

FOREWORD

Dear Catalog Marketer:

S. D. Warren takes pride in presenting our "Catalog of Catalog Design" for your enjoyment. We are dedicated suppliers to the direct marketing industry and have chosen to demonstrate our concern and support by producing a series of informational pieces directed exclusively to the talented people in catalog marketing.

This book on catalog design is the first in our planned series. You'll notice that it is produced entirely in a catalog format, and even provides an order form for you or your creative staff to use to request subsequent issues and other related materials.

Our premiere issue was written, designed and produced by Jo-Von Tucker, an internationally renowned catalog consultant. We hope that you will benefit from reading it, and from sharing it with other members of your creative team.

With best wishes,

Sam Warren

S. D. Warren Company
A Division of Scott Paper Company



CHAPTER ONE

ESTABLISHING IMAGE THROUGH DESIGN.

Recent consumer research has proven that the design of a catalog plays an important role in overall perception and positioning. Prospective customers will receive a message and a statement of philosophy based, to a large degree, on the way in which a catalog is visually presented for consideration.

This market-assigned priority requires that careful and expert judgment should be applied to catalog design and graphic treatment. Design provides essential unity for all of the other diverse elements used in catalog marketing. It is the frame for the picture, and should be selected just as thoughtfully as the picture itself.

Basic catalog design directions are provided within this book. It is our hope, however, that the techniques gathered from the outstanding designers chosen for inclusion will aid and inspire you to create your own catalog concepts, or perhaps to seek improvement in what you are currently producing. We encourage innovation and applaud design perfection and refinement.

DESIGNING A CATALOG.

An essential guideline to remember in designing any kind of catalog is that consumers "see" catalogs in visual spreads as opposed to two facing pages. This fact works to the designer's advantage in that the entire space of the two facing pages may be considered as a single visual unit for display. Much like a department store window, the combined space of the facing pages should be worked to maximize the potential visual impact.

The gutter of the catalog, whether it is bound horizontally or vertically, needs to be considered because of cross alignment and press approval of color, but it should not dictate the design treatment nor necessarily restrict it. Delicate and critical alignments (like faces, or intricate prints) can be avoided without giving up design flexibility.

The most important role of design in catalog marketing is the function of combining all of the other elements in the presentation in a pleasing, considerate and persuasive fashion. Catalog design can become a distinctive, recognizable signature, and can contribute heavily in attaining the desired credibility from the consumers.

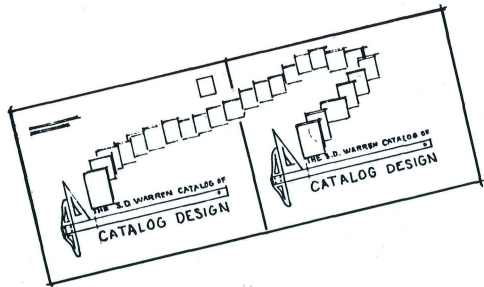
ELEMENTS OF CATALOG DESIGN

- **PHOTOGRAPHY...**
The most dramatic portrayal of merchandise.
- **DESCRIPTIVE COPY...**
Informational words used to describe the products and/or services, and to close the sale.
- **HEADLINES...**
Explanatory, attention-getting words used to point out themes or special groupings of items.
- **PAPER SPACE...**
The "white space" that provides the blank canvas on which to create the design display.
- **Company Logo...**
- **Toll Free Telephone Number and Attention Device.**

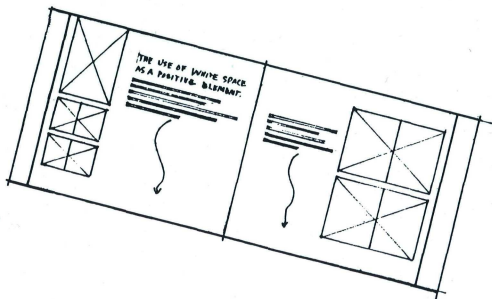


DIRECT YOUR CATALOG PAPER INQUIRIES
TO YOUR LOCAL
S.D. WARREN PAPER MERCHANT.
(Please see listing on back.)

Thumbnail sketches can be used effectively to transfer conceptual thoughts to a more visual form.



These simplified drawings should be accurate in scale to the proposed catalog format.



While developing a concept, try to plan the product depictions in varying sizes and shapes for maximum visual interest.

CONCEPTUALIZATION.

The explanation of conceptualization is simpler than the word itself implies...It is the mental (or thinking) process that should take place before pencil is set to layout pad. This "upfront thinking time" is vital to the flow of the catalog, and can help to insure that the presentation reflects a point of view and a personality. Thoroughly conceptualizing a catalog will provide those important small touches that will identify a catalog to the consumer, either in the planned use of subtle props and accessories, or in the selection of specific backdrops for photography, or even in the application of a sense of humor to the pages of the "paper store."

During the schedule of production of a catalog, ample time should be built in for conceptualizing. The designer or layout artist should not be expected to immediately sit down at the drawing board and start cranking out pages of format. Upfront thinking time usually saves more time in the long run, and provides the opportunity for creative design to flow.

A good way to begin the conceptualizing process is by writing notes on a yellow legal pad. The words on paper seem to help designers (who are visually oriented in the first place) to lock in on the priorities to be considered, i.e. the merchandise, specific objectives of the catalog, target market information, lifestyle notations, timing or theme, etc.

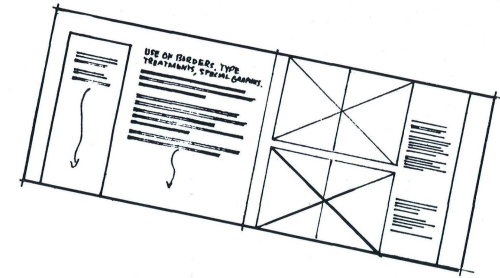
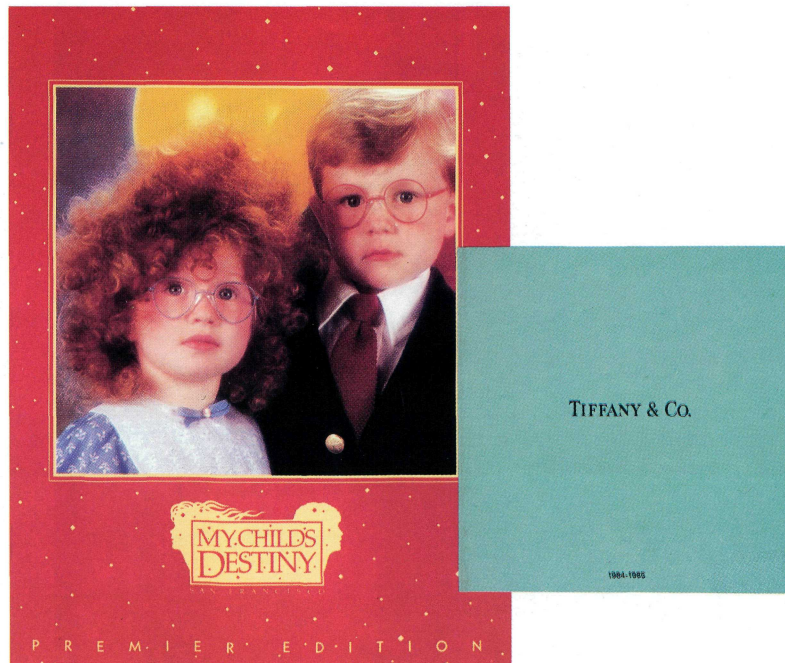
The next step in conceptualizing is to begin the thought process, planning the catalog mentally. With the objectives in mind, simply allow ideas to flow. Think about the products and how to show them to their best advantage. Elaborate mentally on the chosen theme or seasonal possibilities, and begin to tie in color treatment and specific background ideas.

A graphic format will begin to take shape in your mind. At this point in the development of the concept, it's a good time to jot down words or phrases that reflect your thoughts.

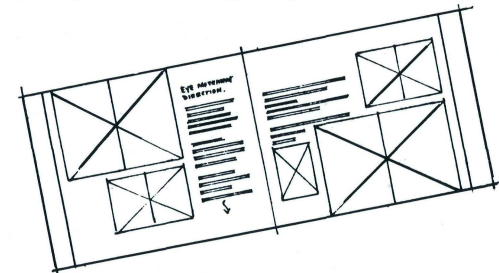
Translating ideas to paper can be effectively done with the use of thumbnail sketches. As the term implies, these rough drawings are usually quite small. You can create a fairly accurate perception of a catalog spread with a thumbnail sketch no larger than about 2" in height.

And you need not be an accomplished artist to make use of thumbnails for concept development. Their main contribution is in helping you transfer thoughts to a more visual form. Notes of explanation beside the rough drawings will serve to capture special techniques that you may think of, like lighting for the photography of your merchandise.

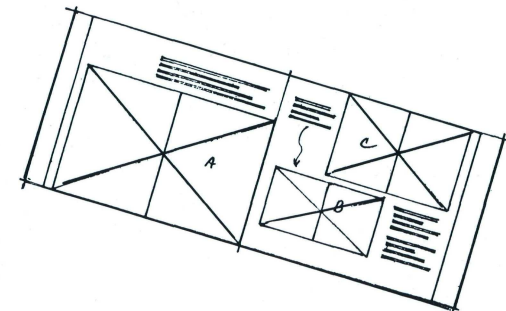
Thumbnail sketches also aid in communicating design ideas to the merchandising staff or to other layout artists that you'll be working with during catalog execution. But one of the major benefits of using this technique of concept development is that, by thinking the catalog through from cover to cover, an important thread of continuity will evolve. This will help to avoid a schizophrenic look to your book because your graphics and other visual treatments will merge and flow as a well thought out presentation.



A glance at a series of thumbnail sketches will provide an overall perception of catalog design flow.



Thumbnails will also give you a strong indication of the pacing of the book; i.e., how long you'll be able to hold attention on each spread.





WILLIAMS-SONOMA
A CATALOG FOR COOKS
HOLIDAY 1984

WHITE SPACE AS A POSITIVE ELEMENT

Catalog designers should consider the paper pages as a positive element of the available graphics. The blank white paper of a catalog spread is like the untouched canvas of a painter. The potential for design impact lies within the physical confinements of the dimensions of the paper pages.

If you have ever done a painting yourself, you'll know that, regardless of whether you are working in oils, watercolors or acrylics, the entire space is roughly blocked in first. Composition is the first area of concentration.

The same principle should be applied to catalog spread layout. Working the facing pages as a single visual unit, the diverse graphic elements need to be planned for their combination. The arrangement of photographs, descriptive selling copy and headlines takes the form of planned composition. Even this stage of format development should be done with the consumer in mind. Consideration should be given to the effect of catalog graphics on the customer's eyes and in their mind.



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The white space of the paper can provide the cleanest, most dramatic frame for the four-color photography. It is also easy on the eyes of the reader. Focus group studies of catalog customers have provided us with input that reflects a liking of white space in their responses. They appreciate the clarity of presentation when items are allowed to breathe with some respite of space around them.

In designing a catalog to best utilize available space, it doesn't matter whether the paper is left white, or whether you choose to cover the paper surface with a rich, glossy lay of ink. The space itself should still be considered as a positive element, rather than as a negative one. The use of this space is a vital ingredient in the development and execution of a persuasive catalog format.



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It is a challenge to the catalog designer to be able to free up space, as opposed to filling the available space. Generally, the less constrained the elements are on the page or spread, the more dramatic the merchandise depictions can be. The white space of the paper can provide the simplest, yet most effective, unifying element of presentation. It can be the "tie that binds."

The Williams-Sonoma Catalog shown here is a digest-size (5 $\frac{3}{8}$ " x 8 $\frac{3}{8}$ ") book. The designers, Carolyn Andres and Peggy Hidell, make maximum use of a smaller amount of display space by designing in visual spreads. Background colors across facing pages are coordinated and strictly monochromatic. The white space of the paper is used cleanly to frame the rich four-color images and to provide a pure space for black-on-white typography.



DIRECT YOUR CATALOG PAPER INQUIRIES
TO YOUR LOCAL
S.D. WARREN PAPER MERCHANT.
(Please see listing on back.)

A Heavy tined steel **Fluted Muffin Pan** is used for baking teacakes in England but, truth to tell, there's often not much difference between a fancy American muffin and a plain English teacake! Use for tarts, too. Reinforced rim, holds 12 muffins. 14" x 10 1/2" x 1". D. Chocolate Muffins recipe included. Set of two: #33-66001 \$8.00

B Heavy tined steel **French Madeleine Plaque** is for the little cakes that Marcel Proust made famous. Makes twelve 3" cakes. Chuck Williams's Chocolate Madeleine recipe included. #33-07611 Regularly \$12.50 Special Price \$9.00

C Set of hard to find **Paper Lace Doilies** includes several unusual shapes and closely imitates heavy antique lace and linen. Use to show off tarts, cakes, canapés and petits fours with great style. Largest is 10" x 14", smallest is 6". Eight packs, a total of 92 doilies, in heart, oval, square, oblong and round shapes. #33-66312 \$7.50

D **Checkerboard Cake Pan Set** consists of three 8" cake pans and an ingenious circular divider which is inserted before spooning in the two cake batters. The batters don't mix when it is removed, and the alternate cake layers form a checkerboard pattern when stacked, frosted and cut. It never fails to intrigue children of all ages. Recipe included. The set #33-00059 \$11.00

E **Chocolate Muffins**
1 1/2 cups all-purpose flour
1/2 cup cocoa
1/4 tsp salt
1/2 cup sugar
3 tsp. baking powder
2 eggs
1/4 cup milk
1 tsp. vanilla extract
4 Tbs. (2 oz.) unsalted butter (melted)
Butter the inside of a muffin pan. Sift together the flour, cocoa, salt, sugar and baking powder into a bowl. In a separate bowl, beat the eggs lightly then beat in the milk, vanilla extract and melted butter. Add the liquids to the dry ingredients and stir quickly. Spoon into the buttered molds about 1/4 full and bake in a 425° oven for 15-20 minutes until lightly browned. Remove from molds immediately and serve with fresh butter. Makes 24 muffins.

F **Pure Vanilla** will make a difference you can taste. Ours, produced by Nielsen-Massey for professional bakers and ice cream makers, is extracted from the choicest cured pods and aged up to one year before processing for fullest possible flavor. Pure vanilla is suspended in an alcohol solution. 8 fl. oz., made in USA. #33-14233 \$7.75

G **Callebaut Bitterweet Chocolate** from Belgium is quite possibly the best couverture chocolate in the world. It melts to a smooth pouring consistency then dries to a high sheen. Due to its rich, deep flavor and slick texture, it is also fine for "just eating" or baking. It keeps indefinitely. 10 lb. bar. #33-23333 \$46.00

H Our premium grade, full Dutch processed **Dark Jersey Cocoa** is made for professional bakers by Guittard, a fine old San Francisco chocolate company. In a complex process, choice cocoa beans are carefully roasted, oil is extracted, and the beans are ground to a fine powder to produce this extra-rich, dark cocoa. No sugar is added to mask the flavor, so it is ideal for use in baking as well as for superb beverages. 11 oz. tin. #33-47217 \$8.00

I The recipe for professional pastry chef Ciro Cofano's totally decadent rum-filled chocolate cheese cake is included with this professional quality tined steel Dr. Oetker **Springform Pan**. Excellent for baking nut tortes, too. 9" diam. x 2 1/2" H., made in W. Germany. #33-00042 \$5.50

A **No Trump Muffin Pan** of heavy cast iron deals a winning hand every time in the form of muffins or teacakes in the shape of hearts, diamonds, aces and spades. Wonderful for bridge parties! 9 1/2" x 8" x 1 1/2". D. Holds 8 muffins. Made in USA. Recipes included. #33-65953 \$12.00

B **No Trump Candy Dishes** of white glazed porcelain are made in France. Fill with nuts or nuts, or use them as ashtrays. Approx. 2" sq. Set of four, one of each design as shown. #33-66290 \$8.25

C **Cut Glass Tumblers** in two sizes have the look of antique cut crystal but not the price tag. Made in very old molds, these glasses have the excellent weight of the 19th century originals and even the mold marks have been left intact. Set of 16, eight 10 1/2 oz. on the rocks and eight 12 oz. tumblers. #33-50773 \$24.00

D Guests at the famous Hotel Hassler in Rome are invariably enchanted by the chicken water jug to be found in the bar. (Frequent visitors at the hotel will ask for their favorite whiskey and "chicken water.") Chuck Williams, master sleuth, tracked down the manufacturer and imported the original **Chicken Water Jug** of hand-decorated, fully glazed earthenware. 1 1/2 qt. cap. 8 1/2" H., made in Italy. #33-53736 \$18.00

E Make your own sparkling water with our sleek, midnight blue **Soda Syphon** from Austria (and avoid returning all those empty soda bottles). Just fill with pure water, insert a CO₂ cartridge, shake and push lever. Made of toughened aluminum with non-corroding interior. Approx. 1 qt. cap. 8 1/2" H. Regularly \$38.00 Special Price \$31.00 (Cartridge not included.) CO₂ Cartridges are available separately. Set of ten #33-13201 \$3.75

F An impressive luxury, our **Italian Bedside Carafe** has a raised design of leaves and flowers that is not only pretty but also ensures a good grip on the carafe and matching tumbler. Heavy molded glass. 24 oz. cap. 7" H. overall. #33-66332 \$10.00



THE PRODUCT IS THE STAR.

A rule of thumb to guide all catalog designers... Allow the merchandise to be the star of the entire production! The product depiction should get the most attention of anything shown on the spread. The design, any special graphic treatments, the copy and the headlines should all be secondary to the depiction of the merchandise. The reason for this is that catalogs are primarily a photographic medium of selling. It is the photograph that must capture consumer attention for the products.

Photography as a medium provides us with remarkable flexibility for product display in catalogs. We have the technology of lighting to work with, open to as many interpretations and techniques as the creative mind will allow. Light is there to be bent, shaped, defined and refracted to help spotlight our merchandise and refine its portrayal.

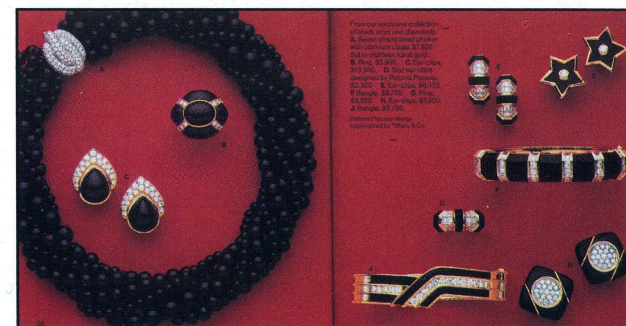
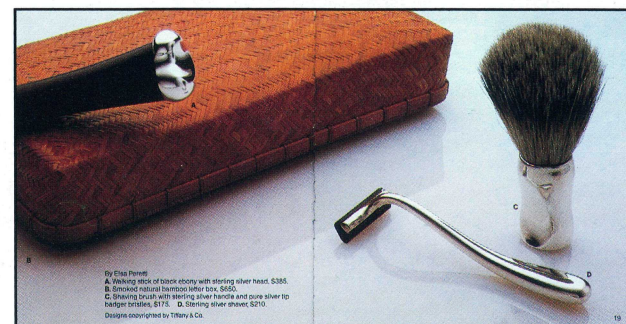


Photography captures the details of items, picking up for the customer's benefit such important selling features as texture, color and design. And good product photography allows us to achieve fidelity of reproduction, another vitally important element of catalog marketing. High quality reproduction, both in color separations and in printing, help the cataloger to attain credibility from the consumer, and continue to help maintain credibility when the merchandise is received looking exactly as it was portrayed on the pages of the catalog.

In order to insure that the product will always be the star, art directors and designers must be careful never to let the background overpower the merchandise. Photographic backdrops that are busy in content may pull attention away from the items shown for sale. Backgrounds are there to enhance, not to compete. The same is true with props and accessories in a shot; they should only be used to explain usage, to scale, or to amuse and entertain, but never to take away from the impact of the merchandise itself.

The product should also be the star in the subject of space allotment. Rarely, if ever, should the descriptive copy be given more space prominence than the photography. Customers will look at the photographs if they are appealing and interesting. They must usually be brought into the copy by the strength and appeal of the photograph. And we should not presume that consumers will take the time to read long copy in a catalog. While it is true that certain kinds of products require longer copy than others, it is still safe to assume that the balance of space allotment is the same, and that the item depiction should be larger than the copy space. If it requires more words to explain, chances are that it also requires a larger photograph to show its merits.

Tiffany & Co. presents a square format catalog that is perfect for a very focused merchandise display. The book is perfect-bound and measures 6" x 6 1/8". The designer, Bert Abbott, chose to pace this outstanding catalog with the technique of alternating dense black backgrounds with light white or grey ones. Spice and punctuation are added by the use of a spread of bright red placed strategically throughout. The beautiful merchandise is allowed to star in the presentation.



Special graphics can enhance a catalog presentation, but if overused, or used unnecessarily, can divert too much attention from the merchandise.

Some simple guidelines can help you determine whether or not the use of special graphics should be considered.

- If ten or more items are to be shown on a spread, avoid the use of swash cap lead-ins to your copy. They will require too much visual attention from the consumer.
- If grid-system design is used, where four photographs are clumped together in a box shape, consider using white rules to separate the photos for a clean, organized presentation.
- A simple border can be used going across a spread or down the side of a page to unify diverse elements of photography and copy.
- Ask yourself if call-outs are really necessary to explain the merchandise. If not, eliminate them to simplify the presentation.
- In fact (and in judgment), are *any* special graphics needed? If their use will add personality to the display, use them carefully and consistently.

USE OF BORDERS, TYPE TREATMENTS, SPECIAL GRAPHICS.

The catalog designer has many different special effects available. There are rules, fancy borders, plain borders, cap and swash lead-ins, reverses, cartouches, type treatments like flush right/ragged left, etc. The question is usually when and where (or whether) to use them. It requires good design judgment to use them at all, and even then the usage should be carefully, consistently and discreetly done.

Borders and rules, for example, may help to tie in the elements of a busy spread. They can actually help to hold the graphics together. If a spread has an unusually high number of items to be depicted, delicate rules or thin borders may provide the visual unity needed. However, if the border chosen is bold and strong, it may just compete for attention and further confuse the issue. We've chosen to use simple, thin rules throughout the S. D. Warren Catalog of Catalog Design to provide design continuity for the many elements of our presentation, and to give us a clean frame, along with the white space and composition, for the editorial content.

Cartouche treatment is an effective way to set off editorial copy, or to avoid the use of reverse type out of photography. A cartouche is a ruled or bordered box that provides a clean, classic frame for copy content, usually with the photographic background dropped out. Too much reverse copy can be hard to read, and can create confusion and frustration on the part of the customer. Reverse copy can be dramatic if used sparingly, but it should not be overdone.

Special typography treatments can be attention-getting and can enhance a themed spread. Sometimes a hand-lettered or specific caligraphic headline can be just the ticket to punctuate the graphic format. Or perhaps wrap-around copy is selected to use with silhouette product depictions. There is an infinite variety of choices at our design disposal, but we should caution ourselves when making use of these graphic gymnastics. Are they really necessary? Do they add to the impact of the visuals without taking away from the merchandise offerings? Does their use accomplish continuity? Have we used them consistently or inconsistently?

Just as merchandise is measured by selection criteria for inclusion in a catalog, so should these special design techniques be considered. Analyze their use during the conceptualization stage. That way, if you plan to include them, they will have a role to play from the beginning, and your development plan will have a place for them.



A. For handiwork on the balcony, hot dogs at the beach, barbecuing on your patio. A small portable grill that folds away when not needed. Easy to set up and use, and weighs just five pounds. Bright red enamel metal, with a 10" x 15" metal grill that slides on two grooves with a removable charcoal pan. Side and back have a wooden frame. 12" long, 11" wide, 10" deep. Just 2" deep folded. Charcoal not included. #AF5629 \$21.50

B. For summer parties, cocktails under the stars, any sunny occasion, a seasonal pine cone centerpiece. Includes a 10" x 10" x 10" pine cone centerpiece, a 10" x 10" x 10" pine cone centerpiece, a 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

C. Historic American flag. Thrifted cotton twill with cotton headings and brass grommets, made in America. Another one flag maker. There's a first. Commander Perry flag. Don't give up the ship. #AF5629 \$21.50

D. Express your political preference with these hand designed fine fabric ties. Made in the U.S.A. just for you and your friends. #AF5629 \$21.50

E. For summer at home, barbecuing or just relaxing, a Horchow exclusive pine cone centerpiece. Includes a 10" x 10" x 10" pine cone centerpiece, a 10" x 10" x 10" pine cone centerpiece, a 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

F. Long men's necktie. Another 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

G. Another 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

H. Another 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

I. Another 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

J. HORTCHOW SPECIAL: The first American flag, made right here in the U.S.A. 3-foot x 5-foot outdoor nylon flag, plus everything needed to fly it. 6-foot long, 4-width dimensions plus. 5' x 3' x 3' dimensions. Includes: hula-hoop and holder. Complete. #AF5629 \$21.50

THREE CHEERS!

Red, white and blue. All-American colors to celebrate the Fourth and the summer ahead!

The Horchow Collection, that now-famous innovator in upscale catalog marketing, presents several types of special graphics in their Summer Book. Creative Director Vona MacDonald combines silhouettes with square-finished photographs and punctuates them with splashes of color and border treatments. Headlines and sub-heads considerably tip the consumer to the reason why these products were placed together.



A. Horchow exclusive classic silk crêpe de Chine shirtwaist in sunny bright blue, bright green, red, yellow and white stripes. Styled with a pleated button front, classic waist and belt tie. Sizes: 6-14. Dry clean. #AU7015 \$20.00

B. Her voice call mermaid to Cole-Hugh. Classic one-shoulder dress with colorful beak and lightweight flexible leather sides. Full and half sizes. Sizes: 6-10. Medium. \$11.50. Style: 100. Available July 15, but please place your order now. #AU7015 \$20.00

C. Say "thank you" with a real difference. Colorful sentiments. "Merci, merci," "What fun it was," "Bravo!" and "It was fabulous!" hand-drawn in a calligraphic and illustrated in bright colors. Includes 20 cards, 10" x 5" x 7". Box of 20 cards, five of each sentiment, and 20 bright red envelopes. #AU7015 \$20.00

D. Red and navy fabric covered hand-bound notebooks, made in China. Tuck in a handkerchief for meetings, traveling or just jotting notes. 6" x 9" x 1" with 100 lined pages. Set of 6: three red, three navy. #AU7015 \$20.00

E. For summer at home, barbecuing or just relaxing, a Horchow exclusive pine cone centerpiece. Includes a 10" x 10" x 10" pine cone centerpiece, a 10" x 10" x 10" pine cone centerpiece, a 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

F. Another 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

G. Another 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

H. Another 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

I. Another 10" x 10" x 10" pine cone centerpiece. #AF5629 \$21.50

J. HORTCHOW SPECIAL: The first American flag, made right here in the U.S.A. 3-foot x 5-foot outdoor nylon flag, plus everything needed to fly it. 6-foot long, 4-width dimensions plus. 5' x 3' x 3' dimensions. Includes: hula-hoop and holder. Complete. #AF5629 \$21.50

BRIGHT IDEAS

Sunny shades to brighten your outlook from now to fall.

H. "Matras" plant accents, hand-painted in India expressly for Horchow. Summer brightening. 1" wide bangle, beaded and silver-toned earrings. Set includes two bangles, and pair of clip-on earrings. #AF5629 \$21.50

By varying the depiction sizes of the merchandise, the Horchow Collection adds visual interest and impact on the spread. Special graphics are utilized discretely, and never overwhelm the product display.

... BRITAIN'S LAND ROVER IS YOUR BEST BET FOR A SERVICEABLE JEEP IN AFRICA ... NEVER,

Women's Dutch ARMY shirt

Most surplus garments we find were made originally for men. However, recently in Amsterdam we found a Dutch Army Shirt made for women that rivals some of the best tailored women's shirts we've seen. 100% cotton twill, a light gray in color. A flattering fit for women.

COLOR: Light Gray
SIZE: XS S M L
XS (4-6) S (8-10) M (10-12) L (12-14)
#1203 Women's Dutch Army Shirt \$16.
100% Cotton Twill



100% Egyptian Cotton SAFARI dress

reviewed by Cyra McFadden

There it hangs, my Banana Republic safari dress, among all the skeletons in my closet, the expensive mistakes I'll never wear unless someone forces me to at gunpoint. More often, my safari dress hangs on me. It hasn't been to Kenya yet, but so far this year, it's been to Phoenix and San Diego. I think of it as my intrepid-female-journalist dress and sling my tape recorder across it like a bandolier. Move over, Oriana Fallaci.

Few clothes combine practicality and romance. Impeccably tailored of cotton so tightly woven you could use it as a trampoline, the safari dress is indestructible. It breathes in the heat, looks great in cold weather over tights and a turtleneck, and has lots of pockets for your stuff. Because it's all cotton, it wrinkles, but so do I. The difference is that the safari dress wrinkles gracefully. Wear it for three days running, and it only suggests, with consummate cool, that you get around.

I like to belt it, wear it with low-heeled boots and knot a scarf at the neck. Bring on the lions. Worn as a coat over pants and a sweater, it makes you look as if you're hopping the Concorde instead of going to Los Angeles on PSA. Divide the price by the number of times you'll wear it, and it's the sartorial bargain of a lifetime. Ask the woman with the closetful of clothes Bette Midler wouldn't wear on Halloween.

Best of all about my safari dress is what I think of as "the smug factor." On me or the hanger, it gives me that rare feeling that for once, the natural tendency toward human error notwithstanding, I've done something right.

COLOR: Khaki tan, Pewter (Grayish-Olive)
SIZE: 2-16 (runs 1 full size large)
#4200 Egyptian Cotton Dress \$119.

(21)

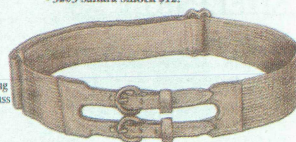
ORDER TOLL-FREE
800-527-5200



Royal Land Army coat SAHARA smock

Made for the unsung women soldiers who fearlessly served His Majesty on the African Fronts in WWII. 100% Sturdy Cotton Twill. Mid-thigh length.

COLOR: Deep British Tan
SIZE: Send your regular American size. We'll convert to nearest British size.
#3203 Sahara Smock \$12.



British REGIMENT belt

Fully adjustable traditional belt, Khaki twill webbing 3" wide with double leather buckle front. Real brass buckles.

COLOR: Khaki webbing, leather
SIZE: One size fits up to 36" waist
#7145 Regiment Belt \$22.

(20)

EYE MOVEMENT DIRECTION.

A design technique used successfully in catalog marketing to guide the reader's eyes around the spread is called "eye movement direction." It can be accomplished by the arrangement of the graphic elements on the pages, as well as by using both the merchandise and models directionally.

The purpose of eye movement direction is to give each item of merchandise on the spread an opportunity to be seen by the consumer. In other words, the reader's attention is gently led from one photograph to the next, and then on to the next until all items have been seen.

The Banana Republic, successful catalog extraordinaire, uses the technique of eye movement direction well. By strategically (and artfully) placing the items on the spread, visual direction is attained very subtly, giving each product a fair chance to be seen.

In the exquisite Ann Taylor Catalog, composition of models and still life photographs achieves eye movement direction. Designer Sonny Jaen is a master in using art direction of his photography to gently guide the reader's eyes across the spread and back for even longer consideration.

100% Egyptian Cotton
SAFARI jacket

We are a safari clothing company. All our energy is directed towards finding and designing quality safari clothes. Safari jackets and safari pants are the two elements of the safari wardrobe. The reason we offer the Kenya Safari Clothing is because, frankly, we've counted from one end of this globe to the other and have never found any better at any price. This fabric is 100% wide-shoulder Egyptian cotton, which is the world's finest long cotton fiber. It is woven 140 threads per square inch, a density that makes it water repellent and cool in the same time. The light color has been developed to take the shine of the African sun. Our safari jackets and pants are the real thing, designed to take the abuse of the African safari.

COLOR: Khaki tan
Men's Size: 36-46
#1000 Men's Safari Jacket \$95
Women's Size: 36-46
#1001 Women's Safari Jacket \$95

100% Egyptian Cotton
SAFARI pants

We are a safari clothing company. All our energy is directed towards finding and designing quality safari clothes. Safari jackets and safari pants are the two elements of the safari wardrobe. The reason we offer the Kenya Safari Clothing is because, frankly, we've counted from one end of this globe to the other and have never found any better at any price. This fabric is 100% wide-shoulder Egyptian cotton, which is the world's finest long cotton fiber. It is woven 140 threads per square inch, a density that makes it water repellent and cool in the same time. The light color has been developed to take the shine of the African sun. Our safari jackets and pants are the real thing, designed to take the abuse of the African safari.

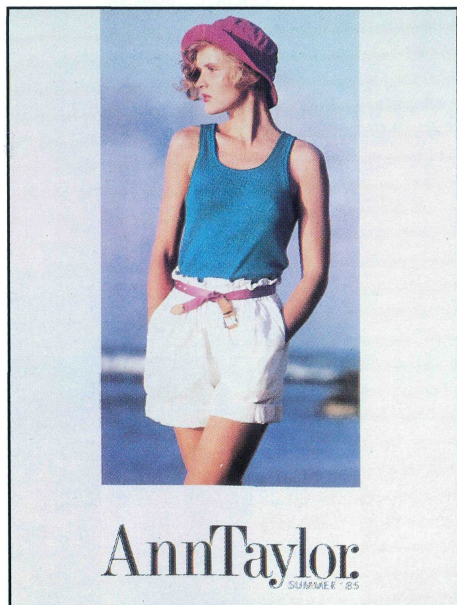
COLOR: Khaki tan
Men's Size: 36-46
#1002 Men's Safari Pants \$95
Women's Size: 36-46
#1003 Women's Safari Pants \$95

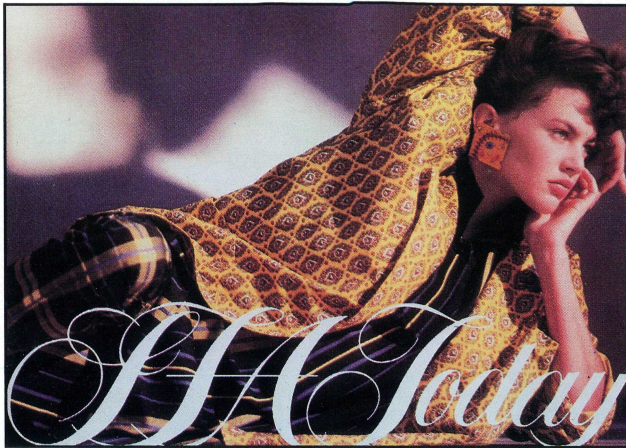
IRISH LINEN
vest

3 1/2 yds of 55% Irish linen and 45% Egyptian cotton. The linen brings in heat and resistance to the cotton's comfort and quick adaptability to temperature changes. Joints reinforced for a classic look, this vest adds both warmth and protection under a safari jacket or over a khaki shirt. Two chest pockets, natural horn buttons, five pockets who remove clothes. Pockets easily, well it wrinkles, and you'll be around at how often you wear it on any given day.

COLOR: Natural, Khaki tan
Men's Size: 36-46
#1004 Irish Linen Vest \$49

The direction can be circular in shape, or it can curve around the spread in a sweep. The important thing is for each piece of merchandise to have a chance to be seen. The white space of the paper can also play a role in eye movement direction. If the frame of the paper is strong and directional, it will aid in helping to direct the customer's attention.





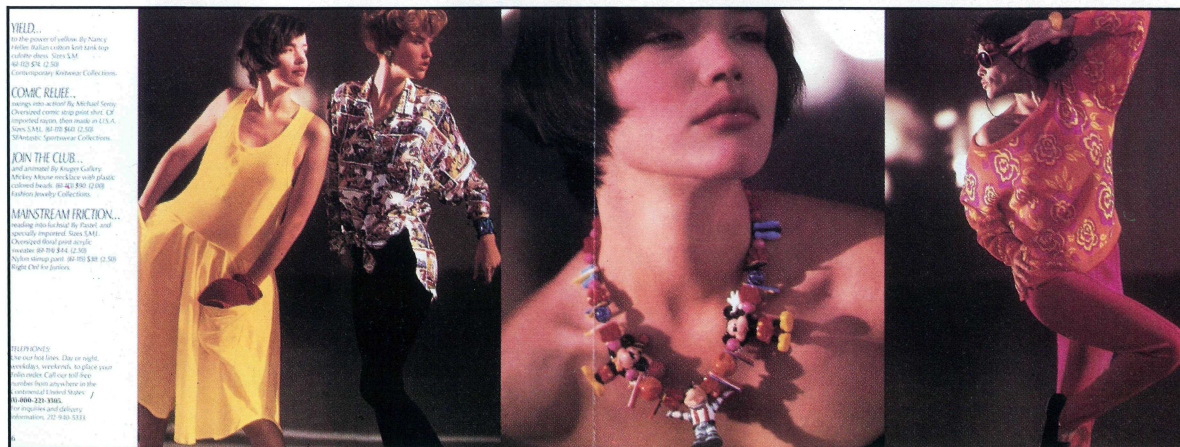
EYE MOVEMENT DIRECTION, Continued.

Many times the merchandise itself may be directional in shape, as in the case of shoes. Because of their shape, shoes can function almost like a visual arrow. Other products are equally directional in shape; bottles are distinctly vertical, leading the eye straight up or down; the spout of a teapot, pointed in the right direction, can lead directly into the next depiction; the belt of a microfazer can act like a visual slide from one photograph to another, if composed properly.

Models should be used to help contain the reader's attention within the spread. If they are located on the far outside edges of the spread, they should be facing into

the center of the book, at least with the attitude of their body and with their glance. When the models are facing out of the book instead of toward the gutter or even straight ahead, attention is led off of the page. With little encouragement, intended or not, the consumer is quick to flip to the next page, and the chance of a sale on the previous pages was lost.

Silhouette, or outlined, photographs can also be used directionally. Silhouette photos on catalog pages are most effective and believable when a soft drop-shadow is used. This should be planned for in

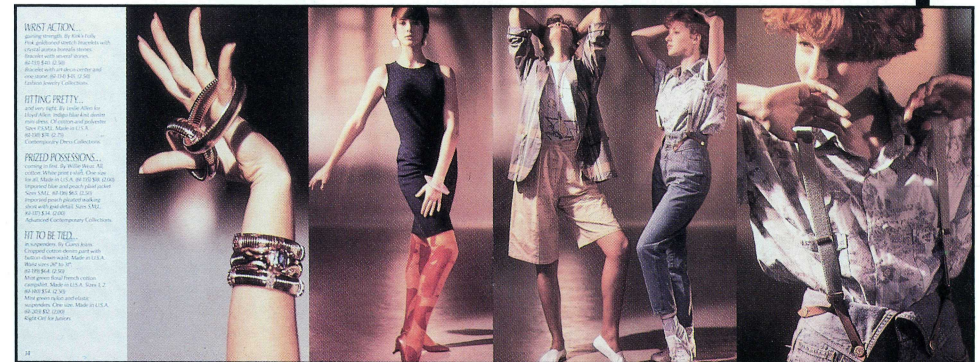
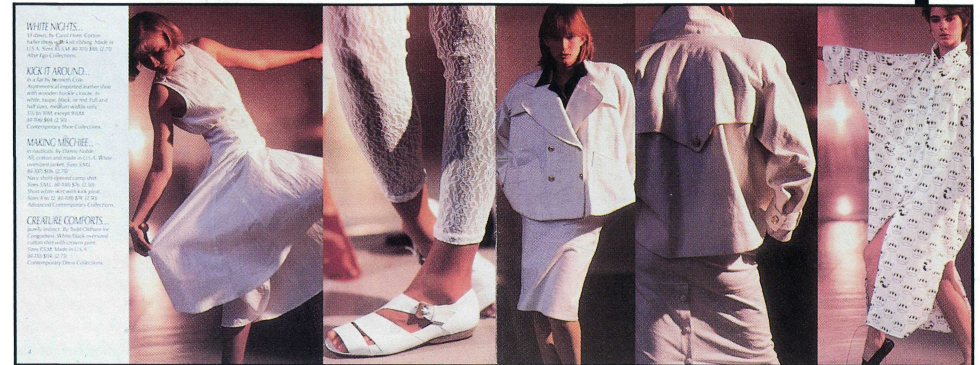
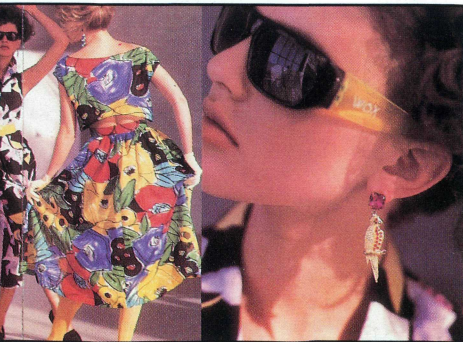


photography shooting, using a white no-seam background and lighting accordingly to get a shadow of grey. The shadow adds dimension to the depiction of an outline shot. Without a shadow, the effect is like a flat paper doll that has been pasted on the page.

Props can help direct the eye from one shot to another, just as the merchandise and the models can. A flower laid beside a picture frame not only scales the frame for size, but also leads the eye by the direction of its stem and leaves. Cookies laid beside a cookie jar can direct attention down into the next shot. A pen beside a desk agenda directs the eye into the pages of the agenda calendar, as well as on to the next photograph or down into the descriptive copy.

The composition of the two spreads used here to describe eye movement direction also illustrates the theory. In addition to the samples chosen to show its use, study the way in which the graphic elements are combined, providing directional flow and guidance for the eyes.

Saks Fifth Avenue's SFA TODAY Catalog utilizes eye movement direction beautifully in the attitudes of the models. Starting on the front cover, the directionality of the pose of the model (and the direction of the glance of her eyes) leads the reader right into the pages of the book. The use of tightly cropped close-ups adds drama to the presentation and holds interest on the spread.



GUIDELINES FOR PAGINATING A CATALOG

- Give your catalog some air (and breathing room to your customers) by varying the numbers of items on each spread. You can "heavy up" on one spread in order to "lighten up" on another.
- If items are paginated along a lifestyle theme, be consistent to that theme and don't *force* a product in just because it fits in the space.
- Logic or use may dictate pagination. Items for a certain room (bedroom, bath, kitchen) may be grouped together, as can related products or accessories for the office. Fashion garments that mix and match, along with appropriate accessories combine to create a logical, useful pagination.
- Choose merchandise for feature slots that are unique, either because of design, exclusivity, price point or topicality.
- Paginate *considerately*, with the consumer in mind.

CHAPTER TWO PACING AND PAGINATION.

Just as with eye movement direction you can guide the catalog customer's eyes around a spread, with pacing and pagination it is possible to control (to some degree) the speed at which a person browses through the book. Feature pages and mini-features can function like punctuation in a paragraph of words. Interesting treatment of merchandise can slow or stop the readers' attention as they go through the pages.

Space allotment has a lot to do with pacing and its potential impact upon the consumer. By giving an item an important space assignment, either in size or position on the page, you are making a statement as to the importance of the product. Your inherent authority as the merchant is accorded to you by the consumer. If you say that an item is important, by your depiction and attention, customers are prepared to accept that implication and then to consider it long enough to make their own judgment.

That is why feature pages with one or two items on them can reflect as much bottom-line as a page with ten items on it. Your treatment of the merchandise says that it is important. Additionally, these kinds of big statements will hold attention for a longer span of time than an average size photograph.

Pagination is the assignment of items to a spread. Frequently this is done by the buyers or merchants, but may also be the responsibility of the creative team. The choice, or mix, of items might be determined by a special theme, or by lifestyle interest or use, or even by colors of the products. The grouping of merchandise is important in catalog marketing because it lends interest and, again, helps in pacing. By slowing the reader down as they browse through the catalog, each item is given a chance for consideration.



DIRECT YOUR CATALOG PAPER INQUIRIES
TO YOUR LOCAL
S.D. WARREN PAPER MERCHANT.
(Please see listing on back.)

The designer has pacing and pagination to work with as elements of design, just as he or she has the graphics. Pacing and pagination are, however, psychological elements as opposed to positive elements. But they are nevertheless as important to the overall personality and identity of the catalog.

Prime selling spaces in a catalog should be considered when paginating. The "hot" spots are generally considered to be the front and back covers, inside front and back covers (or opening and closing spreads), upper left hand corner of a left page, upper right hand corner of a right page, and, of course, the center spread. When choosing space for a feature or mini-features on any spread, the positions just described will enhance the importance placed on items in those locations. However, feature shots and mini-features can enlighten and strengthen the pull of any page.

Pacing and pagination as techniques should be thoughtfully planned, with the entire book in mind. The pagination or grouping of products can be logical or simply entertaining. Pacing should be planned in the most interesting way, spaced with important statements throughout.

Winnebago's American Adventure Catalog shows the importance of pacing through design. Consumer interest is held from spread to spread because of the visual surprises revealed as the pages are turned. There is a distinctive surge and flow of presentation, with each spread working effectively to entice the reader to linger.





The Winnebago American Adventure Catalog demonstrates a unique style of design and pacing that was conceptualized to enhance credibility for Winnebago as an authority on outdoor activities. Every other spread is editorial in content, showing merchandise in use in a nature setting, accompanied by purely editorial copy to enhance the ambiance of an outdoor lifestyle. Each spread that follows an editorial depiction shows the same products in focused, individual selling mode. These merchandised spreads are open and light, with descriptive selling copy used in cut fashion. The entire catalog was photographed on location in Beavers Bend State Park in Broken Bow, Oklahoma by The Photographers, Inc.



CHAPTER THREE

A COMPARISON OF DESIGN TECHNIQUES.

Although there are endless interpretations of catalog design techniques, there are basically two major categories: free flowing design and grid system design. These two techniques may even be used in combination.

Free flowing design is looser and less structured than the grid system, and usually more creative. It is done on a spread by spread basis, although it is desirable to use formats, even for this free-wheeling approach to catalog design. Free flowing design is generally favored and used by the more upscale catalogs. There does appear to be a connection between application of creativity in catalog marketing and resultant sales and persuasiveness.

Grid system design, just as the name implies, is a matter of dividing the space of the pages into grids. The sizes of the photographs can still vary, but will vary mechanically, usually from $\frac{1}{8}$ page to $\frac{1}{4}$ page to $\frac{1}{2}$ page to a full page depiction. The format is quite tight, and may be considered restrictive by designers.

Pace and quiet: if your soul craves out for it, it's time to get away. Leave your worries behind as you head for a nearby outdoor park, lake or wooded area. A place where you can show the children or grandchild on a tadpole, or watch quietly as a family of raccoons washes its food at the edge of the lake. If you get up at sunrise you can see the deer as they come from the woods to drink water from the stream. And at night you'll hear the howl of an owl and the screeching of the baldpate. Dangle your feet in the cool water of the creek, and watch the fish surface and make kaleidoscopic rings on the water. It's the best, the very best, that Nature has to offer.



30

Winnebago Inflatable Sport Canoe. Built for tough, long lasting use, and for great fun on the water. Suited for up to class 3 rapids for white water. Shock lines and low center of gravity make this canoe exceptionally easy to maneuver. Features double I beam constructed floor compartment for great rigidity, 30 mil. hull thickness, drain valve and inflatable spray skirts. Comes complete with seats, pressure gauge, carrying strap, repair kit, two paddles and pump. Size: 11'2" x 2'9". Wt. 29 lbs. Capacity: Two adults 500 lbs. H&B 9 (separate or compartments) #80564 Inflatable Sport Canoe \$149 (\$115)

PEACE AND QUIET

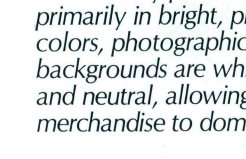
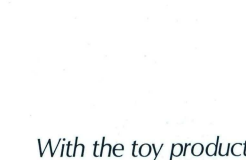
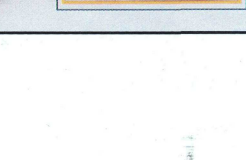
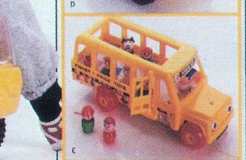
Boat Cushion. Sink to sit on and to depend on for safety. Kajak filled boat cushion has vinyl form seating. Vinyl sheet is filled with ergonomically related flotation inserts of kajak. Displays the Winnebago logo proudly and is U.S. tested and U.S. Coast Guard approved. Size: 15" x 15" x 2". Available in red, blue, white or tan. (Please specify color.) #80556 Boat Cushion \$13 (\$2)

Scout Dome Tent. Newest addition to the Winnebago tent line. This uniquely designed dome tent is a super value. Great for backpacking, hiking and camping. Made of ripstop nylon for it's very lightweight, but durable. Shock corded base, glass frame makes set up a snap. Large zip screen door and rear window with zippered storm flaps. Roomy interior. Four weather vanes. Flame retardant materials meet CPAs 84 specifications. Size 8'6" x 6'4" base, 5'4" center height. The kids will love it in the back yard. #80559 Dome Tent \$49.50 (\$3.50)

Oversized Sport Duff. Matches the Concordia nylon duff on page 24. And it's all you need for a weekend walk or a trip to the club. It's an over sized 14" x 30" of heavy 1000 denier nylon to hold sports equipment safely. Ideal for the serious hunter or fisherman. Hardest at those ice clothes, as well as scuba gear. Burgundy, red or blue with tan leather trim. (Specify color choice) #80557 Sport Duff \$20 (\$1.80)

32

A age 3. Scott saw this truck at a friend's house. He rode it all afternoon. In the car on the drive home he told us how much he wanted "the whole big truck-in-the-world!" He got it in a special Easter present and has been riding it for three years.



A. The six wheel design rides smoothly and the steering wheel turns both front and rear wheels for perfect turns without toppling. The horn beeps. It makes a motor sound in motion, and the back door folds down for storage. It's a guaranteed favorite for your child. "The whole big truck-in-the-world!" AA100-0983 \$35.95.

B. This is the kind of heavy acrylic popper that you can be sure will keep them warm and free to move and play to their heart's content. Elastic at waist and ankle of the pants. Easy two strap Closure. The expertise is Dinosaur! Toddlers 2-41 unisex. Grey 888. AA508-1142 923. Size 4-5, 6-7 unisex. Grey 888. AA508-5054 106.

C. When Laura was 16 months, she tried to ride Scott's "whole big truck-in-the-world!" Her little legs couldn't reach the ground. So we got her L1 Work Crew and the little right easy it was fast truck. It has a removable push bar so she can work behind it. The seat is lower so her feet touch the ground when seated. The seat lifts up for storage, the horn beeps, the figures are removable and it comes with a rake and shovel for sandbox fun. L1 Work Crew AA113-4372 94.95. His shirt, see page 45, item 11. His pants, see page 46, item 1.

D. For your youngster, Baby's First Car. As it's rolled around, the eyes roll, and when the button is pushed, it honks. Smooth sturdy plastic. AA170-0180 59.95.

E. Younger children, especially those who have an older sibling going off to school, love this school bus. It has 7 passengers, all removable, and a driver who carefully looks left and right. School Bus AA129-0192 572.95.



F. Our colorful tea set. Scott drives it around in the back of his "whole big truck-in-the-world!" Laura plays with it on her "two hole table." Sturdy 27 piece set of impact-resistant plastic. AA189-0982 214.95.

G. The "Yoke-Hike" Chair has a solid, lightweight plastic frame and a seat and back of vinyl-coated poly that is stain, alkali, and tear resistant. Not found in the many imitations of this fine, child-safe chair is the important seat back restraint which guards against tip overs and bumped heads. A child can fold up the chair and carry it.

H. 9-18 items and Raggedy Ann or Andy model. Rect 88 or blue 88, please specify. Seat for ages 1-4 with seat strap. AA189-0000 192.95. Large for ages 5-7. AA189-0000 192.95.

I. The "Yoke-Hike" Table has a solid, fully mounted polypropylene frame and a stain resistant laminate top that is reversible. Weighs under 10 pounds. Holds 11" x 11" deep 8 1/2" x 11 1/2" tall. Comes preassembled. Rect 88 or blue 88, please specify. AA189-0210 199.95. His shirt, see page 45, item 11. His pants, see page 46, item 1.



J.M. Born in the mountains of West Virginia, our charming soft-stuffed dolls are realistic down to the dimpled hands, bottoms and belly buttons. Every one is hand-made and the hair is crinkled by grandmothers according to old world standards. Each doll is made in a limited edition of 100 and promises to be there when your child is ahead of the class or just needs a special friend. Best of all, after lots of years of love, it will be completely refurbished for only \$15, ready for the next generation. Each doll is certified and numbered.

J. Felicia AA188-0000 3110.

K. Emily AA188-0000 3110.

L. Hazel AA188-0000 3110.

M. Stanley AA188-0000 3110.

A. Bear Cuffed Pudding to the Michael Bond. A small bear with a gentle, friendly, warm personality. Size 10 but an adult reading about Pudding is a real bear. Name: Pudding. Soft cover. AA188-0000 10.95.

B. Aunt Lucy is charming and hospitable in her hand-drawn and hand-drawn, ready to serve her delicious food. Name: Aunt Lucy. Soft cover. AA188-0000 10.95.

C. Conquering the Snow Mountains. Snow is a tiny bear who conquers the snow peaks. A small and sweet bear for a little girl. Age 3-5. Name: The Conquering Bear in the Country. Soft cover. AA188-0000 10.95.

D. Car City. Our soft, cuddly panda is pump and ready to go. A tiny panda bear. Name: Car City. Soft cover. AA188-0000 10.95.



A. This is the kind of heavy acrylic popper that you can be sure will keep them warm and free to move and play to their heart's content. Elastic at waist and ankle of the pants. Easy two strap Closure. The expertise is Dinosaur! Toddlers 2-41 unisex. Grey 888. AA508-1142 923. Size 4-5, 6-7 unisex. Grey 888. AA508-5054 106.

B. When Laura was 16 months, she tried to ride Scott's "whole big truck-in-the-world!" Her little legs couldn't reach the ground. So we got her L1 Work Crew and the little right easy it was fast truck. It has a removable push bar so she can work behind it. The seat is lower so her feet touch the ground when seated. The seat lifts up for storage, the horn beeps, the figures are removable and it comes with a rake and shovel for sandbox fun. L1 Work Crew AA113-4372 94.95. His shirt, see page 45, item 11. His pants, see page 46, item 1.

C. For your youngster, Baby's First Car. As it's rolled around, the eyes roll, and when the button is pushed, it honks. Smooth sturdy plastic. AA170-0180 59.95.

D. Younger children, especially those who have an older sibling going off to school, love this school bus. It has 7 passengers, all removable, and a driver who carefully looks left and right. School Bus AA129-0192 572.95.



F. Our colorful tea set. Scott drives it around in the back of his "whole big truck-in-the-world!" Laura plays with it on her "two hole table." Sturdy 27 piece set of impact-resistant plastic. AA189-0982 214.95.

G. The "Yoke-Hike" Chair has a solid, lightweight plastic frame and a seat and back of vinyl-coated poly that is stain, alkali, and tear resistant. Not found in the many imitations of this fine, child-safe chair is the important seat back restraint which guards against tip overs and bumped heads. A child can fold up the chair and carry it.

H. 9-18 items and Raggedy Ann or Andy model. Rect 88 or blue 88, please specify. Seat for ages 1-4 with seat strap. AA189-0000 192.95. Large for ages 5-7. AA189-0000 192.95.

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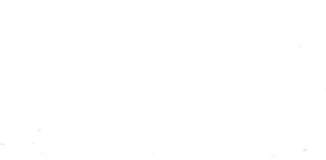
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L. Hazel AA188-0000 3110.

M. Stanley AA188-0000 3110.



My Child's Destiny is a newcomer to the industry, offering children's fashion and educational toys. Borders in complimentary colors are used to hold the toy pages together, while the fashion spreads are light and open, offering visual relief from the crowded toy spreads.

With the toy products being primarily in bright, primary colors, photographic backgrounds are white, soft and neutral, allowing the merchandise to dominate.

The art director for My Child's Destiny achieved great rapport with the children who were modelling. Nothing is more charming or persuasive in a catalog than a graphic rendition of children being children. Good design simply has to allow that magic to happen.

A, B. Kristina strikes just the right fashion note between quiet classic and Oriental excitement to give the girls the now look they want...but that Mom knows will be around for a while! Kristina's super grey all cotton corduroys, both with adjustable D rings. Overalls are ankle cropped with b-g patch pockets set low. Grey (88).

A. Overalls:
4-6x #A544-4811 \$38.
7-14 #A544-7811 \$42.

B. Jumper is side elasticized for neat fit. Grey (88).

4-6x. #A544-4711 \$32.
7-14 #A544-7711 \$36.

Both wear Kristina's pure cotton flannel plaid shirt in subtle, heathery colors. Modified Dolman sleeves, button cuffs. Wash "cool"; tumble dry. Lavender (55).

4-6x. #A544-4318 \$26.
7-14 #A544-7318 \$28.

C. The great reversible, virtually disappearing S.P.Y. jacket from Spys. 100% cotton, zip front with pockets galore - some so "secret" you almost need a map! Can be turned inside out to form a bag (shown in foreground). Elasticized at back and cuffs. Great cover for any agent. Grey (88).

Sizes: 2. #A547-0208 \$38.
4, 6. #A547-0209 \$38.
8, 10, 12. #A547-0210 \$39.

Our classic cut pink-grey rose striped shirt from John Henry. Long sleeved with the new 2-button, adjustable cuff. 65% poly/35% cotton so upkeep is a breeze. Grey (88).

4-6x. #A561-8649 \$14.
7-14 #A561-8749 \$15.

Britannia jeans shown on page 44.

D. Great no hassle dressing - easy wear, easy care, easy to look at. Modified Western shirt, yoke back, slash pocket. 65% poly, 35% cotton rainbow plaid to wear with almost everything. Shown here with pure cotton corduroy pants, 1/2 elasticized waist, zip front, slash pockets in heather rose. Both machine wash, tumble dry. Both 7-14 sizes. Rose (75).

Shirt. #A517-5661 \$22.
Pants. #A517-5621 \$28.

E. A sweetheart of a sweater - if the hearts didn't tell you that, then the white brushed fluffy touch and shoulder gathered sleeves would! In soft acrylic by Sweet Cream. Mauve with Natural (72).

4-6x only #A514-4245 \$28.

Kristina's big time pants - ankle cropped grey cotton corduroys. Rope belt, 3" waist band, 4 button front, big front pockets.

Grey (88).

4-6x #A544-4111 \$30.
7-14 #A544-7111 \$32.

F. 100% cotton sweater, see page 44, item C. Cords, see page 40, item D.

To Order Call Toll Free
1-800-445-5678.
In California Call:
1-800-821-8569.

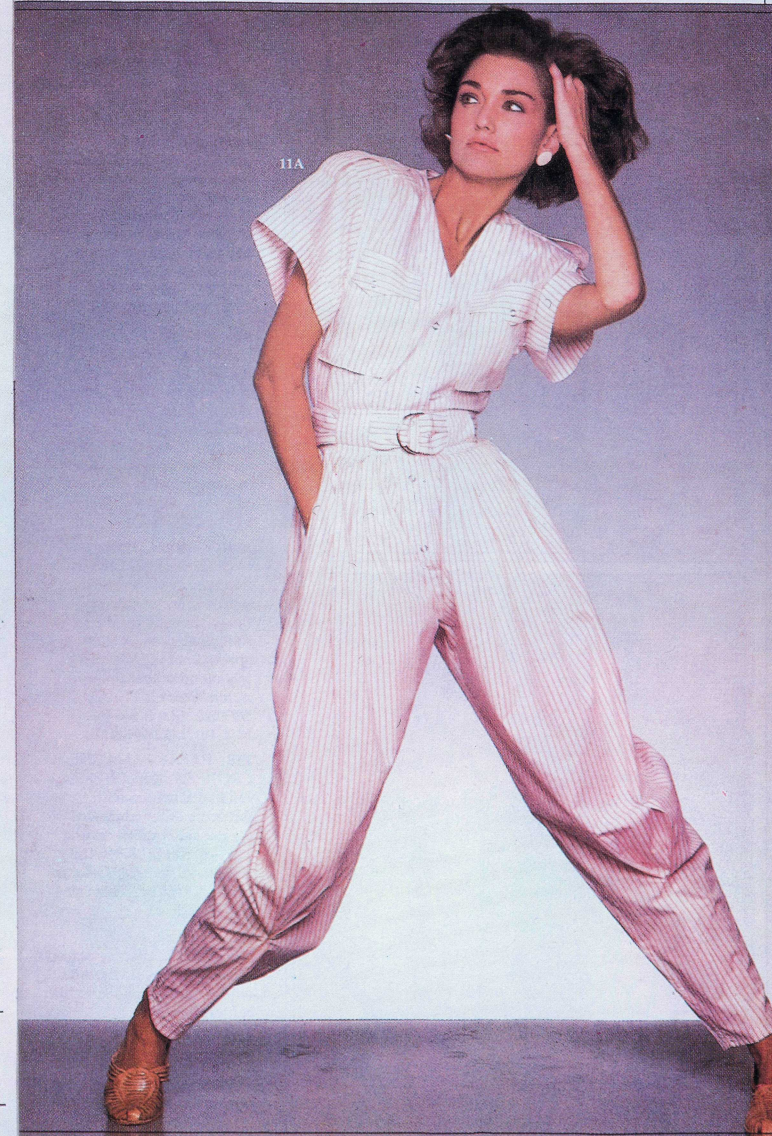
The Lew Magram Catalog illustrates classic design with maximum simplicity. A digest-sized book, the LM approach is one of presenting the fashion products in a straightforward way on appealing, sassy-looking models. Backgrounds are primarily no-seams. Thinly ruled black borders are used to anchor the light-tone photographic backgrounds on the page.



YOU'LL ALWAYS TAKE THE RIGHT TURN. 10A. In our "highway signs" camp shirt. Ever so comfortable in silky rayon... features one pocket. By Toto n Ko. Color is WHITE. Sizes: S(4-6), M(8-10), L(12-14). Imported. \$52.

10B. YOU'LL LOVE "SORRENTO". The beauty of that scenic splendor is captured in this creative sweater with pearl-trimmed embroidered flowers and artful appliques. Loose and easy in a cool blend of cotton and ramie. Color as shown. Sizes: S(4-6), M(8-10), L(12-14). Imported. \$98.

11A. SPRING TRAINING NEVER LOOKED THIS GREAT! Batting a thousand, this oversized "baseball" pinstriped jumpsuit designed by Karen Alexander scores a home run with us. Snap front, elastic back, four large pockets, epaulets and a D-ring belt lead into the new, fuller fashion leg featuring "dimpled" knee. All cotton in WHITE with melon stripe. Even sizes 4 to 12. American made. \$134.



CALL TOLL FREE
1-800-228-5000
For Credit Card Orders
24 Hours, 7 Days

The use of stylish, oversized cap lead-ins work well for Lew Magram in directing attention to the descriptive copy. Columnar copy treatment provides a solid foundation of product information without detracting visually from the photography.



16A

16B

GRAPHIC ARTS SET A STRIKING TONE. 16A. In multi-colored appliques that add impact to the caplet details on this fabulous silk shirt. Color is WHITE. Even sizes 4 to 14. Imported. \$140.

16B. PURE SILK PANTS... CROPPED AND CUFFED. Add our fabulous silk shirt (see above) and you have a smashing outfit. Pleated to flatter, two pockets add to the ease of these wear-with-everything pants. In WHITE. Even sizes 4 to 14. Imported. \$88.

17A. OUR "FOUR SEASONS" CARDIGAN. Hand-knit with true wit by fashion artisans in Uruguay, featuring intricate detail (front and back) that portrays the symbols of the seasons in a manner that's absolutely irresistible. In cool 100% cotton. Our hand-knit "tank" (see below) enhances this marvelous work-of-art. Sizes: S(4-6), M(8-10), L(12-14). Imported. \$210.

17B. COMPLETING THE LOOK is a rich hand-knit double-v-neck sleeveless sweater which reverses from PINK to BLUE to change the look or create a new mood. 100% cotton. Sizes: S(4-6), M(8-10), L(12-14). Imported. \$72.

17C. SKIRTING THE ISSUE with our new drop-pleated skirt in an elegant blend of fine French fibranne rayon and silk. Side button details add to its graceful ease. Fully lined. In WHITE. Even sizes 4 to 14. American made. \$110.

17D. GENUINE PASTEL AGATE STONE NECKLACE completes the look. \$29.95.

17E. THE SPRING "PROFILE" HAT. Fine imported straw, hat is made in America. In White with pleated band trim. By Betmar. One size fits all. \$29.95.



17E

17A rear view



17D

HAND-KNIT

17B



HAND-KNIT

17A-D

lew magram ★ 16

CONGRATULATIONS, YOU'RE TOP! ECHILONAWE. 15A. Boosting your wings and medal of honor pinned on this confident military shirt with brass-tone buttons topping the epaulettes and cuffs. Two oversized pockets. The finest cotton broadcloth... in WHITE. Even sizes 4 to 14. American made. \$29.

15B. ANCHORS AWRIGHT! Our hand-knit is a long, loose column of crocheted stitching with button details touching the shoulder plus an anchor applique right on the pocket. A nautic-cotton blend. In WHITE with red trim as shown. Sizes: S(4-6), M(8-10), L(12-14). Imported. \$66.

15A. DRAWING ATTENTION TO THE MILITARY is our sharp double-breasted blouson jacket (with distinctive anchor buttons) in a meticulously woven ribbed cotton, featuring epaulettes, two flap pockets, two lower side-entry pockets. In NAUTICAL NAVY. Sizes: S(4-6), M(8-10), L(12-14). American made. \$95.

15B. FIRST MATE PANTS... newly cropped, looking great teamed with our Military Jacket (see above) in the same woven ribbed cotton featuring pleated front. Also, button tab trim and an adjustable elastic waistband. Two pockets. In WHITE. Sizes: 14 to 11/12. American made. \$89.

15C. THE COMMODORE CAP... capturing the nautical spirit. In White cotton with black patent peak. One size fits all. \$12.95.

15D. YOU'VE EARNED THESE STRIPES wherever your voyage takes you. The wrap-style top features epaulettes and padded shoulders... then a feminine about face as the full circle skirt sways to the nautical beat this Spring. One piece dressing neatly belted over an elastic waistband. 100% Pima cotton broadcloth. In WHITE with navy trim. Even sizes 4 to 14. American made. \$105.



15A



15B



HAND-KNIT

15D



15C

"Body-English" helps hold the reader's attention on each spread. The models' poses are well selected to direct the eyes of the customer around the pages of the Lew Magram book.

DETERMINING FORMAT.

- Test the flexibility of your format by turning the tissue tracing over. This will allow you to see if the layout will work well when flopped.
- Establish your cover format by thinking ahead to the next series of catalogs. Can you depict seasonal changes within the framework? Will it become a recognized look for you? Does it reflect the personality of the catalog?
- Try to avoid getting locked into a grid system format. While there is some degree of flexibility, you are still more restricted design-wise than in a free-flowing format.
- Have you allowed for incorporation of the logo on some of the spreads? And for the toll free order number?

CHAPTER FOUR CATALOG FORMATS.

Established formats lend catalogs identity and continuity. Their use becomes recognizable to consumers, and helps to establish credibility as well as personality. It is important to be able to conceptualize a format that works well for your catalog and for your customer, without sacrificing design flexibility.

Formats should be loose enough to provide general design guidelines with few restrictions. Thumbnail sketches are helpful in determining an overall direction for format, at the same time providing a good feeling of the flow and impact of the entire book.

Four basic spread designs should be enough to establish format for a 32 or 36 page catalog. The four selected spread designs can be diversified throughout the catalog by flopping (or reversing) the composition. They may even be turned upside down for additional flexibility, and still will blend into the rest of the book.

Whether the design technique opted for is free-flowing or grid system, a format should be used for all catalogs. In order to continually reaffirm positioning, the format should be roughly adhered to for all subsequent issues. Subtle changes can be made without abandoning an established format.

The key to finding a successful graphic format is to work with your specific requirements for merchandise and copy. A special approach that "fits" well with your objectives will be the one that best allows you the flexibility, access to dramatic presentation, and a unique visual personality.

59 PETER BARTON'S SPECIALTY—THE SWEATER THAT'S WELL-BRED BUT NEVER DULL. WITNESS HIS EASY-SHAPE PULLOVER IN A RAISED BASKET-STITCH THAT MESHERS OLIVE WITH BLACK—MARVELOUSLY. ITALIAN, IN A BUOYANT WOOL/MOHAIR BLEND. SIZES S—M—L—XL. \$265

60 PETER'S AMIABLE AMBLERS—OLIVE GREEN COTTON CANVAS PANTS, TREATED TO SHED A MONSOON. OR, AT LEAST, LIGHT RAIN. PLEATED, COTTON-LINED—WITH A PAIR OF FLAPPED WATCH POCKETS. S—M—L. \$134 **61 THE KIDDY-CAT'S MEOW**—TWO HAND-LOOMED SWEATERS JOINED TO MAKE A TERRIFIC TOASTY JACKET. ONE IS NAVY ZINGED WITH BRIGHT COLOURS AND PARADES OF WHITE PUSSIES. THE REVERSE SWEATER IS SAMPLER-STITCHED AND MAINLY RED. RED RIBBING BANDS THE PAIR TOGETHER. HOODED, WITH ZIPPED FRONT—AND MATCHING KITTEN MITTENS. WARM, WONDERFUL, MACHINE-WASHABLE 100% ACRYLIC. SIZES 2-4, \$68. 6-8, \$72



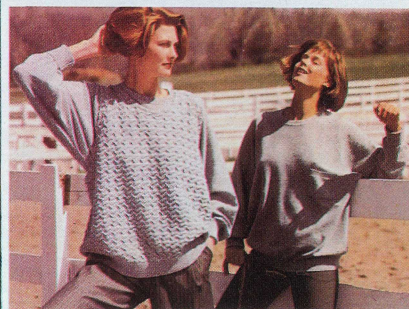
62 THE MIGHTY BARTON MUFFLER—HANDWOVEN—HALF SUPERFINE WOOL, HALF MOHAIR—IN A SUPER-SIZED HERRINGBONE PATTERN. BLACK/BLUE, BLACK/SCARLET OR BLACK/NATURAL WITH SHAGGY FRINGES. THE LARGE ECONOMY SIZE—16" X 75"—\$78



Henri Bendel's catalog, Bendel's-By-Mail, is designed with a flexible, attractive format which allows the merchandise to shine! A full page feature shot can fall either on a right or left-hand page, flanked by a square-cut mini-feature and a refreshing silhouette. The models are beautiful with a pensive mood reflected.



79 DIGITAL DERRING-DO IS WHAT MAKES THE POINT IN OUR SLICK LITTLE LEATHER SHIRTS—WITH BLACK FINGER-PANELLING ON WINE GLOVES, RED ON BLACK, WHITE-CROPPED AND WHIPSTITCHED. SIZES 6 TO 7-1/2. \$49

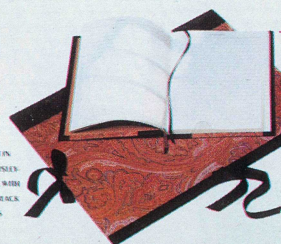


80 NEW TACK TO THE TWIN SET—A DEEP-SLEEVED, HIGH-COLLARED, SWEAT SWEATER AND PUFFER SWEATER IN A BOUNCING BASKET WEAVE. OUR OWN ITALIAN IDEAL IN HEATHER GRAY LAMBSWOOL. ONE SIZE. THE DREAM. \$222 **81 BENDEL'S ULTIMATE TRENCHCOAT**—MAKES YOU LONG FOR THE SOUND OF RAIN ON THE ROOF. EVERY ADORABLE TRENCH DETAIL IS HERE—EPHALETTES, OUTSTAY SMILING—COLLAR, RIGAN SLEEVES, GROOMED BELT, ADJUSTABLE WRIST STRAPS, THE LOT—PLUS MID-CALF LENGTH, WATER-REPELLENT, IN MOIST, MUSHROOM-COLOURED COTTON BLEND. S—A. \$295



2 OUR SIMPLY PERFECT CASHMERE SCOT-TEE SPORTS DEEP-SHEAVES, PRISTINE BOAT NECK, RIBBED CUFFS AND HEM. PAINLESSLY IN WHITE, SCARLET OR BLACK—ON ITS OWN, UNDER ALMOST ANYTHING. ONE SIZE. \$122 **3 SOFT FALL SUEDE SKIRT**—GASHED TO A PAPER-BING WAIST WITH ELASTICIZED BACK FOR A TINKLY FIT. HIP-PATCH POCKETS, BUTTON FRONT, AND IN THE MOST TENDER, ROMANTIC BROWN. XS—A—M. \$520 **4 FROM LEE BAILEY'S LEGENDARY AUNT FREDDIE**—A CALICO-COLOURED COOKBOOK OF RECIPES FOR SALADS AND SAUCES, SOUTHERN-STYLE. ALONG WITH 8-OUNCE PARS OF BOTH HOT GREEN AND RED HOT PEPPER RELISH—THE BEST FASH-WEATHER FRIEND FOWA EVER HAD. THE PACKAGE. \$22

5 THE BEST ADDRESSES—AND LETTERS TO THEM, PERHAPS, ARE ALIVE IN OUR FRENCH DANDIES. A GAZARD PAPER-PERFECT ADDRESS BOOK AND FOLDER WITH BLACK CANVAS SPINES AND EDGES, BLACK ROBBERIES. 5-1/2" X 7-1/2" ADDRESS BOOK. \$24. 10-1/4" X 11" FOLDER. \$24





CATALOG FORMATS, Continued.

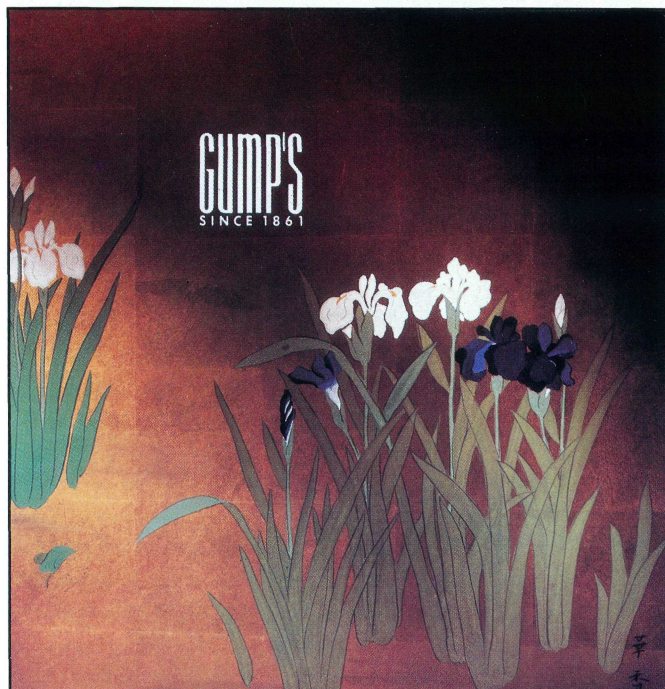
The examples shown on these two spreads show how format can work effectively. You can also visualize how the formats shown could be flopped or slightly altered for interest and diversity. The feature pages could, for example, appear on the opposite side.

Cover formats are especially important as far as customer recognition is concerned. Front and back cover formats should be developed for your book, providing a consistent and expected greeting for the recipient. Cover formats will quickly become recognizable from issue to issue. Customers will recognize the look, and welcome it. Chosen formats for covers should present the logotype consistently, but can offer great flexibility of treatment for each individual mailing. Colors can be changed, textures can vary and subject matter can be very seasonal. But the image and identity of the catalog remain solidly in place in the consumer's mind, attaining positioning for the company.

Choices of treatments for the covers include institutional (purely image-promoting), editorial (usually merchandised, but in a non-selling kind of statement), and merchandised (straightforward depictions of a product or selection of products from within the book).

The Marshall Field's Catalog shown at left is a successful grid-system design. The feature page floats from right to left, and the smaller shots are presented in an organized look on the opposite side.





Gump's achieves a distinctive look for their catalog by inseting photos onto photos. Clean white reverse rules separate the shots and actually allow for larger depictions by using the display space so effectively.

Welcome to Gump's 144th New Year Collection

FRONT COVER, B&S, a contemporary scene, handpainted especially for Gump's by Kakei, a talented painter from Kyoto, who has taken his inspiration from an antique Japanese screen. Two panels, joined to appear intrinsically on gilded paper; lacquer with silk and lacquered wood. 30" x 36" #RHW025, \$450.00 D2.35

BACK COVER, A PAIR OF TALL SOLID BRASS CANDLES, artfully designed with the same handpainted motif as the front. Selected by Gump's for its fine craftsmanship and classic lines. Handform on a mantelpiece or buffet. 36 1/2" high. Gables not included. #RHW030, 25.00 per pair #1.00

THE PRECIOUS BOWL is today plain. A Japanese ceramic design, fashioned with a wide, gently curved rim. Can be used for salads and fruits, hold a centerpiece attractively or serve as a fashionably flat bowl in dinner. 12 1/2" diameter, 6" high. Gilded rim not included. #RHW031, \$4.00 D2.00

B. IRON RABBIT is an elegantly formal pot for the garden or patio and will look at a weathered garden. A Gump's selection from the "Iron" line. 7" high. #RHW036, \$60.00 D2.00

C. A MANSARDY DOG, PENCIL LINE, B&S, hand-decorated with a lacquer enamel finish of fidelity, selected by Gump's for the "Circle." 10" diameter. 8" high on a carved wooden pedestal. #RHW037, \$45.00 D2.35

D. BRONZE JAPANESE GARDEN LANTERN is a reproduction of an antique design. Can hang from a branch or sit as a decorative vase on a table. Lac on a weathered patina surface. 11 1/2" high. #RHW038, 39" chain with hanging hook. Votive holder and candle included. #RHW039, 225.00 D4.00

A. PORTABLE "MINI" ANDON is a Gump's design, made for the home. The battery-operated lantern is fired with a beautiful high and can be used inside or outside to add a charming soft glow. Black lacquered lantern surface, lined with simulated rice paper; wood base, metal handles, knobs. Body and batteries included. 7 1/2" high. #RHW044, \$5.00 D2.00

GUMP'S OWN RANXO COAT is a new three-quarter length style suit inspired by the small admired coats worn by children in our states. Pure silk, dappled, lined in matching color silk, soft bag bottom and side slit. Made on factory for us in the Great Emerald Green. Small, medium and large. #RHW045 \$6.00 D1.75

BRONZE PLANTER BASKET selected by Gump's in Japan. The graceful design was inspired by an antique Japanese basket used in the traditional ceremony of tea. Decorative flowers or a decorative arrangement of plants. #RHW046 \$6.00 D1.45

G. HANDPAINTED IVORY LEAF OF THE VALLEY is a miniature scene for a child to collect. The minutely carved flowers and leaves are delicate in detail. Selected by Gump's in Japan. 6" high. #RHW048, \$30.00 D2.35

H. AQUARIUM BOTTLES LAMP, 14 hand gilded mountains, trees or flowers. #RHW049, 250.00 D1.25

K. MUMAMBIE AND PEARL NECKLACE, 2 strands of aquamarine pearls interspersed with Lake Blue freshwater cultured pearls. 14 karat gold "Shore" Chain. 30" long unfastened. #RHW050, \$40.00 D4.00

L. AQUARIUM CARPCHIN FARRINGS, 14 karat gold gilded, gilded bases. #RHW051, \$30.00 D4.00

Same as shown. #RHW052, \$40.00 D4.00

All jewelry shown actual size.

A. SCALLOPED EDGE MARBLE PLATE, late Ming Period, circa 1700. Underglaze blue with multicolor enamel. Design of three open lotus, underlaid lotus irregularly. Each lotus flower, throbbed, and inscribed with "1".
Diameter: 10 1/2" (26.7 cm).
For sale: #1002272, \$220.00 each (17.50).

B. BROCADE MARBLE BOWL with scalloped edge, early Ming Period, circa 1700. Underglaze blue with multicolor enameling. Reservoir of lustrous shimmering with colored spots. 4 1/2" diameter, 2 1/4" deep.
18th century.
#1002273, \$220.00 each (13.50).

C. ROSE SHAPE MARBLE DISH, late Ming Period, circa 1700. Underglaze blue with multicolor enameling. Center dragon mold with gold gird, butterflies and floral designs. 4" x 5".
Seventeenth century.
#1002274, \$180.00 (13.50).

D. RECTANGULAR BOWL SHAPE MARBLE DISH, late Ming Period, circa 1700. Underglaze blue with multicolor enameling. Center mold of throbbed lotus, surrounded by asymmetrical of brocade.
#1002275, \$180.00 (13.50).

E. OCTAGONAL SHARP SHAPE MARBLE DISH, late Ming Period, circa 1700. Underglaze blue with multicolor enameling. Center mold of stylized lotus blossoms surrounded by lustrous tortoise back pattern and reservoir of throbbed lotus pattern. 6 1/2" diameter.
Seventeenth century.
#1002276, \$220.00 each (13.50).

F. TAKAGATA, THE HAPPY LOTUS, IN ivory, carved by Gump's 1st team. The miniature hand-carved figures presented an antique Japanese legend and depicts happy old age, long life and wealth. Dimensions: 2 1/2" high on a turned wood stand. #1002277, \$750.00 (14.00).

HAND-CAVED JEWEL STONE ANIMALS, made for Gump's in the Orient 16th-17th century. 2 1/2" high on a mirrored stand. #1002278, \$210.00 (10.40).

G. MALACITE BEZEL, #1002279, \$210.00 (10.40).

H. LIPS LACED TRUCK, #1002280, \$210.00 (10.40).

K. HAND-PAINTED PORCELAIN "BOWL OF GOOD FORTUNE," selected by Gump's in the Orient. Center motif of three lotus leaves long of flowers, surrounded by traditional Chinese characters. The bowl is decorated with the characters "Wu" (for prosperity), "Ran" (for abundance), "Jian" (for health and strength), "Fu" (for good fortune), and "Shou" (for longevity). The bowl is 6 1/2" diameter, 2" high on a mirrored stand. #1002281, \$210.00 (10.40).

L. HAND-LACQUERED LAMP, a Gump's design, made in our studio. The stunning base, with a golden hand-painted motif on circular bases and black lacquer, was inspired by a Chinese screen and made for us in the Orient. Mounted on a hand-carved base with a custom-made lamp shade, the lamp is 10 1/2" high, 10 1/2" wide, 10 1/2" deep. #1002282, \$210.00 (10.40).

M. BRONZE HORSE, hand-cast for Gump's in Japan. 2 1/2" high, 4 1/2" wide, 2 1/2" deep. #1002283, \$210.00 (10.40).

N. OPTICALLY BRASS CYLINDER LAMP with a vintage shade, 10 1/2" high, 10 1/2" wide, 10 1/2" deep. #1002284, \$210.00 (10.40).

O. OPTICALLY BRASS CYLINDER LAMP with a vintage shade, 10 1/2" high, 10 1/2" wide, 10 1/2" deep. #1002285, \$210.00 (10.40).

P. CARPENTIAN TEAR-DROP LAMP ENAMEL, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002286, \$210.00 (10.40).

Q. NIPPORE HIDE FORTUNE STONE, hand-cast for Gump's in the Orient. Presented in a one-half carved stand. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002287, \$210.00 (10.40).

R. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002288, \$210.00 (10.40).

S. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002289, \$210.00 (10.40).

T. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002290, \$210.00 (10.40).

U. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002291, \$210.00 (10.40).

V. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002292, \$210.00 (10.40).

W. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002293, \$210.00 (10.40).

X. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002294, \$210.00 (10.40).

Y. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002295, \$210.00 (10.40).

Z. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002296, \$210.00 (10.40).

AA. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002297, \$210.00 (10.40).

AB. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002298, \$210.00 (10.40).

AC. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002299, \$210.00 (10.40).

AD. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002300, \$210.00 (10.40).

AE. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002301, \$210.00 (10.40).

AF. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002302, \$210.00 (10.40).

AG. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002303, \$210.00 (10.40).

AH. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002304, \$210.00 (10.40).

AI. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002305, \$210.00 (10.40).

AJ. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002306, \$210.00 (10.40).

AK. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002307, \$210.00 (10.40).

AL. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002308, \$210.00 (10.40).

AM. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002309, \$210.00 (10.40).

AN. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002310, \$210.00 (10.40).

AO. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002311, \$210.00 (10.40).

AP. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002312, \$210.00 (10.40).

AQ. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002313, \$210.00 (10.40).

AR. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002314, \$210.00 (10.40).

AS. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002315, \$210.00 (10.40).

AT. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002316, \$210.00 (10.40).

AU. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/2" wide, 1 1/2" deep. #1002317, \$210.00 (10.40).

AV. NIPPORE HIDE DRAGON LETTER OPENER, exclusively Gump's. Hand-cast in Japan from the original design. 2 1/2" high, 1 1/

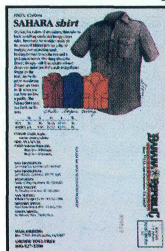
CHAPTER FIVE

COMPREHENSIVE LAYOUTS.

A question that always comes up in discussions of catalog graphics is... How tightly must a layout be rendered? Since catalog production schedules are notoriously tight, and since layouts in any finished form require a good segment of production time, it is generally recommended that semi-comprehensive layouts be considered adequate. They should be done to size, but they need not be rendered with tight-comp merchandise indications.

Accuracy of sizing is important, so that the photographer will have correct windows to shoot catalog shots, with the exception of fashion shots, should be photographed to reproduction. Semi-comp layouts will allow some creative license for the photographer to work with. Many better angle is apparent for a product only when the item is placed in front of the camera.

Whether or not to communicate that a cases, color rendering a very long time to would prefer to coloring time.



work in color for layouts depends upon the understanding designer has with the people who will be approving layouts. derings are required only for the covers and a spread or two. render layouts in color, especially in a tight comprehensive form. Most catalogers have their designer's thinking time as

Notes can be made on black and white layouts that will fully explain color for backgrounds, or specific props and accessories. Merchandise rendered so as to be recognizable without having to be finished or backdrops can be communicated with notations or verbal solid trust factor between designer and merchant will save wasted



to fit. All size. times a

and com- In most It takes

opposed to their

the planned use of can be loosely illustrations. Themes explanations. And a time.

Thumbnail sketches work very well as a preliminary approval step to be sure that the creative staff understands the objectives and is on the right presentation path. Merchants are creative and visually oriented, and are quick to grasp direction from rough thumbnail sketches. Once an approval is obtained on basic direction from thumbnails, the actual to-size layouts will go much more quickly and smoothly.

[illegible][illegible]

YOGA, 1982
YOGA, 1982
YOGA, 1982
BURMA shorts

These shorts have been designed for the person who wants to keep his legs cool and comfortable while practicing yoga. They are made of a soft, lightweight fabric and have a drawstring waist. The shorts are also available in a variety of colors and patterns. They are perfect for anyone who wants to keep their legs cool and comfortable while practicing yoga.

These shorts are made of a soft, lightweight fabric and have a drawstring waist. They are perfect for anyone who wants to keep their legs cool and comfortable while practicing yoga.

Also, check out the new **BURMA pants** which are made of a soft, lightweight fabric and have a drawstring waist. They are perfect for anyone who wants to keep their legs cool and comfortable while practicing yoga.

CARIBBEAN shirt

This shirt is made of a soft, lightweight fabric and has a short-sleeved design. It is perfect for anyone who wants to keep their legs cool and comfortable while practicing yoga.

YOGA, 1982
YOGA, 1982
YOGA, 1982
BURMA pants

These pants are made of a soft, lightweight fabric and have a drawstring waist. They are perfect for anyone who wants to keep their legs cool and comfortable while practicing yoga.

Also, check out the new **BURMA shorts** which are made of a soft, lightweight fabric and have a drawstring waist. They are perfect for anyone who wants to keep their legs cool and comfortable while practicing yoga.

These pants are made of a soft, lightweight fabric and have a drawstring waist. They are perfect for anyone who wants to keep their legs cool and comfortable while practicing yoga.

This scene is a beautiful representation of a tropical beach. It features palm trees, a sunset, and a calm sea. It is a perfect background for anyone who wants to keep their legs cool and comfortable while practicing yoga.

[illegible]

The Banana Republic makes another appearance, here to demonstrate the overall flow and distinctive personality of the book. This catalog is well-conceptualized, and presents the consumers with a real treat, both graphically and verbally. Illustrations are used instead of photography, and it seems a perfect fit for this very successful maverick of a catalog! The copy is narrative in style, and totally entertaining. Notice the smooth visual transition from one spread to the next. Great pacing, eye movement direction.

COMPREHENSIVE LAYOUTS, Continued.

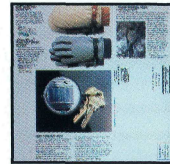
The thumbnail sketches should be done proportionately correct, and may be photostated up to size for even faster layout refinement. Tracing paper over the stats provides a short-cut to the required full size layout renderings.

Rough layouts are not photographer to fill the between roughs and tight



good enough to shoot from. Too much responsibility is placed on the role of art director if the layouts are too loose. Semi-comps are a step comprehensives, and work very well in catalog production.

Semi-comp layouts are understand what is being use and placement of the vital elements of be placed periodically throughout the catalog. telephone number and guarantee policy. These tion of the layouts. In this way, they have a place in or require changes to accommodate them.



accurately sized and are rendered tightly enough for the viewer to shown. One of the most important design steps is the actual planning of identification; i.e. company logo, which should Other elements for inclusion are toll free features should be planned for during the execu- the design of the book and won't be overlooked

Even relatively rough renderings of the products should take into consideration the shape of the actual merchandise. If the item to be shown is a strong vertical in shape and proportion, the space allocated for display should be complimentary. Layout planning to accommodate shape of product will avoid wasted display space.



Indicate the merchandise to its best advantage, even if it means having to compromise elsewhere. If props are required for scaling or explanation, plan for them in advance and indicate their use on the comp layouts.

The comprehensive layouts should reflect the thinking process that is done on the catalog at concept stage. Well thought out themes will be readily identifiable, as denoted by selection of backgrounds for and shapes, and selected props and acces- smoothly and visually, to achieve a distinctive bination to "present face" for a catalog.





Eddie Bauer's Winter '84 Catalog was selected to show interesting design solutions to multiple products. At a glance you can see how the catalog's personality comes through. The spreads are busy with merchandise, but are well planned to accomplish outdoors showmanship consistency. The pace is varied by the free-flowing design and with the occasional use of a decorative border across the top. The spreads work well as visual units, using the entire 2-page display space effectively. Eddie Bauer's institutional cover format is recognizable with outstanding nature photographs each issue.

CHAPTER SIX

ANALYZING RESULTS OF CATALOG DESIGN.

Catalog designers should be held partially responsible for bottom-line sales, just as the buyers are responsible for their selections. A knowledgeable art director knows how much influence the depiction has over the customer. Therefore, catalog sales results should be shared by management with the creative team.

A marked up catalog showing sales per item is sufficient information for graphic analysis of success or failure. The designer should spend time after each production to study results and determine whether or not depiction had anything to do with the results. Could sales have been improved if an item had a larger space or was shown from a different angle? Was the message to the consumer confusing? Did each piece of merchandise have its fair share of visual attention? Was the page too crowded with product or copy to elicit a response? Was the size of the item understood clearly in the photograph? Did the background and/or props conflict with the merchandise and call attention away? The answers to these questions will help the designer to improve presentation, time after time. If this kind of in-depth analysis provides answers that indicate that the creative team did give it their best efforts, then an indication is probably there that the merchandise has been around too much, or that the customers simply didn't like it, no matter how it was shown.

Since many catalogers repeat merchandise from book to book, this graphic analysis of results can be helpful in determining when to reshoot an item. Oftentimes a new depiction can breath new life into a tired product. If sales are continually slipping on a stand-by item, it is more than likely time for a new photograph. Show it a different way, or with a new usage. Try a new angle or point of view.

After-production analysis should extend beyond the function of design. It should also include a hard study on copy effectiveness, and an objective analysis of catalog reproduction. The way to continued improvement and refinement of our catalog efforts lies in an ongoing opportunity to learn.

Close scrutiny of sales results may very well indicate problems in any of our creative endeavors. Refinement of design can lead to clearer, more persuasive presentation. More dramatic lighting in product photography can maximize our potential impact. Varying the sizes of depictions across a spread can lend interest to a too-static format. Any or all of these observations can translate into improved sales and responses.

The role of the designer in the success of a catalog venture is an important one. S. D. Warren salutes those talented people whose work is shown on the pages of this book, and wishes continued success to all the creative efforts of those of you involved in and dedicated to catalog marketing.



DIRECT YOUR CATALOG PAPER INQUIRIES
TO YOUR LOCAL
S.D. WARREN PAPER MERCHANT.
(Please see listing on back.)

CREDITS

WILLIAMS-SONOMA HOLIDAY '84 CATALOG:

Designers: Hidell-Andres Studio
Carolyn Andres and Peggy Hidell

TIFFANY CATALOG:

Director of Publications: Yone Akiyama
Designer: Bert Abbott

THE HORCHOW COLLECTION:

Creative Director: Vona McDonald

BANANA REPUBLIC CATALOG:

Designer: Patricia Ziegler
Art Director: Terry Stelling

THE ANN TAYLOR CATALOG:

Creative Director: Sonny Jaen

SAKS FIFTH AVENUE/SFA TODAY:

Saks Fifth Avenue Creative Staff

WINNEBAGO AMERICAN ADVENTURE CATALOG:

Creative Director: Jo-Von Tucker
Art Director: Martha Barrett

MY CHILD'S DESTINY CATALOG:

Creative Director: Jo-Von Tucker
Art Director: Martha Barrett

LEW MAGRAM CATALOG:

Designer: Tom Lennon & Associates

HENRI BENDEL CATALOG:

Designer/Art Director: Susan Slover

MARSHALL FIELD'S CATALOG:

Designer/Art Director: Michael Burch

GUMP'S CATALOG:

Designer: Marlon Malcolm

EDDIE BAUER WINTER 1984 CATALOG:

Director of Advertising: Abbie Anderson
Designer: Firi Dutro and Tammy Fujihara

WALT DISNEY PRODUCTIONS CATALOG:

Creative Director: Jo-Von Tucker
Art Director: Joe Takahashi



[B] Minnie Working Out Time for a little Mouseercise. Minnie stretches for her aerobics workout in this 3 1/2" sculpture. Order No. D126 \$30.00

[C] Mickey Gardening Mickey shows off his green thumb as he tends to his garden in this 4 1/2" figurine. Order No. D132 \$30.00

[D] Mickey Collecting Stamps For the philatelist on your list. A 4 1/2" Mickey places his stamp of approval on this popular hobby. Order No. D131 \$30.00

[E] Donald Boating What's a duck to do when he turns 50 years old? For Donald, it all seems to be a matter of rest and relaxation, if the sharks let him, in this 4" figurine. Order No. D134 \$40.00

[F] Mickey and Minnie Jogging Just for the run of it. Mickey and Minnie Mouse don their warmup suits and take to the jogging trails in these charming 4 1/2" figurines. Separate or together, a great gift for fitness enthusiasts or armchair athletes. Mickey, Order No. D126 \$25.00 Minnie, Order No. D127 \$25.00



[G] Donald Fishing The fish are wise to him but Donald Duck is wrapped up in his favorite pastime—hook, line and sinker—in this 5 1/2" figurine celebrating the joys of fishing. Order No. D129 \$40.00

[H] Minnie Embroidering Minnie's always sewn up hearts with her cucky cuteness. Now she's sewing a blanket in this 4 1/2" figurine. Order No. D133 \$30.00

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[G] Swarovski Silver Crystal Paperweight A true collector's item. Each paperweight, hand cut from the finest pure crystal imported from Europe, carries the Swarovski name, a symbol of unparalleled perfection and superiority. A hand etched Mickey provides the crowning finish 60 mm in diameter. Order No. J183 \$140.00

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[H] Red Crystal Ball Ring In the holiday spirit with this decorative crystal ball featuring Mickey Mouse. An excellent gift, this handsome collector's item is great for display on any occasion. 6" Order No. J180 \$20.00

The "Alaska" Collection of glasses and decanters is formed from the highest quality lead crystal imported from Europe. Each piece comes complete with one Olde English initial for an added touch of personalization.

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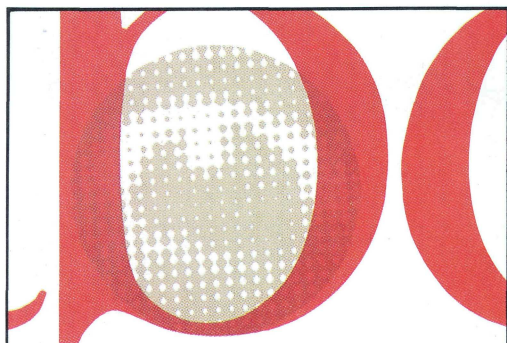


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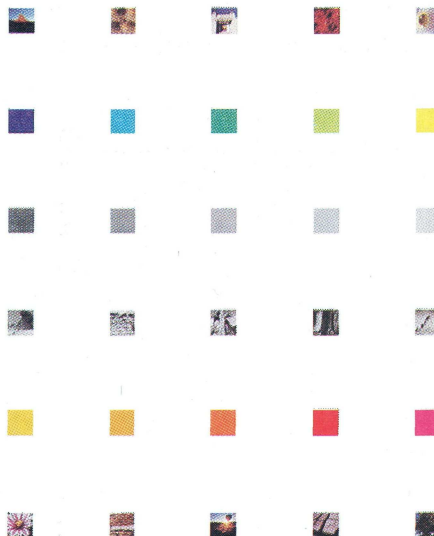
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