3 Mountain Breweries
(A Story of Branding Diversity)

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Intro

Leif Miltenberger, Managing Partner and one of the founders at Hired Guns Creative, a small hyper-focused design company

- we specialize in branding & packaging design for alcohol: breweries, distilleries, wineries

- located on rainy Vancouver Island, but we have clients spread across North America

- in business for 10 years and focused on the alcohol industry for the last eight of those 10 years

- if you haven't already done so, you can check out our portfolio at www.HiredGunsCreative.com

- our client split: approximately 60% beer, 25% spirits, 15% wine

I'm here to share with you what we know about differentiating your brand and why it's so important

The Set-Up

Three guys walk into a bar.

The first guy says to the bartender, "I'll have a beer. Make it something outdoorsy."

The second guy says to the bartender, "I'll grab one too. Make mine something nature-y."

Seeing their satisfaction, but wanting to be different, the third guy asks the bartender, "Can I get something in between the two?"

That's the joke version

In reality, the "three guys" were three brand new craft breweries in BC – almost neighbours, in fact.

Not one of them knew that the others were planning on going to market with nearly identical themes focused on mountains, nature, and the way that beer tastes better when you're in the woods.

Within a span of only a few months, all three contacted and hired the same design company to create their branding and packaging.

Luckily - for us and for them - our team specializes in craft beverage branding and packaging, which helped keep a funny situation from turning into a serious problem.

And we did it by differentiating the three brands from one another and from their competitors.

So how did we do that? By focusing on three main things:

1. Branding

2. Competitive Sets

3. Packaging Design

Part 1 - Branding

Basic components to any beverage brand:

1.   name

2.   logo / visual brand identity

3.   personality

4.   positioning

If you nail all four of these components it can pay off down the road… in spades.

Getting this foundational work right makes lots of decisions easier later on. Aside from helping to build your brand in the minds (and memories) of your customers, strong positioning can also set you on a path that makes various business decisions easier as you grow.

For example, here are just a few of the many decisions that get easier if your brand has an overall focus:

- naming products

- selecting which festivals you want to participate in

- choosing a uniform for your staff

- deciding what sort of tone your brand should have on social media

- deciding on how you want to focus your community involvement program.

Strong positioning spills over into all sorts of aspects of your business.

And getting your positioning right is much, much cheaper to do when you're just starting out rather than trying to figure it out later on and correcting the course of your brand.

For those of you just starting out your brand, I'd suggest switching the order of those four components up:

1. positioning

2. personality

3. name

4. logo / visual brand identity

It's much easier to arrive at a cohesive, differentiated beverage brand if you start with the positioning and personality (those two can be worked on simultaneously) and then moving on to the naming and visual identity. You can work backwards from a name / visual ID if you have to, but since you're working with a blank slate, why not work in the easiest way possible?

Also, some beverage brands never get around to figuring out their positioning. Coming up with compelling positioning can be hard work, but since it can have make such a big impact on your brand, it shouldn't be skipped.

1.1 Positioning

Life as a beverage brand becomes easier when you've got a position.

- Why are you starting this brand?

- What are your personal core values?

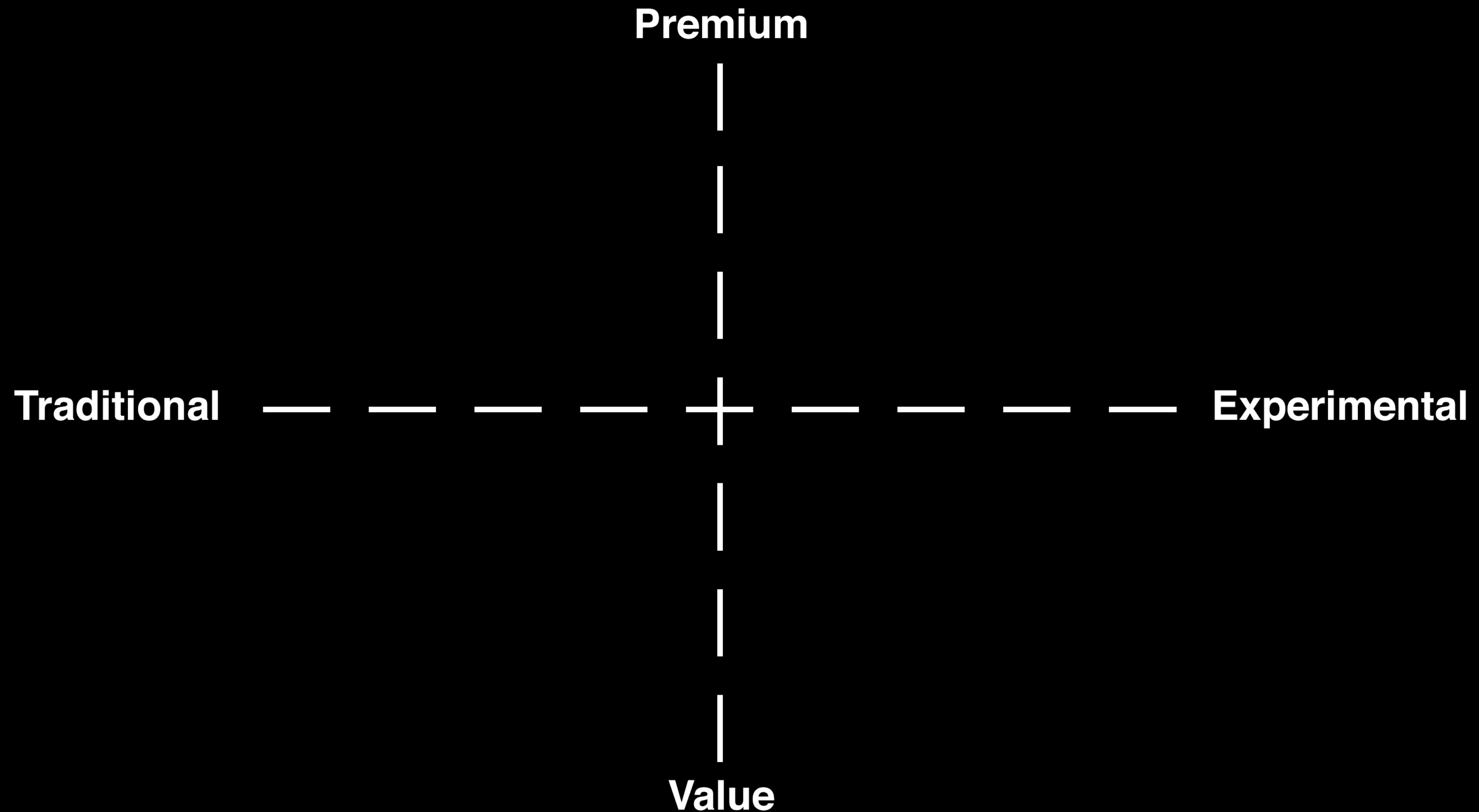- What do you want the core values of your brand to be?

You need to define the core concept(s) of your brand, your audience, and how you want to be different from your competitors. Intentionally choosing a point of differentiation helps you stand out in crowded markets, which makes life easier on the sales side.

"So, you want me to carry your vodka in my chain of retail stores? What makes it any different from the other six craft vodkas that I already carry?"
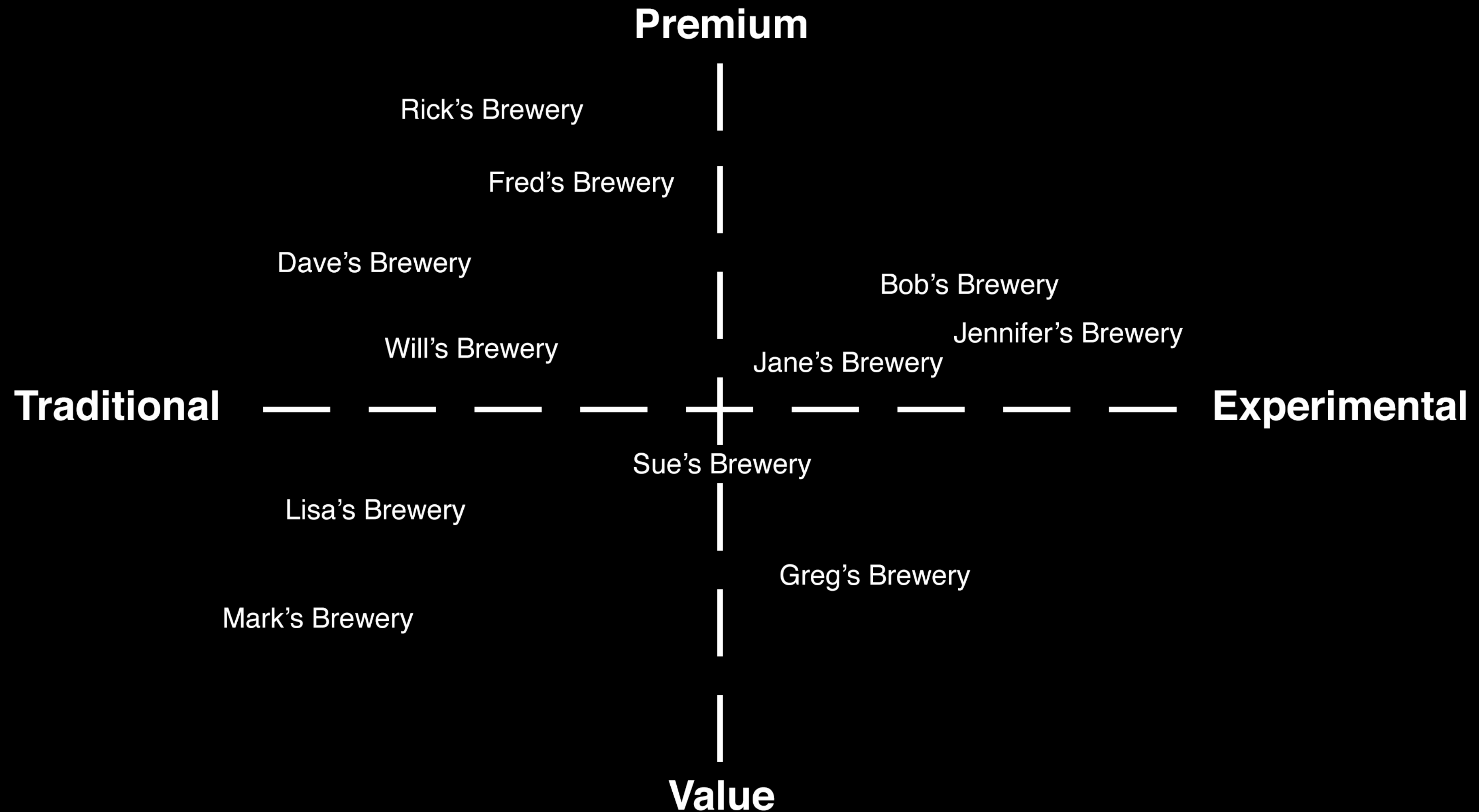
We often use a basic type of matrix when helping our clients with their positioning.

It's a useful tool to both explore their ideas for positioning and gauge how similar or unique those positioning ideas might be to their immediate competitors.
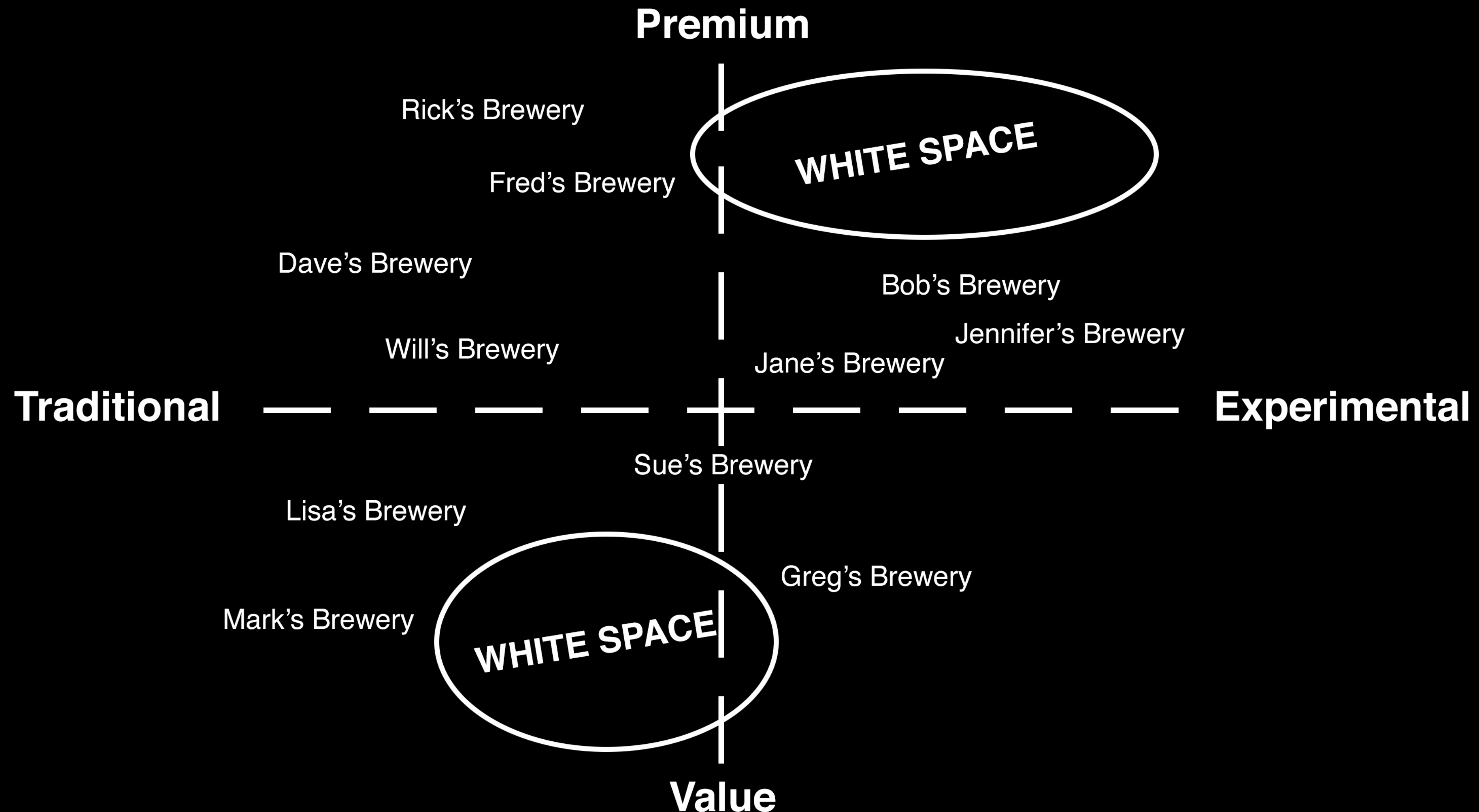
Place a set of opposing qualities on the horizontal axis, and another set of opposing qualities on the vertical axis.
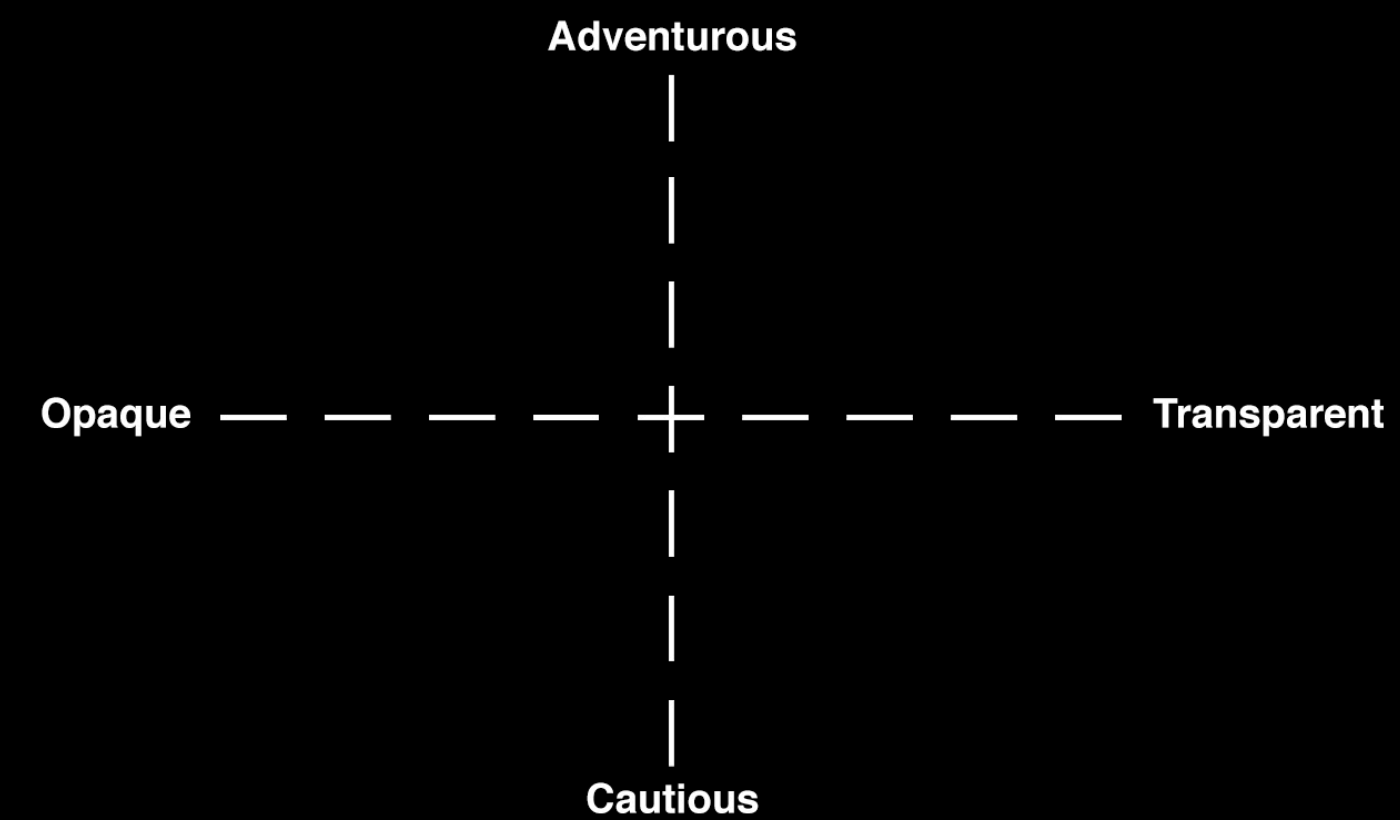
Premium

Traditional — — — — — — + — — — — — **Experimental**

Value

Plot out where your competitors fall.

Premium

Rick's Brewery

Fred's Brewery

Dave's Brewery

Bob's Brewery

Jennifer's Brewery

Will's Brewery

Jane's Brewery

Traditional — — — — — — — — — — **Experimental**
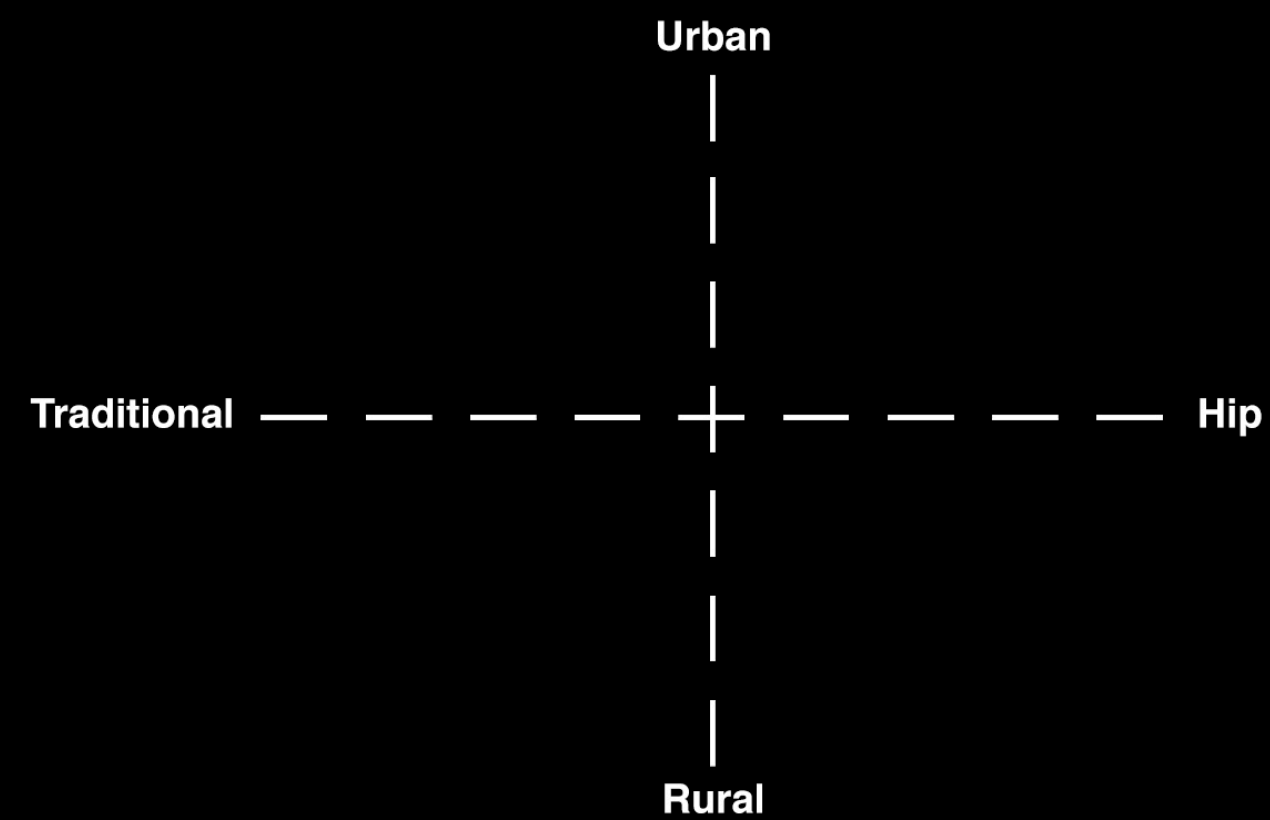
Sue's Brewery

Lisa's Brewery

Greg's Brewery

Mark's Brewery
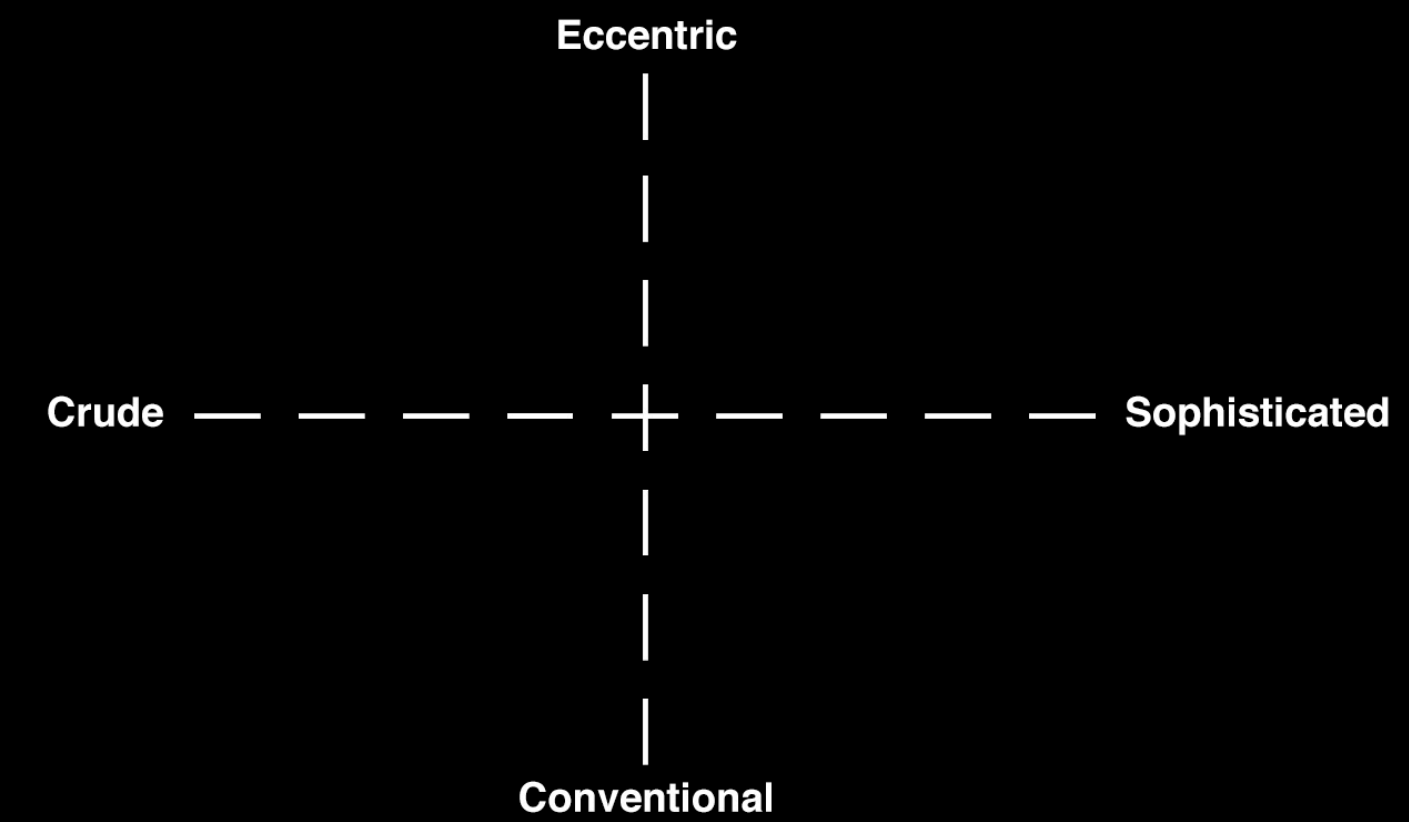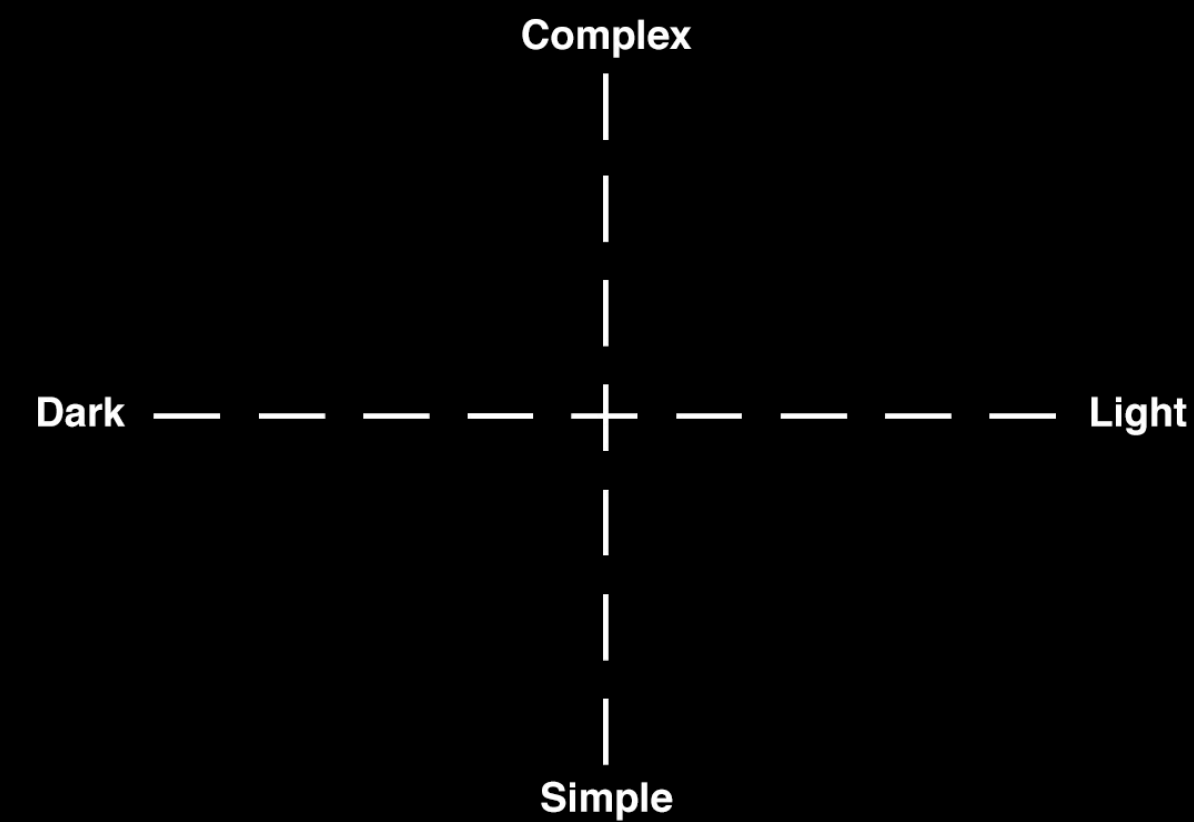
Value

Once you've got all of the brands plotted on the matrix, look for the "white space." This can be helpful in illuminating gaps in your local market, some of which may be opportunities for you.

Repeat this using different criteria and look for more white space.

Complex
|
|
|
|
Dark — — — — — + — — — — Light
|
|
|
Simple

Eccentric
|
|
|
|
Crude — — — — — + — — — — Sophisticated
|
|
|
Conventional

Urban
|
|
|
|
Traditional — — — — — + — — — — Hip
|
|
|
Rural

Adventurous
|
|
|
|
Opaque — — — — — + — — — — Transparent
|
|
|
Cautious

It's far from a scientific tool, but it can help you see positioning opportunities that you might have missed otherwise.

The ultimate refined positioning example that I can think of, at least in Canada, is Steam Whistle Brewing, from Toronto.

THE STEAM MACHINE – 1967 FORD ECONOLINE HEAVY DUTY

1.2 Personality

You can work on this one at the same time as you work on your positioning. It's useful to bounce back and forth between the two. Pull elements of the brand personality out and see if they can affect your positioning. And vice-versa.

It's easier to define the personality of your brand at the beginning because it's often tied to the personality of the owner(s). This works fine when there's one person in charge of the brand, but it can get tricks as the brand starts to grow, takes on new partners, etc.

If you get stuck while working on defining your brand's personality, Google "positive personality traits" for a starting point. That'll give you a list of traits that you can consider.

We like to use this format: " *X* but not *Y* "

- Fun *but not* childish

- Funny *but not* goofy

- Powerful *but not* complicated

- Hip *but not* alienating

You can also use a matrix for this, like I previously demonstrated for Positioning.

1.3 Naming

I'm sure I don't have to tell you that the market's getting more and more crowded each year for beverage brands. This makes naming more challenging today than it ever has been. But I'd argue that it's also more important than it's ever been before.

In our region (BC) we have a few brewery names that are WAY to close together:

4 Mile	Longwood	Yellow Dog	Red Arrow
Four Winds	Driftwood	Bad Dog	Red Bird
		Twa Dogs	Red Collar
Twin Sails	Backcountry		Red Truck
White Sails	Backwoods		

Naming Similarities - Other Regions

Upper Midwest:

Big Bay

Big Head

City

City Lights

Inbound

Indeed

Pacific Northwest:

13 Virtues	Hop Nation	River City
7 Devils	Hopped Up	River Time
Cascade	Northwest	Riverport
Cascade Lakes	Northwest Peaks	7 Devils
Dirty Bucket		
Dirty Hands		

Naming Similarities - Other Regions

Gulf Coast:

3 Daughters

3 Keys

Cocoa Beach

Concrete Beach

Big Bear

Big River

Big Storm

Big Top

Green Bench

Green Room

North East:

2 Feet

Two Roads

Back East

East Haddam

East End

City

City Steam

Iron

Iron City

Bad Martha

Bad Sons

Barley Creek

Barley Head

Black Hog

Black Pond

Naming Similarities - California

Black Box	Black Ridge	Dancing Coyote	Diamond Creek	Wood Family
Black Cat	Black Sears	Dancing Creek	Diamond Oaks	Woodbridge
Black Cordon	Black Sheep	Dancing Crow	Diamond Ridge	Wooden Valley
Black Diamond	Black Stallion	Dancing Fox	Black Diamond	Woodenhead
Black Goose	Blackbird	Dancing Hares		Woodside
Black Hand	Blackjack	Dancing Lady	White Crane	Woodward
Black Hill	Blacksmith		White Hart	Woodworth
Black Kite	Blackstone	Dark Hundred	White Oak	
Black Knight		Dark Matter	White Rock	
		Dark Star	Whitehall	

Naming Similarities - California

Albatross Ridge	Comptche Ridge	Madrone Ridge	Random Ridge	Sunset Ridge
Asuncion Ridge	Cuda Ridge	McNab Ridge	Redwood Ridge	Sable Ridge
August Ridge	Diamond Ridge	Middle Ridge	Ridge	Switchback Ridge
Black Ridge	Eagle Ridge	Paradise Ridge	Roadrunner Ridge	Stony Ridge
Breckonridge	Greenwood Ridge	Pena Ridge	Rustridge	Windmill Ridge
Calzada Ridge	Hidden Ridge	Pine Ridge	Russian Ridge	Young Ridge
Carmel Ridge	Lavendar Ridge	Oak Ridge	Shannon Ridge	
Clements Ridge	Lookout Ridge	Owl Ridge	Sierra Ridge	
Colibri Ridge	Lunar Ridge	Rabbit Ridge	Signal Ridge	

As a bare minimum, your beverage brand's name HAS TO BE:

- easy to pronounce

- easy to spell

- easy to remember

- easy to Google

- trademarkable (this one's the real bitch these days - run your top 3 options by a lawyer!)

It's also beneficial if your name:

- has the potential to be long-lasting (assuming you want your brand to be long-lasting)

- describes or alludes to your brand's personality / positioning

- has available website addresses and social media handles

Stuck for inspiration? A quick Google search on how to name a business will give you lots of ideas for areas to explore (geography, family names, made up words, etc.)

Naming is something that seems like it should be easy. But ask anyone who's been through the naming process for a beverage brand: it's really not.

Don't be afraid to turn to a professional for help with this task.

1.4 Branding & Visual Identity

What do you need when it comes to branding / visual identity for your brand? For some, this just means a logo; for others, it's about the whole overall experience offered by the brand.

Since our clients often need a logo right away for business purposes, we have to play both sides. We start developing an image of the whole product lineup and brand world, and design the mark accordingly.

But our clients often make their new logo public before the packaging designs are completed so we have to make sure that it's solid. (No half-assed launches!)

We follow the advice of the old masters: if it doesn't work in black and white, it doesn't work.

Another good rule of thumb when considering logo designs: they have to scale down small enough to fit on a bottle cap.

- Some brands create simplified versions of their main logo for instances where it has to be used small, but we try and keep things simple… one logo that works at all sizes.

Branding, like other aspects of creating and growing a beverage brand, becomes much easier when you're truly differentiated.

- Without being differentiated branding often ends up being driven by the owners' aesthetic tastes, which may or may not have the longevity you want your branding to have.

Part 2 - Competitive Sets

During the design process you should be comparing your name, logo, products, and packaging to your competitors, rather than evaluating them in isolation.

This sounds like a no-brainer, but it's a mistake that we see beverage brands make all the time.

Even something as simple as taking your label design mock-ups and placing them in a lineup of your competitors' products can dramatically alter the conversation and thought processes around your new designs.

It shifts the focus away from personal preferences to some of the strategy behind why your designer made the choices she did.

2.1 Identifying Your Competitive Set

How do you identify your competitive set? It's just a matter of research.

If you're just starting out, begin by listing all of the retail / on-premise accounts that you realistically see your products being available in within your first three years of operation.

Then go visit as many of them as you can and take some notes.

If your brand is already established you should take your competitors' production volumes into account.

Many of your will have a good sense of these numbers already, but find a list of producers in your region listed by their production volumes and see where you rank.

Take the 5 producers directly above you and the 5 directly below you. Eliminate those who don't make directly competing products.

Your list of competitors will grow as your brand grows and eventually you have to start pairing down the competitive set or it becomes useless. Try to keep the list down to a dozen or fewer.

Again, this task is easier if you're truly differentiated.

- If you don't stand for anything, you'll end up competing with everyone.

- If all you make is barrel-aged imperial stouts, your list of competitors will be significantly smaller than a brewery that makes a bit of everything.
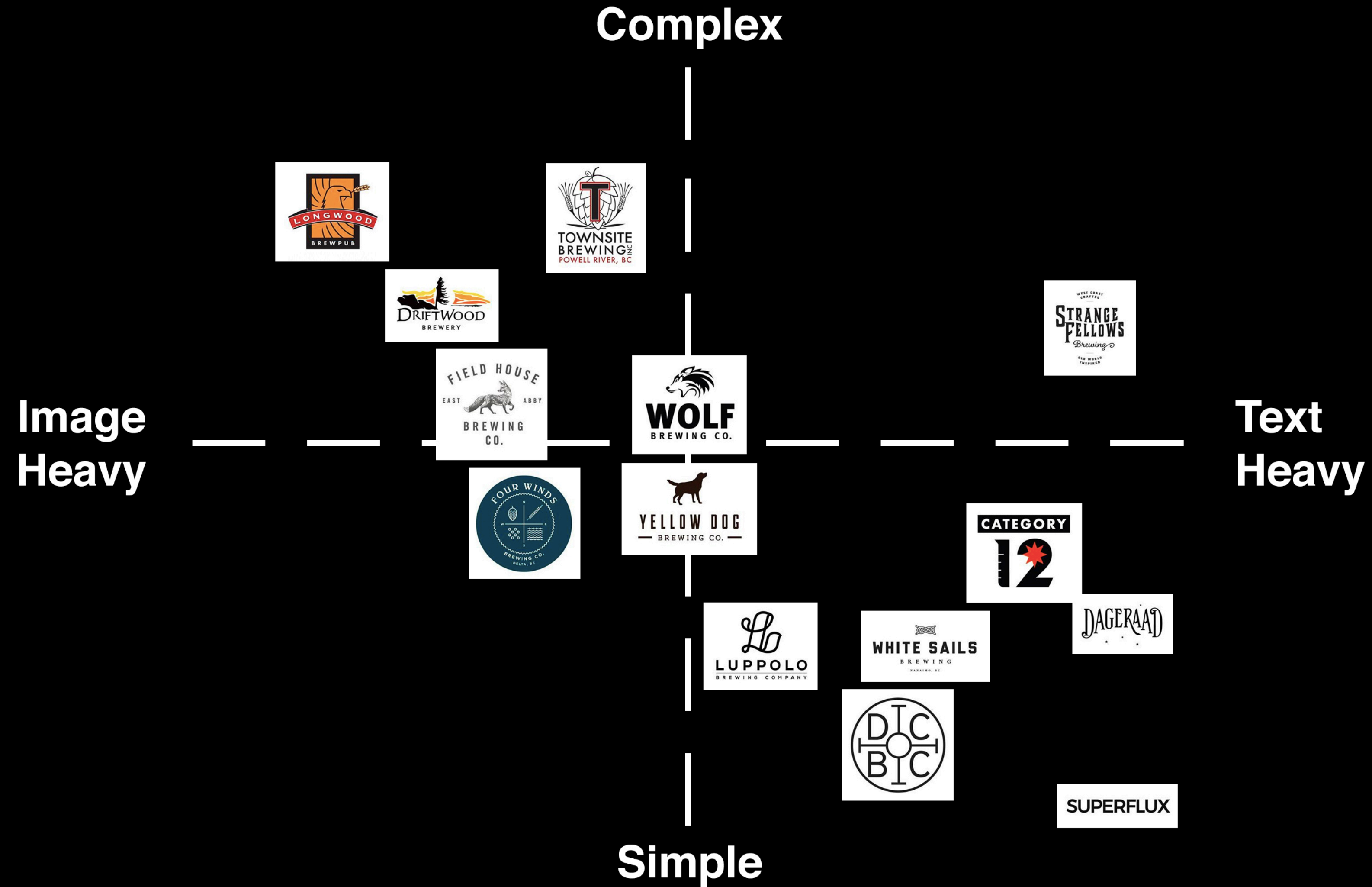
2.2 Evaluating Your Brand Against Your Competitive Set

To evaluate your beverage branding against your competitive set first pull copies of all the logos into a single document.
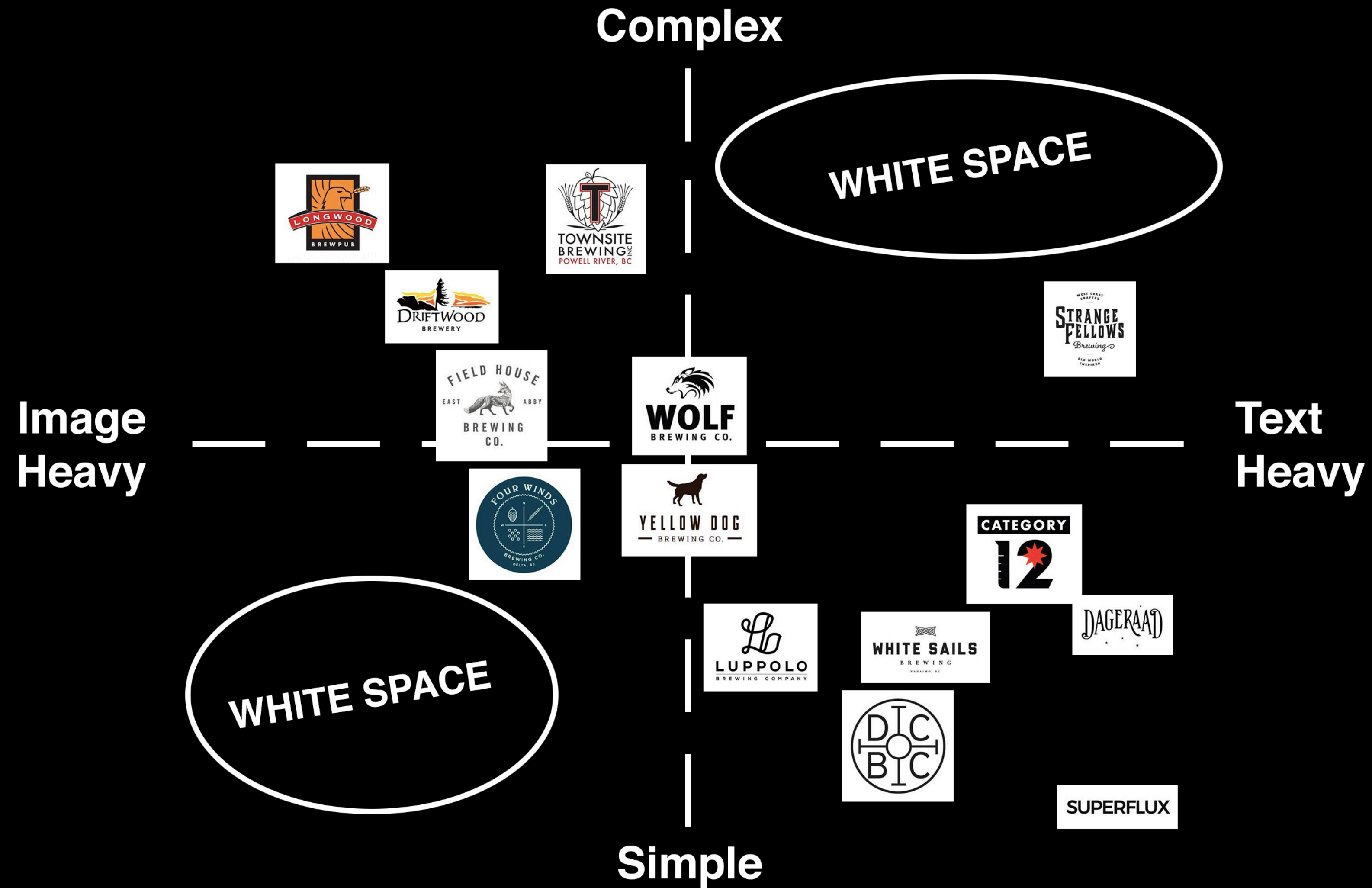
You see this sometimes with festival promotional materials, such as this example from a few weeks back in our home town.

Plot all of the logos on a matrix:

As before with the matrix tool, look for the white space:

2.3 Evaluating Your Packaging Against Your Competitive Set

The easiest way we've found to evaluate packaging against a competitive set is to line up a series of products and insert yours into the middle.

Here's an example of eight BC IPA's that one of our clients identified as their competitors.

We'll come back to this one later on.

2.4 Standing Out Against Your Competitive Set

This is another one of those tasks that gets much, much easier if your brand is truly differentiated.

If your brand is truly differentiated, you can take the key elements of your brand that make you different and amp them up:

- Do you only make gin with foraged botanicals? Play that up.

- Are you a brewery that only brews constantly rotating beers (no core products)? Get that on your packaging.

- Does your winery only serve a small market? Talk to the people in that region about what they know/love and include it on your packaging.

- Do you make sure your spent grains get made into sustainable products? Shout about it.

- Is your winery owned and staffed completely by women? Turn that up to 11.

Differentiation provides ammunition.

It takes a lot more work for an un-differentiated brand to stand out against its competitive set. Here are some ways it can be achieved:

A. printing options

B. funny product names

C. extreme product names

D. aesthetic style

E. killer artwork

A. printing options:

- is anyone else in your set using foil on their labels? embossing? tactile UV varnishes? glow-in-the-dark or black-light inks? custom die-cut labels?

- all of this adds expense

B. funny product names:

- it's got to be pretty damn funny to stand out

- and remember, funny is less funny every time a customer sees it

C. extreme product names

- careful not to get into dangerous territory though!

D. aesthetic style:

- is anyone in your competitive set using op-art? ultra-minimalism? satanic/demonic imagery? inverted (colour-negative) photographs?

- it's possible to stand out this way but you run the risk of another brand co-opting that style

- here's an example of this from our region:

Superflux Brewing, a small contract brewer, launched a series of (kick-ass) beers with ultra-hip, geometric labels.

About a year later, two local breweries (bricks & mortar breweries) come out with (not as good) beers in *VERY* similar packaging.

E. killer artwork

- we've done projects like this… it can be done

- here's an example from our portfolio: Railyard Brewing, from Calgary, Alberta

Part 3 - Your Packaging

Killer packaging design can be quite powerful. It catches someone's eye, gets them to pick up the bottle, and then convinces them to take a risk on this product that they've never had before. It sells from the shelf.

This is the root of why our company exists; this is the problem people pay us to solve.

My cheesy one-liner goes like this: "We'll get them to buy it the first time, you need to get them to buy it the second time."

There are three aspects of your packaging that are worth your consideration:

1. Selecting a vessel

2. Approaches to brand architecture

3. Prototyping

3.1 Selecting A Vessel

The shape and colour of the vessels that you sell your liquids in can be used to great positive effect for your beverage brand.

However, selecting a unique vessel is much more difficult in the world of wine and beer than it is for spirits.

Wineries:

- There are limited options available for wine bottles: Burgundy, Bordeaux, Hock are the main ones. Clear, or green… maybe even dark green.

- Wine consumers seem to be the most sensitive of any alcohol consumers when it comes to trying wines in unique bottles.

- If you're at the point where you're considering a custom bottle for your wines, you better have your branding & positioning already dialled in!

Breweries:

- If you're a brewery considering the different options for vessels, you're kind of in the same boat as the wineries: cans or bottles? And what size?

- Beer customers are a *tiny* bit more open to trying unique vessels, especially on the higher-end of the craft beer market (barrel-aged, sours, etc.)

- I wouldn't go too crazy with it. It's possible to go too far and seriously damage your brand. (I've seen this done with craft beer in aluminum bottles. That vessel selection greatly contributed to the brewery going out of business.)

Distilleries:

- Spirits is a whole other ballgame :-)

- Using a unique vessel to stand out is much easier in spirits than it is in wine or beer.

- Unless you're selling exclusively out of your tasting room and through your website, those vessels have to compete on the shelf.

- There are visual stereotypes within each category. Some examples:

  - tall, frosted white vodka bottles

  - medium width, cylindrical scotch/whisky bottles with a bulbous neck

  - gin is a bit more open, but the bottles don't tend to be very tall

- The good news is, in the world of spirits the expectations of what shape of bottle should be used for each category of liquid are far from rigid.

General Considerations

• For start-ups, it's very useful from a financial and logistical stand-point if you can find one bottle shape for all of your products.

• Some bottle shapes can be problematic on a bottling line, (or when hand-applying labels.)

• It's also handy if there's a 375ml version of your chosen bottle available.

• Wineries and breweries… don't bother involving your design team too heavily in the vessel selection unless you're going to the custom glass level. Distilleries should DEFINITELY get the design team involved in that decision.

• Once you've got your vessel(s) selected, get samples over to your design team because they're crucial for prototyping (more on this later.)

3.1 Approaches To Brand Architecture

This concept has been described in different ways. Some call it the "Branded House" approach vs. the "House of Brands" approach. But we see it as more of a spectrum.

Rigid Template Approach — — — — — — — **Hybrid Approach** — — — — — — — **Fully Custom Approach**
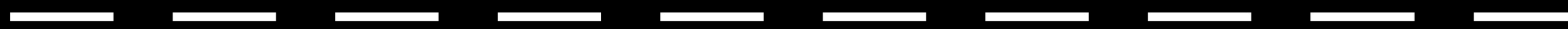
One one end is the Rigid Template Approach. Each product looks almost identical to every other product in the lineup. Change the product name, the vintage (for wineries), and maybe an accent colour.

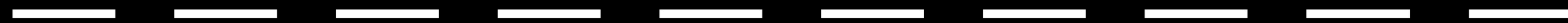**Rigid
Template
Approach**

**Hybrid
Approach**

**Fully
Custom
Approach**

On the other end of spectrum we see the Fully Custom Approach. Each product looks almost completely different from every other product in the lineup (or sometimes 100% different.)

Rigid Template Approach

Hybrid Approach

Fully Custom Approach

In the middle of the spectrum there's the **_Hybrid Approach_**. Portions of each label stay consistent from one product to the next but a portion is customized for each individual product. You can customize just a portion of the each label, half of each label, or almost all of each label.

Rigid Template Approach

Hybrid Approach

Fully Custom Approach

Rigid Template Approach:

Rigid Template Approach:

Pros:

- creates really solid brand blocking on a shelf

- cheap & quick to roll out additional products

Cons:

- hard to tell one product from the next

- lots of products in the lineup can lead to the "rainbow effect"

- very little opportunity to get the personality of each product across to the consumer

Hybrid Approach:

Hybrid Approach:

Hybrid Approach:

Hybrid Approach:

Pros:

• brand blocking can definitely be achieved (though not as easily as with the templated approach)

• the personality of each individual product comes through (though not as greatly as with the fully custom approach)

• the cost and time required for designs are lower than the fully custom approach

• when launching a new product, some of the design decisions have already been made

Cons:

• more expensive and takes more time than the templated approach

• requires precise management so that your look & feel don't start to shift over time

    • need to evaluate new product designs against your existing lineup as well as your competitive set

• if the illustration is customized for each product, it's recommended that the style of illustration stay the same for all products

    • can be tough if your designer quits or you switch design companies

Fully Custom Approach:

Pros:

- affords maximum opportunity to convey the personality of each individual product

- no restrictions that designers need to play within

Cons:

- can be difficult to make customers understand that all of the products are from the same producer

    - i.e. brand blocking is very challenging

- more expensive and time-consuming from a design standpoint

- you may have to market each product as its own brand, which can be expensive

3.2 Prototyping

We're huge fans of physical prototypes. Get that design out of the computer and into the 3-dimensional world! Lots of things you hadn't fully considered become clear when you move to the prototype stage, such as:

- scale, how the artwork interacts with edges, curves and corners

- legibility

- solidifies your sense of the design and how it works

  - especially the shoulders of cans & bottles, the curves /angles of bottles

- the amount of detail in an illustration vs. what's actually printable

- details that you expect to have impact sometimes just vanish

- colour variation (screen vs. printed)

For an initial prototype, printing the design off on a home or office printer will suffice.

As you move closer to production, you should consider a professionally-printed prototype run.

- They can be incredibly useful in pointing out problems that you wouldn't have noticed.

- Better to spend a bit of time & cash on a prototype than throwing your first order of (thousands of) labels in the trash because of a problem that you didn't notice until you tried putting one on a bottle.

We advise our clients to take prototypes into retail or on-premise accounts and see how they look.

- Go stick that prototype vodka bottle on the shelf with all the other vodka bottles and see what you notice.

- Snap some photos of it in the situation where it will eventually need to compete.

Don't just put your prototype on the top shelf to see how it works... also put it on the bottom shelf. That's where you might be starting out.

- How do the shitty fluorescent lights change the colours of your packaging?

Prototyping should apply to secondary packaging as well.

- Stack up a few prototyped 6-packs to see how they'll look when stacked in a store.

- Is there something you there that you're not taking advantage of?
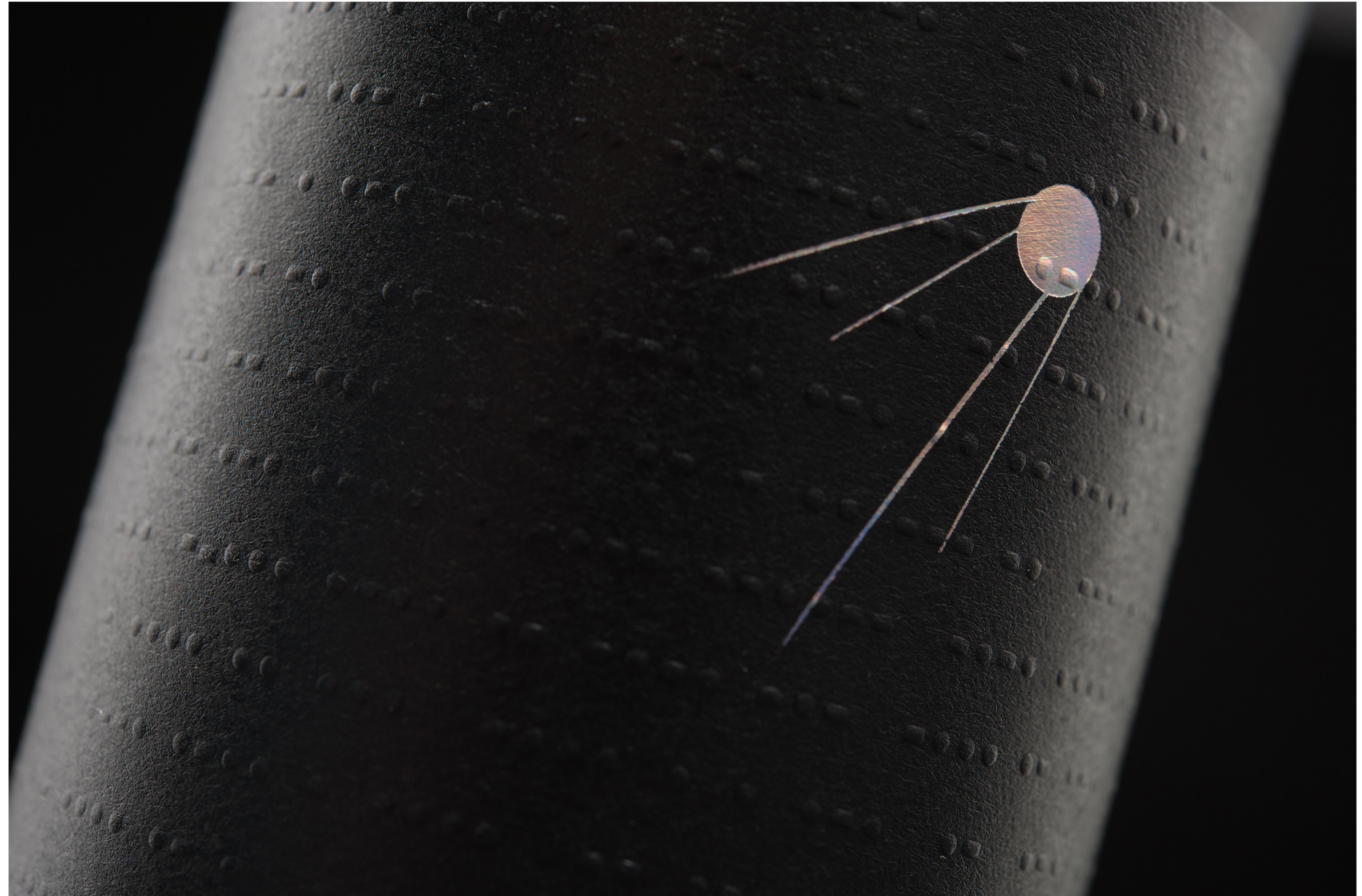
Part 4 - How We Handled the 3 Mountain Breweries Situation

So... back to the three mountain breweries.

When each of the breweries approached us they were already committed to their naming and positioning.

- Whitetooth Brewing (in Golden, BC) was the first

- next up was Coast Mountain Brewing (in Whistler, BC)

- finally, came Backcountry Brewing (just down the road in Squamish, BC).

All three were planning on opening in small mountain towns. (And when I say mountains, I mean big-ass, BC mountains. In each of those towns the mountains dominate the landscape, the mindset, and the lives of the residents.)

4.1 Positioning, Naming, and Brand Architecture

As I said, all three of the breweries had already decided on their positioning and naming before they came to us. So there wasn't much we could do on this front.

All three of them had also decided on a HYBRID approach to their brand architecture before the came to us and didn't want to change that approach.

So those were the constraints we had to work within.

4.2 Personality

We knew that we would have to overstate the differences between the personalities of the three breweries in order to keep their brands from crossing streams.

Over the years we've developed an intake process where we ask a lot of questions that dig deeper, revealing a personality beyond a one-line description.

- It's designed to make sure we understand what our clients are after in the deepest possible way BEFORE we start on the design process, rather that trying to figure out what they're after while we go through the process.

- Before even putting pen to paper, our briefing phase helped pinpoint the ways in which the three brands were already unique, at least in words: it would be up to us to translate this into the visual medium.

- While people behind all three of the breweries were big into outdoor mountain sports, Whitetooth was the only one that really wanted to put those activities at the forefront of their brand.

- Backcountry wanted to focus more on outdoor activities like camping and hiking.

- And Coast Mountain was less focused - they liked a lot of different aspects of their mountain town, but they were OK with us steering them away from the areas that the other two breweries had decided to focus on.

4.3 Branding / Visual Identity

The situation with these three breweries is the best example of why we ensure our logo designs work in black & white.

Even in low lighting, or in one-colour, or to a person with colour blindness, these three competitors working with the same concept will never be confused for one another

They each speak their own language, with different textures, shapes, typography, all coming together to evoke each brand's personality.

4.4 Competitive Set Evaluation

Evaluation:

- good spread of illustration vs. text

- some use of filigree

- high contrast colour schemes

- one instance of using scantily-clad women to sell beer

Evaluation:

- lots of text

- very little illustration… almost looks like wine labels

- not much colour variation: orange, white, gold, grey, peach

Evaluation:

- lots of white, some blue

- good spread of illustration vs. text

- fairly light feel to most of the labels, almost airy

Evaluation:

- higher contrast colour schemes than the pale ale / pilsner set

- more illustration that the pale ale / pilsner set

- lots of large text

- illustration subject matter tends to be wilder

4.5 Packaging

With the competitive sets fresh in our mind, we moved on to packaging designs.

Here's where we can talk colour. But not just one colour at a time: we need to think about whole colour palettes, and their relationships to each other.

Compare Whitetooth's lush use of colour and gradients to Coast Mountain's tight graphic palette on a snowy white backdrop, and to Backcountry's stark black silhouetting with a pop of colour.

At the liquor store, from a medium distance, it's all just colour – but I guarantee: before you can read the names you'll already know which one's which.

Let's get closer to the shelf. It's all starting to come together now. Each brand uses a different style of layout, typography, and illustration.

Looking first at the layouts, compare Whitetooth's Swiss Style horizontal bands to Coast Mountain's rough angular backdrops, and to Backcountry's uniform 'front' designs with illustrations on the 'backs' of the cans.

Stripped of their individual illustrations, these layouts would still give you feelings in line with the brand.

Illustration is probably the hardest part for most designers. As artists, we strive to develop our own voice; as designers we must become chameleons.

Generalist designers keep this problem at bay by working with different subject matter and in different industries. Specialists don't have that luxury. We reinvent ourselves for each new client.

At a glance, this involves line style (sharp, jagged, smooth, thick, thin, uniform, dynamic, etc.), level of detail, perspective, abstraction – the list goes on.

4.6 Standing Out Against Competitive Sets

Evaluation:

- more prominent illustrations help Whitetooth stand out

- colour schemes and illustration style ties their products together

- representation of women is much more "woke" (strong, active women instead of scantily-clad women)

Evaluation:

- more prominent illustrations help Coast Mountain stand out

- bright colours, high contrast colour schemes help as well

- illustrations gives Coast Mountain a friendlier vibe… less like wine labels

Evaluation:

- black / silver / spot colour combination immediately sets Backcountry apart

- design helps them look classy without looking like wine

- spot colours (yellow / blue / green) are appropriate for the liquid inside each can

Evaluation:

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So… where are they now?

After 1.5 years in business all three of these breweries a currently crushing it.

- They're all brewing at maximum capacity, winning awards for their beers, and constantly coming out with inventive seasonal releases.

  - Designing for seasonal releases is another presentation all on its own!

- We haven't heard any reports from them or their customers of confusion in the marketplace between the three brands, which I'm sure happy about!

Conclusion

Nail the basics of your brand and it can pay off in many ways as you grow.

- Even though the start-up phase just feels like you're burning cash on all the things you need to buy to get up and running, it's worth the time, effort, and money to get this stuff right because it will make your business life easier as you grow.

And like I mentioned earlier, it's *waaaay* cheaper to do it at the beginning rather than trying to do it later on.

Any questions?

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