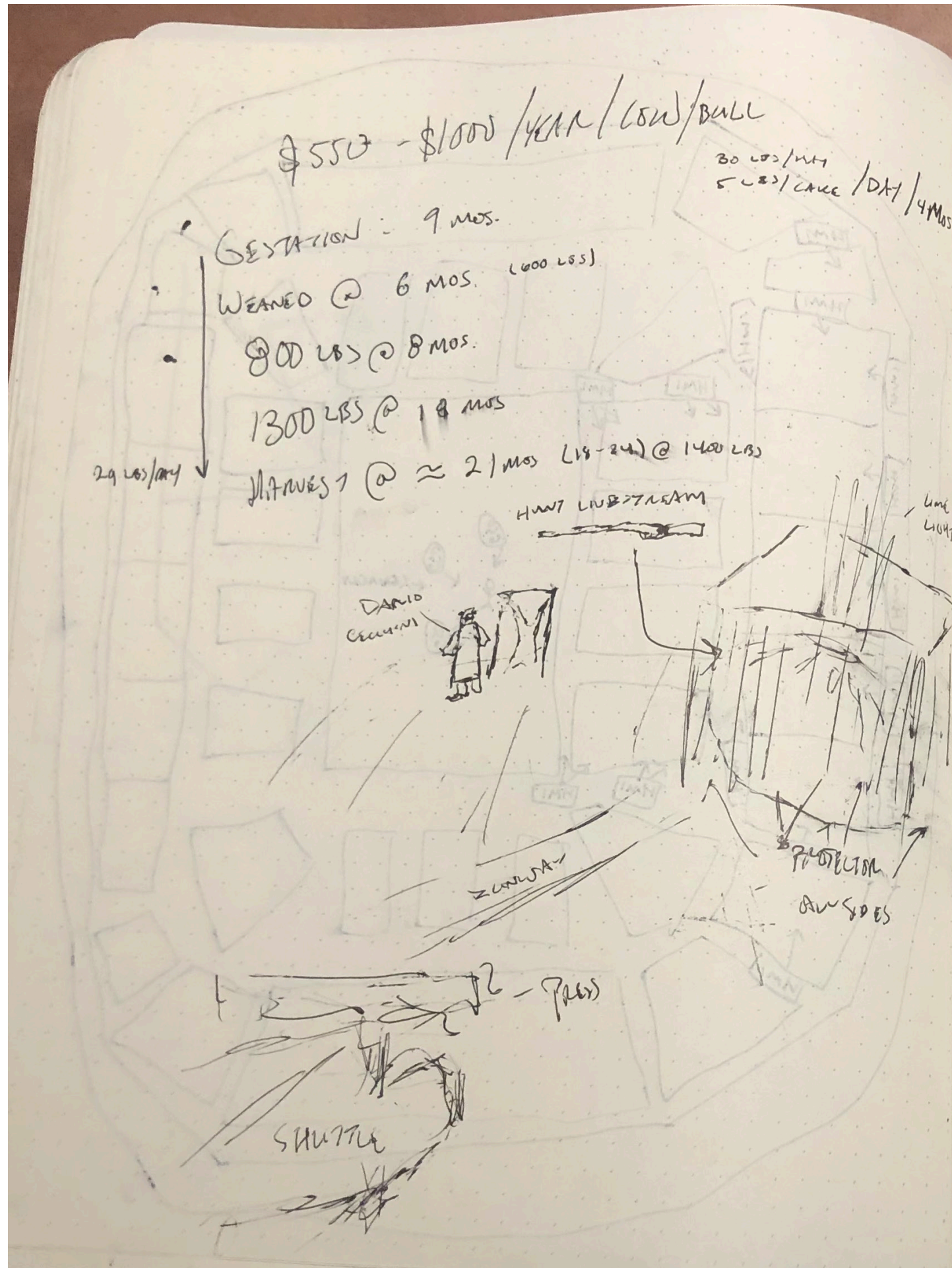


PHOTO / MEME	SONG	ROUGH SKETCH	QUOTE	VISUALS / VIDEO	STATISTIC
paste a photo of a meme that depicts why you care / are excited about your project	pull a song or sounds that shows why you care / are excited about your project	make a very rough sketch that depicts why you care / are excited about your project	find a quote that depicts why you care / are excited about your project	paste visuals or video that depict why you care / are excited about your project	pull a statistic that depicts the urgency of your project

what is the urgency? (why is your work timely + important?)

answer this question in 1 sentence

Craft and beauty need to be at the forefront of design today

choose at least 1:

PHOTO / MEME	SONG	ROUGH SKETCH	QUOTE	VISUALS / VIDEO	STATISTIC
paste a photo of a meme that depicts why you care / are excited about your project	pull a song or sounds that shows why you care / are excited about your project	make a very rough sketch that depicts why you care / are excited about your project	find a quote that depicts why you care / are excited about your project	paste visuals or video that depict why you care / are excited about your project	pull a statistic that depicts the urgency of your project

why do you care about the project? what are you excited about?

answer this question in 1 sentence

I care about the opportunity to present my creativity through the branding and product design as well as the prospect of impacting the people that become involved; this is all self realization for me

choose at least 1:

PHOTO / MEME	SONG	ROUGH SKETCH	QUOTE	VISUALS / VIDEO	STATISTIC
paste a photo of a meme that depicts why you care / are excited about your project	pull a song or sounds that shows why you care / are excited about your project	make a very rough sketch that depicts why you care / are excited about your project	find a quote that depicts why you care / are excited about your project	paste visuals or video that depict why you care / are excited about your project	pull a statistic that depicts the urgency of your project

what is your project trying to shift / change?

answer this question in 1 sentence

This project is raising our standards in art/design, luxury, and how we live



Heaven and Hell - Kanye West

choose at least 1:


Sloop John B - The Beach Boys

choose at least 1:

Height - The Hellp

PHOTO / MEME **SONG** **ROUGH SKETCH** **QUOTE** **VISUALS / VIDEO** **STATISTIC**

what sets your work apart? What makes your work / approach unique?




answer this question in 1 sentence

I really live this life, and it's in my bones to create what I'm after

choose at least 1:

PHOTO / MEME **SONG** **ROUGH SKETCH** **QUOTE** **VISUALS / VIDEO** **STATISTIC**

What do you want people to take away? What do you want to provoke people to think about?



answer this question in 1 sentence

I want people to feel the weight and full intensity of my project's scope, and I want them to feel their place in humanity from vantage point of the 4th Dim.

choose at least 1:

PHOTO / MEME **SONG** **ROUGH SKETCH** **QUOTE** **VISUALS / VIDEO** **STATISTIC**

What is your presentation trying to do?

After the interview, Confucius is supposed to have said:


I know how birds can fly, fishes swim, and animals run. But the runner may be snared, the swimmer hooked, and the flyer shot by the arrow. But there is the dragon:—I cannot tell how he mounts on the wind through the clouds, and rises to heaven. Today I have seen Lao-tzu, and can only compare him to the dragon.

answer this question in 1 sentence

My presentation is trying to demonstrate the maximum value; to earn that \$1B valuation before even showing any revenue

PHOTO / MEME **SONG** **ROUGH SKETCH** **QUOTE** **VISUALS / VIDEO** **STATISTIC**

what is the story you are telling in your presentation?

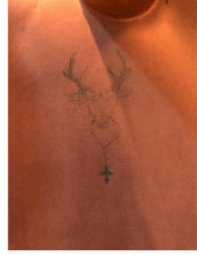


answer this question in 1 sentence

choose at least 1:

PHOTO / MEME **SONG** **ROUGH SKETCH** **QUOTE** **VISUALS / VIDEO** **STATISTIC**

what is the narrative arc?



answer this question in 1 sentence

choose at least 1:

PHOTO / MEME **SONG** **ROUGH SKETCH** **QUOTE** **VISUALS / VIDEO** **STATISTIC**

what are you showing, versus what are you telling?

answer this question in 1 sentence

Show the complexity, tell the simplicity

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