

LIFE
WITH
PRINT

BROCHURES AND CATALOGUES
IN THE MEDIA MIX



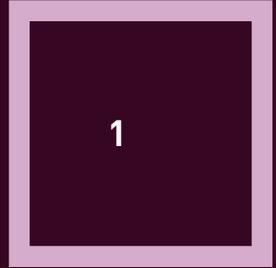
sappi

HOW CAN SOMETHING THAT DOES NOT MOVE BE SO MOVING? HOW CAN SOMETHING THAT MAKES NO SOUND SAY SO MUCH? THAT'S THE POWER OF PRINT. PAPER AND INK CREATING LIFE. OR RECREATING IT. BUT WITH NO RULES. NO RESTRICTIONS. IN ITS FINISHED FORM, PRINT HAS THE ABILITY TO TOUCH EACH AND EVERY EMOTION WE HAVE. IT CAN MAKE US LAUGH. MAKE US CRY. MAKE US THINK IN WAYS WE'VE NEVER THOUGHT BEFORE. AND BECAUSE OF THAT, OUR RELATIONSHIP WITH PRINT IS ONE OF THE MOST MEANINGFUL WE WILL HAVE IN OUR LIVES.

BROCHURES AND CATALOGUES
IN THE MEDIA MIX

CONTENTS

1 DEFINING BROCHURES AND CATALOGUES	4
2 BROCHURES	16
3 CATALOGUES	28
4 LEADERS IN THE WORLD OF BROCHURES AND CATALOGUES	40
Otto	42
Yves Rocher	44
Pentagram	46
Javier Mariscal	48
5 HOW WINNERS WIN	50
Mercedes-Benz McLaren SLR	52
La Redoute	54
Research Surveys	56
Corbis	58
Virgin Atlantic	60
6 PUTTING IT IN PERSPECTIVE	62
Jacques Lange	64
Charles Prescott	66
Stefan Sagmeister	68
Aad Weening	70
Jeff Haggin	72
Wil Merritt	74
LIFE WITH PRINT	78
SAPPI	79



DEFINING BROCHURES AND CATALOGUES

MOTORISTS ADMIRING THEIR DREAM CAR IN A TITILLATING FULL-COLOUR BROCHURE, CHILDREN BROWSING THROUGH CHRISTMAS CATALOGUES AND GETTING ALL EXCITED ABOUT WHAT SANTA MIGHT BRING, THIS IS THE EFFECT THAT BROCHURES AND CATALOGUES CAN HAVE ON YOUR CUSTOMERS. THEY HELP ADVERTISERS INFLUENCE BRAND PREFERENCE AND PERSUADE CUSTOMERS TO TAKE THAT FINAL STEP TOWARDS PURCHASE.

WHAT ARE BROCHURES AND CATALOGUES?

Marketing communication tells customers about brands, explains the benefits, compares them to other brands and other products, creates a preference for a brand - and sells the brand.

Brochures, catalogues and all other printed materials play a crucial role in clarifying, inspiring, educating, building relationships, creating desire and selling.

Brochures and catalogues have, over the years, created their own format

depending on the message. This format includes size, the number of pages, paper quality, the quality and style of photography, graphic design elements and the style and tone of the copy.

Customers immediately recognise the type of brochure or catalogue they are about to read, whether it features an art collection, talks about the design process of a new line of kitchen utensils, is a simple overview of products on sale in a tax-free shop, a lavish presentation of a new car...



PRESENTATION IS KEY

We can distinguish a catalogue from a brochure by the way the content is presented.

A **catalogue** presents products as realistically and as detailed as possible, without brand imagery. Products are presented like fruit in a greengrocer's shop - shiny, fresh, beautifully displayed and labelled with the price, weight, item number and, often, origin. Ready to buy.

A **brochure** presents products in a brand context which gives the reader all the brand values. The products are part of this brand imagery. A brochure is like a Christmas window display in a department store, tempting and inspiring customers to buy. Make them dream away.

BROCHURES:
BRAND IMAGE

CATALOGUES:
PRODUCT FOCUS



THE FIVE HIGH-FIVES

There are five criteria which decide the use of brochures and catalogues: the need for detailed information, the price of a product, the need to display exact colours or design elements, whether it is a product or a service and the best way of reaching customers.

1

Fast-moving consumer goods (FMCG) do not often need a lot of information support. Business-to-business (B-to-B) products, on the other hand, are often complex and therefore require a lot of information.

2

Low-cost products and brands will limit their communication support to so-called major media like magazines, TV and radio. The cost of high-ticket goods motivates customers to find out more and compare products. A brochure is a perfect tool for these “search” products.

3

Print is the only way for paint manufacturers, fashion companies, jewellers and interior decorators to realistically display the exact colours, textures and design of their products.

4

Services are intangible and, although customers can have an idea of what is included, a printed document with detailed information describing exactly what is being offered is a standard requirement, as in the case of service level agreements in B-to-B.

5

Mail-order companies use their catalogues to sell their products. Even today, that can still be their only way of communicating with their customers. But, for most companies, brochures and catalogues are just another way of reaching prospects and customers. And the role of print varies according to how the audience can be reached. Visitors to an art gallery or exhibition buy a catalogue at the entrance. People interested in a car pick up a brochure at a dealership or have it sent to their home address.

A close-up photograph of a hand in a white, long-sleeved garment. The hand is open and palm-up, with fingers slightly spread. The lighting is soft and even, highlighting the texture of the skin and the fabric of the sleeve. Several text labels are overlaid on the image, each positioned near a different part of the hand. The labels are in a clean, sans-serif font, all in uppercase letters. The background is a plain, light color, making the hand and the text stand out.

B-TO-B
PRODUCTS
AND SERVICES

HIGH-COST
PRODUCTS

EXACT COLOUR
REPRODUCTION

DESCRIPTION
OF SERVICES

MAIL-ORDER

TWO ROUTES TO MORE SALES

The creative processes of brochures and catalogues are like two different worlds.

The process of creating brochures is inspired by the desired **brand image and brand values**. Selling is the ultimate but not the main goal so past sales results are hardly taken into consideration. Brochures are the fruit of image-conscious creatives and designers, people who primarily think about the brand and the impression it leaves with customers.

Catalogues are the fruit of a **systematic process**, based on an analysis of past sales results, an evaluation of best-selling spots and decisions on the organisation of the products, feature articles, etc. A catalogue is a selling tool. Professional mail-order companies know exactly which spot on which page is the best place to sell each product. They understand how customers “walk” through their catalogue, like retailers know how their customers walk through their shops. Mail-order companies take risks by ordering their stock up front and selling it over four to six months.

They cannot change their collection overnight and produce a new catalogue, which is why they apply a systematic approach to sales.

Does this difference in approach say anything about the creativity? Designers and art directors will say that catalogues are not the best expressions of creativity. Likewise, creatives involved in producing catalogues are proud of the fact that they can create a catalogue which sells the products. Which is, of course, the final goal of both catalogues and brochures.

Two items offered in a catalogue - one is a Top 20 item and the other a bottom third. The cost per square inch is \$250 and each item takes one-eighth of a page (20 square inch), the margin for each is 55%, and the price is \$39.95. The Top 20 item is selling 2,500 units, has about \$100,000 net sales (contribution \$50,000 - 50%) after product cost, square inch cost, etc. The other item sells 275 units (\$11,000 net sales and contribution \$1,050 - 10%).

In order to get this item to contribute 25% (overhead cost), you would need sales of 425 units (\$1,000). That equates to a 155% increase in response and an additional contribution of \$3,300 to pay for space in the catalogue and to contribute to your overheads. On the other hand, to get that same incremental contribution (\$3,300) from the Top 20 item you would need a lift of 155 units, which equals an increase of 6.2%.⁽¹⁾

SEARS, ROEBUCK & CO
CATALOGUE, 1899



IN THE 1880S, RICHARD SEARS WAS STATION AGENT FOR THE MINNEAPOLIS AND ST. LOUIS RAILROAD. HE STARTED SELLING WATCHES DOWN THE LINE AND LATER LINKED UP WITH ALVAH ROEBUCK AND WENT INTO MAIL-ORDER BUSINESS SPECIALISING IN WATCHES AND JEWELLERY. THEIR CATALOGUE WAS 532 PAGES BY 1895 AND OFFERED EVERYTHING FROM GUNS TO STOVES. IN 1901, JULIUS ROSENWALD JOINED SEARS AND INTRODUCED A MORE MANAGERIAL APPROACH, WHICH INCLUDED TESTING OF THE PRODUCTS. FIVE YEARS LATER, THE COMPANY OPENED A \$5 MILLION MAIL-ORDER WAREHOUSE IN CHICAGO, THE LARGEST BUSINESS BUILDING IN THE WORLD. TO DEAL WITH THE GROWING NUMBER OF ORDERS, A MECHANICAL SCHEDULING SYSTEM WAS DEVELOPED. "MILES OF RAILROAD TRACK RUN LENGTHWISE THROUGH AND AROUND THE BUILDING FOR THE RECEIVING, MOVING AND FORWARDING OF MERCHANDISE," BOASTED THE SEARS CATALOGUE.⁽²⁾

A HIDDEN PART OF THE MEDIA MIX

Marketing communication budgets for consumer products are often dominated by advertising in the mass media. It is the most visible and seen as the most important tool in creating brand awareness, building the brand and creating customer preference. Printed materials like brochures and catalogues are not always part of the marcom budget but are treated in a different way.

Car manufacturers, for example, spend large amounts of money on mass media advertising. Budget allocation is often done per country but the creation and

production of brochures are done centrally. Countries are charged for the number of brochures that they “buy” from the centre. Most international brands function in this way.

Control of this budget is different from the control of local mass-media budgets. This makes brochures and catalogues often a **hidden or “silent” part** of the marcom budget. It might also explain why not a lot of attention is given to the effectiveness of brochures and catalogues. They are seen as an indispensable tool supplied by head office.

THE VISIBLE PART
OF THE MEDIA MIX
TELEVISION, DM, RADIO,
INTERNET, POSTERS, ...

THE HIDDEN PART
OF THE MEDIA MIX
BROCHURES,
CATALOGUES, ...



NINE CRITERIA FOR SELECTING THE BEST PAPER

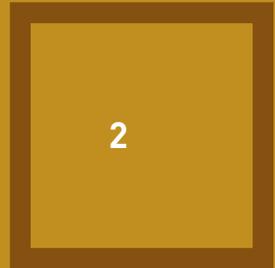
BY CRAIG HALGREEN, PAPER SPECIFICATION SPECIALIST, SAPPI

- 1 LOTS OF HIGH COLOUR IMAGES AND MINIMAL TEXT?
GO FOR A GLOSS COATED PAPER
- 2 A COMBINATION OF COLOUR IMAGES AND TEXT?
GO FOR A SILK COATED PAPER
- 3 VERY FEW IMAGES AND A LOT OF TEXT REQUIRING
EASY READING? GO FOR A MATT COATED PAPER.
- 4 EXACT COLOUR ACCURACY AND OVERALL HIGH QUALITY
IMAGE REQUIRED? GO FOR A HIGH WHITE COATED PAPER.
- 5 TEXT AND IMAGES ON TWO SIDES OF THE PAPER?
GO FOR A HIGH OPACITY PAPER.
- 6 NOT MUCH CONTENT BUT WANT THE FEEL OF
SUBSTANTIALITY? GO FOR A HIGH BULK COATED PAPER.
- 7 HIGH QUANTITY OF ITEMS BEING SENT BY POST?
GO FOR A HIGH BULK, LOW WEIGHT/GRAMMAGE PAPER.
- 8 COMPLICATED CONSTRUCTION? GO FOR A PAPER
WITH EXCELLENT FOLDING CHARACTERISTICS.
- 9 LONG-LASTING WHITENESS AND QUALITY?
GO FOR A COATED WOODFREE PAPER.

LIFE
WITH
PRINT







BROCHURES

PEOPLE EXPERIENCE THE BRAND WHEN READING AND ASSIMILATING BROCHURES. THE SKILL OF THE TOP DESIGNERS IS TO CREATE THIS EXPERIENCE. THEY UNDERSTAND THE BRAND WORLD AND EXPRESS IT GRAPHICALLY. CUSTOMERS LIVE THE BRAND OFF THE PAGE.

A BRAND EXPERIENCE TOOL

Brands can only be created in the minds of customers by communication. The increased competition between brands in today's world has made it essential to establish and maintain a clear image.

Some brands can best be communicated by giving the consumers an experience of what the brand delivers. Car dealerships are transformed into experience centres, drink manufacturers let consumers experience the brand in a branded bar environment and fashion brands put together shows that display a brand's extravagance in design and fabric. Cosmetic brands create a beauty salon experience in a department store to pamper their clientele with a relaxing treat.

Brands that cannot create such branded environments will try to emulate them in their communication. Thirty-second commercials and double-page adver-

tisements do not hold consumers' attention long enough to let them fully experience what a brand stands for but brochures and catalogues do.

Photography, illustrations, graphic design, copy style, size and format will together constitute a brand imagery. By reading the brochure, the consumer will "breathe" the brand values and a brand experience consistent with other means of communication.

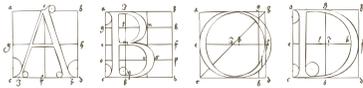
Because of the way consumers read brochures and the sheer number of pages, **brochures provide the space and infinite amount of time** for the reader to become immersed in the brand.

Compared to catalogues, brochures are a lot more focused and products do not compete with each other. They stand on their own and can therefore attract all the reader attention required.



DESIGN EXPRESSES BRAND STYLE

Since Albrecht Dürer constructed each letter of the alphabet within a square design, design has taken various expressions. Dürer created a visually unified alphabet which could be mass-produced.



Graphic design started with a systematic approach called Swiss Design after the First World War. This style created strong visual unity by an asymmetrical organisation and an almost mathematically-constructed grid. Designers viewed their role as facilitators of the dissemination of information in society.

Modern designers experiment with more radical approaches, often sacrificing legibility for strong visual expression. They create brochures with a different layout on every page, communicating a brand style. Readers are attracted by the style and take the effort to decode the message.

During the past 20 to 30 years, different countries have developed their own design style. The New York School, English graphic design with Crosby, Fletcher, Forbes (later together with additional partners to become Pentagram), Japanese and Dutch design have all developed a cultural identity through design.



SWISS DESIGN
J. MULLER-BROCKMANN



JAPANESE DESIGN
NATALIE AVELLA



ENGLISH GRAPHIC DESIGN
PENTAGRAM

MEASURING THE VALUE OF DESIGN

The Dutch association of designers (BNO), together with a research company, has developed a tool to measure the effect of design. The BNO Design Effect measures the efficiency of the investment in design on the identity of brands. Does the design strengthen the positioning, the uniqueness and the culture of the organisation?

The research instrument also measures the significance of design to customers, its impact on the quality or social aspects of life. The starting point for research is the advertiser's intention. This intention is matched with the views of consumers who will score design on identification, uniqueness, impact and by communicating physical and non-physical meaning.

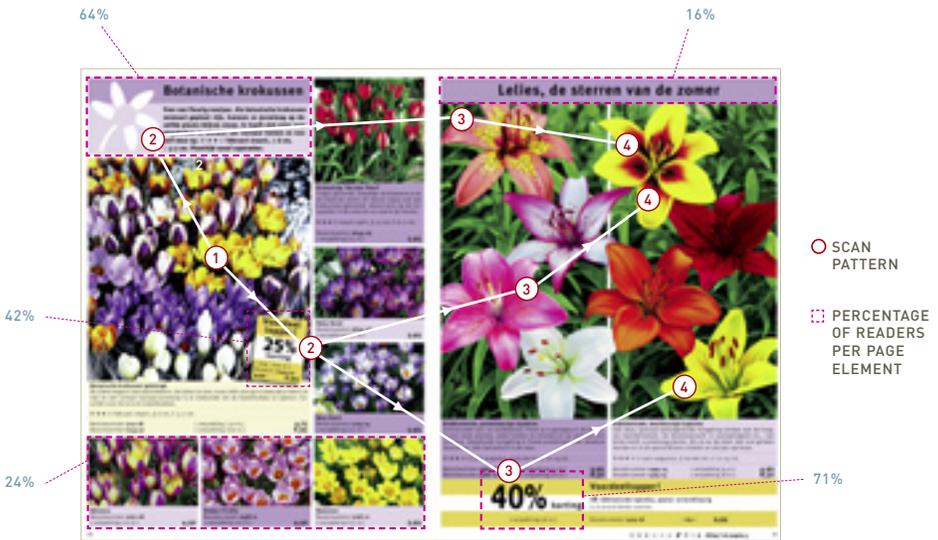
These design effects relate to brand effects such as brand awareness, brand knowledge, brand attitude/image and brand preference.



MEASURING
INVESTMENT IN DESIGN

SHOWING HOW WE READ A PAGE

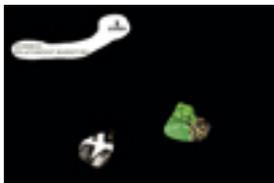
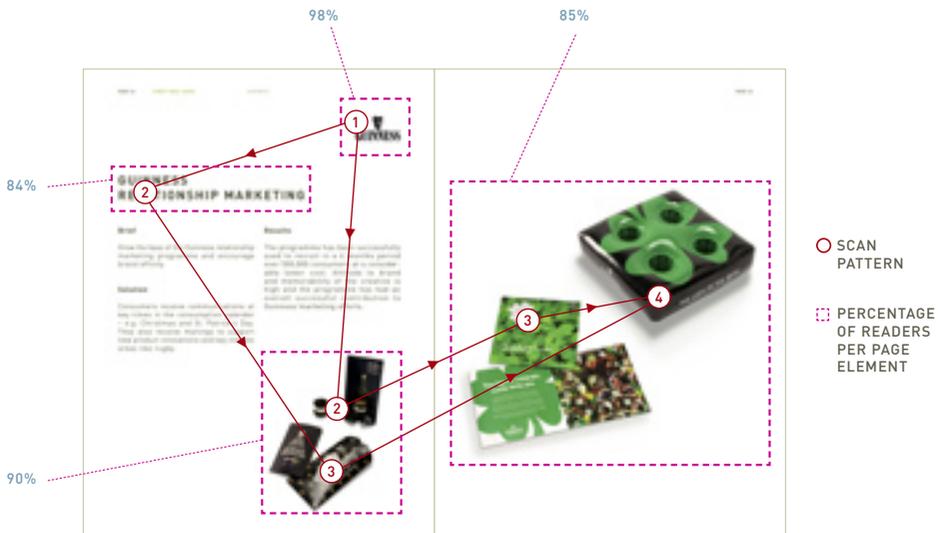
Research helps us optimise page layout. Have a look at the two examples and see which pattern consumers follow in reading a page, what percentage of readers looks at different page elements and which parts they don't see!



SCAN PATTERN IN TIME

SCANNING GOES FROM LEFT TO RIGHT, BUT MISSES OUT THE BOTTOM LEFT AND BOTTOM RIGHT

Eye-tracking research helps the creative process of a brochure and improves the effectiveness. MediaAnalyzer is a company which uses software to visualise the readers' scan path and hot spots. This information is benchmarked and used to optimise the layout. The data is used in deciding where to have product information or headlines. But it also indicates interference or clutter with other content elements.



SCAN PATTERN IN TIME

VISUALS ATTRACT ATTENTION, THEREFORE TEXT ELEMENTS SUFFER

HARMONISATION PROTECTS IDENTITY

Global brands make major efforts to establish a coherent global brand identity and employ agency networks to help create it. Harmonising advertising is often easier than harmonising brochures.

Philips is developing a way of working to tighten the quality control of the creative and production processes of brochures in Europe. It is establishing a dedicated Philips Print Competence Center which will give precise instructions to creative agencies on how to deliver files with the creative work.

A dedicated workflow will be established to process these files into a standardised certified PDF format that can be used by any printer. Part of the workflow will be a consistency check with the Brand Harmonisation guidelines. Through this process Philips expects a reduction of

about 15% on its print cost and at the same time an improvement in brand consistency.

The Philips brand will benefit from better harmonisation of all its communications, resulting in a better return on every euro spent. The fully integrated campaign on the Sense and Simplicity theme has already increased the Philips brand value by 35% in 2005 (based on Interbrand figures).



THE TRAVEL MARKET IS A LOCAL MARKET. CUSTOMERS IN DIFFERENT COUNTRIES PREFER DIFFERENT DESTINATIONS. TUI ORGANISES ITS TRAVEL BROCHURES BY A MIX OF CENTRALISED AND LOCAL SERVICES. A CENTRAL DATABASE CONTAINS HOTEL INFORMATION, WHILE CREATION AND PRODUCTION ARE ORGANISED LOCALLY BY TUI OFFICES. CERTAIN PARTS OF THE BROCHURES, SUCH AS THE CHOICE OF OPTIONS, THE LEGAL TERMS AND CONDITIONS OF TRAVELLING, ARE STRUCTURED IN AN IDENTICAL WAY. PRICE IS PRESENTED DIFFERENTLY: IN GERMANY, ALL PRICES ARE PRESENTED IN A SEPARATE PRICE LIST; IN THE UK, CUSTOMERS EXPECT THE PRICES IN THE MAIN BROCHURE NEXT TO THE HOTEL INFORMATION.

TEN GOLDEN QUESTIONS TO ASK WHEN DESIGNING BROCHURES

BY MERVYN KURLANSKY, CO-FOUNDER OF PENTAGRAM
AND PAST PRESIDENT OF ICOGRADA

- 1 IS THE COMMUNICATION APPROPRIATE TO THE SUBJECT?
- 2 IS THE COMMUNICATION APPROPRIATE TO THE TARGET AUDIENCE?
- 3 DOES THE CONCEPT MEET THE MARKETING STRATEGY AND OBJECTIVE?
- 4 DOES THE FORM (TEXT, COLOUR, TYPOGRAPHY, ILLUSTRATION, PHOTOGRAPHY, LAYOUT, SHAPE, ETC.) MEET THE MARKETING STRATEGY AND OBJECTIVE?
- 5 IS THERE A CREATIVE OR INNOVATIVE USE OF THE VISUAL LANGUAGE (TEXT, COLOUR, TYPOGRAPHY, ILLUSTRATION, PHOTOGRAPHY, LAYOUT, SHAPE, ETC.)?
- 6 IS IT WELL CRAFTED, BEAUTIFUL, AESTHETICALLY PLEASING?
- 7 IS IT INTELLIGENT AND CLEAR?
- 8 IS IT READABLE?
- 9 IS IT DISTINCTIVE, UNIQUE, FRESH, NEW?
- 10 IS THERE CONSISTENCY AND RHYTHM, DOES IT FLOW FROM PAGE TO PAGE?

TWO AWARD WINNERS

Two award-winning brochures from different categories of the Sappi Printers of the Year Awards demonstrate how they support brands.

SPYKER

The first Spyker Cars were built in The Netherlands in 1898. Today's cars still show the axiom "Nulla tenaci invia est via" (For the tenacious no road is impassable).

Circulation: 4,000
Number of pages: 44

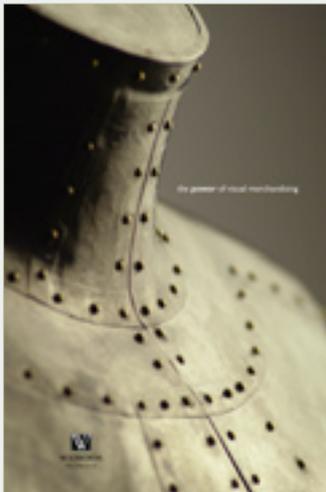
Spyker



WOOLWORTHS

Woolworths (Proprietary) Limited is a respected retail chain of stores offering a selected range of clothing, homeware, food and financial services under its own brand name.

Circulation: 500
Number of pages: 106





CATALOGUES

HAVE YOU EVER THOUGHT IT WAS DIFFICULT TO SELL WITHOUT A SALESPERSON, WITHOUT AN ADVERTISING CAMPAIGN, WITHOUT A TV COMMERCIAL? THE FOLLOWING PAGES WILL CHANGE YOUR IDEAS ABOUT OFF-THE-PAGE SELLING. READ HOW COMPANIES USE CATALOGUES TO SELL PRODUCTS WORTH MORE THAN €1000.

EVERY KIND OF CUSTOMER

Buyers from catalogues are representative of all social classes, ages and regions. Some countries have a strong catalogue culture while others do not. The reason why South Africa and Australia do not have a strong catalogue culture is probably due to the social activity and outdoor life which has an impact on the media mix and shopping experience.

Affluent customers can, for example, do their shopping in the Neiman Marcus Christmas Book. This 152-page catalogue offers numerous high-priced gifts. The most expensive is a \$3.5 million M400 Skycar prototype, the world's first personal take-off and landing vehicle. But customers can also book a private concert with Sir Elton John for \$1.5 million. The Neiman Marcus Christmas Book is distributed to two million customers in the United States and worldwide.

Beate Uhse is a well-known brand name which makes many Germans smile. Launched more than 50 years ago by Beate Uhse, this retail chain sells lingerie, sexy fashion, videos and all kinds of sex toys and gadgets in 13 countries in Europe and North America. Its mail-order business, Pabo, is one of the largest in this sector.

IT infrastructure, database management and data mining are essential for a company allocating a third of its turnover to marketing. This systematic and analytical approach allows detailed analysis of sales per article, country or client orders, returns and stock. With five million clients and a total of five million pieces mailed every year, consumer insight and stock management are key to Pabo's success and profitability.

Traditionally, customers are segmented along the RFM (Recency, Frequency, Monetary value) model. The Recency of a purchase, the Frequency of buying and the Monetary value of the purchase are the criteria used to distinguish and group customers into homogenous segments.

Neckermann, a leading European mail-order company, has defined 120 different user groups and develops its catalogue, the routing in it and the highlighted colours according to its best clients.

Bakker selling tulip bulbs and other garden plants has a total of 11 million customers, the largest single order being almost €6,000.

Some 30 years ago, the Dutch introduced a postcode system which gave every address a unique code. The post-code (four numbers, the first two referring to the region and the last two to the district, plus two letters referring to the neighbourhood and the street) together with the house number forms

a unique code. This system allows advertisers to identify their customers geographically and makes geomarketing possible on an individual level. Other countries also use postcode systems but these systems identify several addresses in the same street or neighbourhood.



THREE CRITICAL CRITERIA

Catalogues of mail-order companies are defined by three criteria:

- 1 Customer and company do not meet face-to-face (distant selling).
- 2 Multi-channel communication is used to reach the customer and to enable her or him to order.
- 3 There is a right to return the goods.

A multitude of products is offered in catalogues: High Street goods, more specialised items such as wine, books and flower bulbs and services like insurance and holidays.^[3]

The mail-order business in Europe represents more than 2,000 companies with a total sales figure which exceeded €68.5 billion in 2004. The sector employs roughly 400,000 people directly and indirectly and together they serve at least one in two households.^[3]



MANUFRACTURE
CATALOGUE

PRINTERS INTRODUCED CATALOGUES AT THE END OF THE 15TH CENTURY. ALDUS MANUTIUS OF VENICE PROBABLY PUBLISHED THE FIRST ONE IN 1498. THESE CATALOGUES PROMOTED THE BOOKS ON SALE AT THE BOOK MARKETS.

AT THE END OF THE 19TH CENTURY, THE CATALOGUE BUSINESS STARTED TO GROW VERY QUICKLY. SEARS, FOR EXAMPLE, IN THE UNITED STATES, PUBLISHED A CATALOGUE WITH SOME 318,000 COPIES IN 1897. IN 1904, MORE THAN A MILLION COPIES WERE PRINTED AND IN 1907 THREE MILLION.

IN EUROPE, THE FRENCH COMPANY MANUFRACTURE PRODUCED A CATALOGUE OF 150 PAGES IN 1885, WHICH OVER THE YEARS GREW TO 1,200 PAGES. IT ALSO INTRODUCED MULTI-CHANNEL MARKETING BY SELLING ITS GOODS THROUGH MAIL ORDER, SHOPS AND SPECIALISED RESELLERS.^[3]

TEN STEPS TO MAKE YOUR CATALOGUE SELL MORE

BY GINA VALENTINO, GENERAL MANAGER, J.SCHMID & ASSOC. ^[9]

- 1 UNDERSTAND THE ORDER RESPONSE CURVE
- 2 INCENTIVISE A FIRST ORDER
- 3 KEEP THE ORDERS FLOWING
- 4 USE THE THIRD COVER – THE SPINE
- 5 INVOLVE THE INTERNET
- 6 CREATE AN ELECTRONIC ORDER
- 7 PROMPT WITH A POSTCARD
- 8 QUALIFY THE CUSTOMER
- 9 BE TOP OF MIND
- 10 TEST, TEST, TEST

THE MULTI-CHANNEL WAY

The retail world has been enriched with some new names over the past ten years: e-tailers, bricks-and-mortar retailers, click-and-mortar retailers, pure-players, e-commerce business... Customers can order their goods and services through a variety of channels and it has become rare to reach customers through one single medium.

Most of the channels work hand in hand. Catalogues are direct marketing vehicles and the web is the direct sales vehicle. With the growth of web catalogues, some marketers argued that they would quickly replace the printed catalogue. That has not happened.

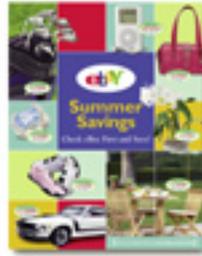
Recent figures from the United States show the strong position of the printed catalogue. Sales data from more than a hundred catalogue retailers indicate that 60-65% of their \$150 billion annual sales originate from printed catalogues. This figure has grown by 10% over the years and will continue to grow by 7% for the next five years.^[4]

In Europe, online sales make up 59% of The Netherlands' distance sales while in Great Britain, the largest European market, the percentage is 32%.

It is often argued that shoppers have no borders on the internet. Recent research shows that this is not the case. Internet shoppers usually buy in their home country. For example, 95.9% of all purchases made in Germany are done with German-based websites and 72.4% of all UK purchases are made on UK-based websites.^[5]

The catalogue is the ideal starting point for shopping: more than 50% of consumers consider a printed catalogue to be the key factor when deciding where to shop online^[6] and three out of four people get some or all of their gift ideas from catalogues.^[7]

Many companies notice the **interplay between online, catalogues and retail channels**. For example, the United States web and telephone orders peak between 9 and 11 o'clock on Monday mornings, while catalogue orders come in over the weekend. Jupiter Research indicates that multi-channel customers outspend single-channel customers by spending twice as much.^[8]



One of the most striking examples of this interplay between web and printed catalogues is Amazon, which uses printed catalogues to promote its sites and its goods. Amazon.com was the first major internet company to publish catalogues. In 2000 and 2001, millions of catalogues were mailed out to customers.

In 2004, the quintessential online company eBay started to use a catalogue to promote its website. Millions of eBay customers can browse through more than 100 products in ten categories in a 32-page, full-colour catalogue. Pictures show hard-to-find products with the average retail prices

and what the products have sold for on eBay. The catalogue helps to keep eBay at the forefront of people's minds as a shopping site. And demonstrates a new role for the catalogue: to generate traffic for the web-based activities.

The interplay between online catalogues and printed catalogues can also be seen in the layout. Most of the time the layout is different as the medium requires a different approach. However, the brand identity is similar, achieving a consistent brand imagery online and offline. Some websites even show the printed catalogue in such a way that visitors can browse through.



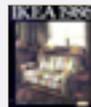
1951



1963



1972



1986



1993



2004



THE IKEA CATALOGUE FIRST APPEARED IN SWEDEN IN 1951. TODAY MORE THAN 160 MILLION COPIES ARE PRODUCED. ABOUT 100 MILLION HOUSEHOLDS AROUND THE WORLD RECEIVE THE CATALOGUE EVERY YEAR FREE OF CHARGE. A TOTAL OF 47 EDITIONS PROVIDE INSPIRATION AND SERVE AS A SOURCE OF PRODUCT INFORMATION.

HOW COSTS CAN BE MANAGED

As brands become global, companies take a hard look at communication costs.

Producing multilingual catalogues is a complex and time-consuming process. Localising a head-office version of a catalogue, getting approval in different countries at different stages of production, printing it centrally and dispatching it to different addresses at different times involves a disciplined process.

Software helps to streamline this process and gain insights into how it is handled.

The production of catalogues represents a considerable communication budget and companies look at different parts of the process to make savings. Approval processes, choice of suppliers, lead times, time-to-market, inventory costs and distribution costs are all evaluated.

The rapid change of collections at major fashion chains, such as Zara and H&M, also has an impact on the use of catalogues. One of the largest mail-order companies in Europe - Wehkamp - recently decided to stop printing its main catalogue of almost 1,000 pages. It replaced the winter catalogue with a small pocketbook version and eight

200-page catalogues. In this way, the company can respond more easily to the activities of its "bricks-and-mortar" competitors.

The 3 Suisses International group has created its own skills centre, Cité Numérique, for multi-media editions. One of the largest paper buyers in Europe, the centre includes a 5,000m² photo studio where 50,000 pictures are taken every year, a studio handling 45,000 pages a year, and a huge handling and processing centre with 750 million documents a year and ten terabit of images saved. Created in 1993, Cité Numérique handles the entire chain of concept development, creative, shooting, dtp and pre-press. Clients include Thomas Cook, Cofidis, Bruneau, 3 Suisses, Auchan, DIM, Déchatlon and many others.

Freedman International, a London-based production company, achieved major cost savings for GlaxoSmithKline (GSK) when it looked at GSK's entire marketing collateral. GSK was producing a total of 2,600 different pieces with a total budget of around \$19 million. Assessing paper specification, print suppliers, stock inventory and lead times resulted in \$3.4 million savings in the first year.

CENTRALISATION ALLOWS
COST MANAGEMENT



SIX OF THE BEST

Catalogues come in all forms and shapes for very different products and services. Here are some very interesting examples.

TEFAF

Every year, The European Fine Art Foundation organises TEFAF, the greatest art and antiques fair in the world.

Circulation: 30,000

Number of countries: worldwide

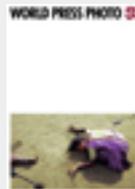


WORLD PRESS PHOTO

World Press Photo is an independent non-profitmaking organisation organising among others the world's largest and most prestigious annual press photography contest.

Circulation: 42,375

Number of countries: worldwide



OMAHA STEAK

Omaha Steak prepares and distributes a wide variety of steaks and other red meat to shops and mail-order customers in the United States.

Circulation: 1.5 million

Number of countries: 1



IKEA

Ikea offers a wide range of well-designed, functional, low-priced furniture in 221 shops worldwide.

Circulation: 160 million
Number of countries: 32



TUI

Tui is the European market leader in the tourism business. It served 18 million customers in 2004.

Circulation: approx. 120 million
Number of countries: 13



CATHAY PACIFIC AIRLINE

Cathay Pacific is a Hong Kong-based international airline. "Discover the shop" is a quarterly in-flight catalogue

Circulation: approx. 495,000
Number of countries: worldwide





LEADERS IN THE WORLD OF BROCHURES AND CATALOGUES

EVERY DOMAIN HAS ITS LEADERS WHO OFFER INSIGHTS THAT SHAPE AN INDUSTRY. THE FOLLOWING PEOPLE ARE CREATIVE, INNOVATIVE, ENTREPRENEURIAL AND, OF COURSE, SUCCESSFUL. BE INSPIRED!

OTTO



OTTO, INNOVATOR IN MAIL-ORDER BUSINESS

OTTO

Otto is a household name in Germany, a name strongly associated with mail order. The company was founded by Werner Otto in Hamburg in 1949 and in 1950 it published its first catalogue, showing 28 pairs of shoes. This catalogue was the first to introduce payment by using an invoice system.

In less than 20 years, the catalogue had reached a circulation of one million copies. Today, Otto produces three main catalogues a year with an average of 1,100 pages for the German, Russian, Estonian, Latvian, Slovakian, Slovenian, Greek and Norwegian markets.

The Otto Group is the largest mail-order company worldwide and 53rd on the Deloitte list of global retailers.^[10]

This makes Otto bigger than Dell, Foot Locker, Hennes & Mauritz and Inditex. The company is active in 19 countries, employs more than 54,000 people in 123 companies and has a revenue of close to €14,500 million. Otto has financial interests in 3 Suisses International, Zara Germany, Cofidis, Crate and Barrel and many more.

By introducing a Member-Gets-Member system, telephone ordering, delivery on desired-day service and starting a bank for customers to finance goods, Otto has been the innovator in mail-order business in Germany since the early sixties. In 1972, Otto launched Hermes delivery service which today delivers every third business-to-consumer (B-to-C) parcel in Germany.



OTTO
FIRST CATALOGUE, 1950



YVES ROCHER

Almost 50 years ago, Yves Rocher founded a business using natural beauty as a source for cosmetics. Starting with one cream based on the Lesser Celandine plant and produced in his family attic, his business has grown into being the world leader in botanical beauty care.

Today his business exists on five continents with a product line that includes ingredients from more than 150 plants and reaches 40 million clients worldwide. Rocher has made protecting the environment his top priority and is a well respected player in the women's beauty market.

Since 1965, Yves Rocher has used his catalogue, the Green Book, to spread his concept and product line to customers throughout the world. The catalogue has been highly successful and is currently translated into more than 20 languages as well as braille and features more than 500 products.

In 1969, the first Yves Rocher Beauty Centre was opened in Paris. Now, the company has 1,500 beauty centres worldwide.

Beauty consultants and an online catalogue complete this multi-channel direct seller.

THE GREEN BOOK
FRENCH & BRAILLE VERSION





THE GREEN BOOK, ALSO AVAILABLE IN BRAILLE

Pentagram

PENTAGRAM

Pentagram, founded by five partners in 1972, is probably one of the best-known and most influential graphic, product and architectural design firms. It has offices in London, where it all started, Berlin, New York, San Francisco and Austin, Texas. Pentagram was the successor agency to Fletcher, Forbes, Gill, formed ten years previously.

Pentagram has created its typical communal sense of organisation - principals who work as equal partners directly with clients. They have their own teams and work in their own way, which allows designers to produce the best possible work. Between the current 19 partners, there are few similarities in style, temperament or aspiration.

Through its work Pentagram has influenced the course of design for more than 30 years. Its work for the leading companies of the commercial and cultural world is consistently winning awards at the various award festivals. The agency is involved in the development of numerous brochures and catalogues.

The designers at Pentagram have one point in common, a shared commitment to producing relevant, high quality work. They developed a new design ethic which was described in Pentagram Book Five: "This ethic - it was strong enough to be called an ideology - was idea-based design... Idea-based design posited that each communication opportunity - or "problem" as referred to - was unique and therefore invited a singular solution, one that could be intellectualised and elucidated."

And, as one of Pentagram's original partners is reputed to have said: "An idea isn't an idea unless it can be explained down the phone."⁽¹⁾



ONE&ONLY
RESORTS, 2003



JP MORGAN
PORTFOLIO, 2005

IDEA-BASED DESIGN





JAVIER MARISCAL

Javier Mariscal became known to a broader public when his design of the dog Cobi was chosen to be the logo for the Olympics in Barcelona in 1992. This Spanish designer has since received many awards for his simple, dreamy, child-like designs that are intelligent, edgy and popular. He created his own studio in 1989.



INTELLIGENT, EDGY AND POPULAR DESIGN

32ND AMERICA'S CUP

Communicating

Language is synthetic, with few strokes and highly expressive. Behind the ingenuity of the gesture, there is always a provocative intention that connects with people, communicates and transmits.

Interpreting

The best part of design is that it allows you to interpret things - everything - and to find new meanings through the discovery of new forms for expressing reality in a personal way.

Transmitting

The choice of letters, colours and symbols are all assembled on the background to create a brand that transmits values, attitude, trend, character and philosophy – at the very least.

Being essential

Essential points with the minimum of features. Find the balance, the exact point required. Make the reader associate the brand with everything we intended. Nothing more.

Stimulating

Design, like art, has its greatest meaning when it provides a message to the person at whom it is aimed, when it stimulates the brain and helps us and others to think.

Informing

Making a poster is going back to your origins, experimenting with nostalgia and caressing, as with no other kind of commission, the freedom offered by artistic work.

Laughing

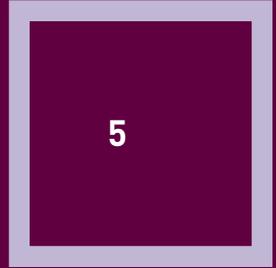
Going beyond humour and irony to be expressive and effective. Laughing at oneself, at what is sacred, at power, at what fun we are having and at how badly life treats us.

Recycling

New tools for new times. The demand to communicate is the only thing that has not changed. The new technologies offer opportunities, open fields, renew the way of working and give our work a breath of fresh air.

Advancing

Sometimes, the design process enables us to give new meanings to old forms or new forms to old meanings. In this way, we feel that we are advancing in our work, we are innovating, insinuating or inspiring. ⁽¹¹⁾



HOW WINNERS WIN

BROCHURES AND CATALOGUES EXCEL IN A COMBINATION OF SALES PERFORMANCE AND DESIGN. SEVERAL AWARDS HONOUR ONE OR BOTH OF THESE ELEMENTS. THE FOLLOWING EXAMPLES ARE ALL WINNERS OF PRESTIGIOUS AWARDS IN EUROPE AND THE UNITED STATES.



MERCEDES-BENZ MCLAREN SLR

Award

Special Award at the GWA Production Award 2004

Agency

Factory 7, Stuttgart

Description

The catalogue mirrors the qualities of the car: an outstanding product of the highest quality in both innovation and materials. In the printing process, satin screening, iriodin and structured ink were used. These exceptional printing techniques were tested for seven months.

Circulation: 20,000

Number of pages: 112





LA REDOUTE

LA REDOUTE

Award

Winner of Grand Prix and Creative / Execution Award 2004 by VAD France

Agency

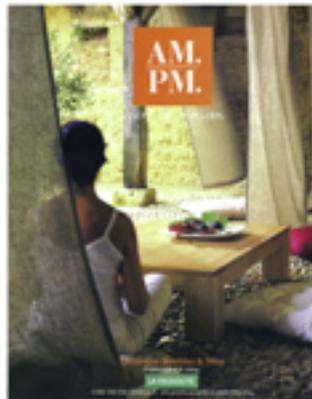
Internal, Paris

Description

Bring life to your home is the theme of this French catalogue. It has everything for the discerning homemaker and focuses on women who are younger than the average mail-order customer and who are looking for quality and style. The catalogue is available in hard copy (large format) and online.

Circulation: 800,000

Number of pages: 68





RESEARCH SURVEYS

Award

Gold Award at The One Show 2005

Agency

King James RSVP – Cape Town

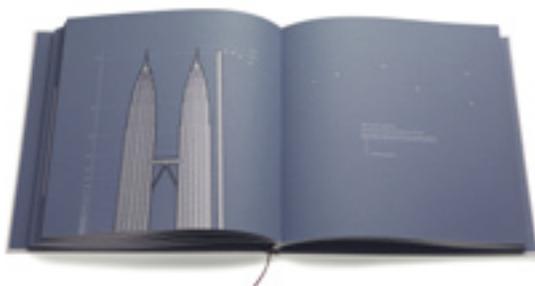
Description

The brochure describes a research company's culture of curiosity and is ideal for the coffee table.

Circulation: 200

Number of pages: 22





corbis.

CORBIS

Award

Red Dot Grand Prix 2004 Germany

Agency

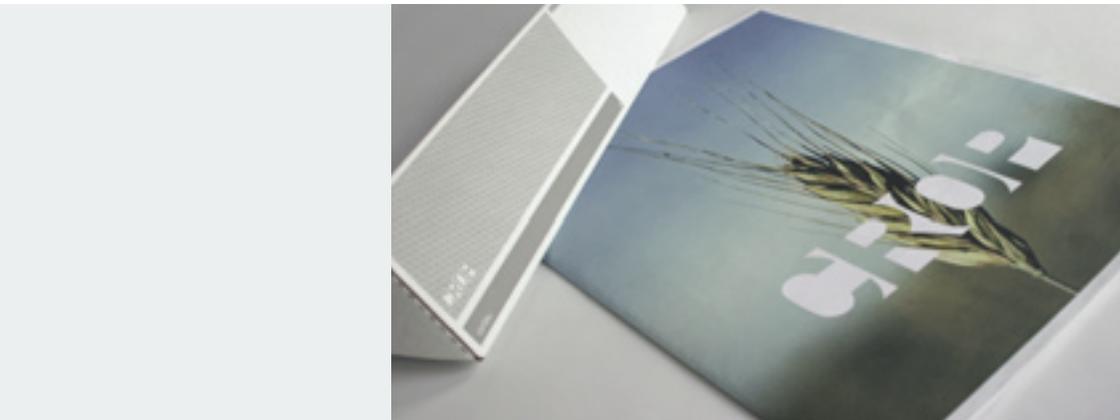
Segura, Chicago

Description

The CROP series of seven newspapers has gritty images with exciting, always new, illustrative typography. To look at them is fun, even if, or even because, they are bulky. No studio and no publisher can ignore them. The catalogues are free, include different papers and printing techniques and all come in specially produced packaging.

Circulation: 25,000

Number of pages: 148







VIRGIN ATLANTIC

Award

Gold Award at Travel Awards 2004 (UK)

Agency

StartCreative - London

Description

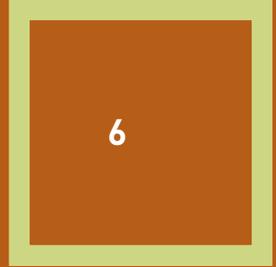
A 12" gatefold sleeve captures the essence and experience of the Upper Class Suite. By layering photographs of the interiors of the suite using fashion-style images, this brochure feels like an innovative fashion and lifestyle magazine. Text reads as song lyrics. The gatefold is printed silver, with purple metallic ink and foil blocking and the Virgin logo is embossed on the back. Bound with red thread.

Circulation: 2,400

Number of pages: 32







PUTTING IT IN PERSPECTIVE

PEOPLE FROM THE CATALOGUE AND DESIGN WORLD OFFER VARIED VIEWS ON HOW THEIR BUSINESSES WILL EVOLVE IN THE COMING YEARS. DEFINE YOUR OWN PERSPECTIVE BY READING THEIRS.

JACQUES LANGE

PRESIDENT OF THE INTERNATIONAL COUNCIL OF GRAPHIC DESIGN ASSOCIATIONS (ICOGRADA)

How do you define the role of the printed catalogue in a world of ever-increasing Internet access?

Print media by its basic nature makes a lasting impression. It provides a more lasting cognitive experience than any other form of media. It is more selective, personalised, focused and engaging because it engages all the senses. Print media is as relevant today as it has ever been and for several reasons:

- 1 People like me who suffer from sight impairment - more than 40% of the global population - cannot comfortably read text on computer screens.
- 2 The Internet is a powerful tool for finding information fast. Only today, I have downloaded 57 digital documents while researching a specific topic. In those documents, I found 20 references which gave me an option to order printed publications, which I did.
- 3 The printed brochure is a powerful and highly flexible marketing tool. You are not limited by space as you are with all other media.
- 4 Print engages all the senses of a reader and its tactile quality provides an added advantage which other media do not have. Human beings desire physical contact.

5 The printed brochure is highly accessible and mobile. This is particularly relevant in developing countries and the Third World.

6 Function differs. The interaction with online media is more fleeting than with print. Print is more engaging and most often provides better quality information.

7 I believe that clients and designers take more care crafting content for printed publications than they do for electronic media.

How do you achieve interaction between the printed and online catalogues?

Online media is ideal for reconnaissance - quick scanning and gathering of vast amounts of information. However, it increases competition because it allows more competitors to be exposed to a single client.

Print is the best way to make informed decisions. Print can support online publications effectively to secure a final deal.

How will consumers buy their goods in the future: online, from retail outlets or from catalogue businesses?

As a consumer, I believe that all channels will remain valid. Shopping is not



PRINT MEDIA IS AS RELEVANT TODAY AS IT HAS EVER BEEN

just a mechanical activity. It is often a very important leisure experience - consumers will always have a need to read catalogues and visit retail outlets because it is just as entertaining as doing online shopping.

How far can one go in segmenting and addressing customers and prospects?

It is possible to throw the net as wide or as focused as you want. It all depends on the price and value of what you sell. The more focused and segmented your marketing, the higher the chances of success become.

What is your view on the role of printed communication compared to TV, radio, cinema and the Internet in the coming years?

In developing countries and the Third World, print will remain the most important media channel, simply because the infrastructure for the digital and broadcast media will take a long time to be implemented. In an ideal world, companies and organisations would nurture equality and respect the values, needs and aspirations of individuals. To make this a reality, we need to offer choices.



CHARLES PRESCOTT

VICE PRESIDENT, US DIRECT MARKETING ASSOCIATION (DMA)
AND CHAIRMAN OF UNIVERSAL POSTAL UNION (UPU) CONSULTATIVE COMMITTEE

How do you define the role of the printed catalogue in a world of ever-increasing Internet access?

The printed catalogue will never go out of style or favour. Unlike a web page, the catalogue is a tangible record and object. Reading a catalogue involves several senses - vision, touch, even smell.

It is also, surprisingly, more "interactive" than a web page. You can riffle through the pages backwards and forwards and fold over pages to compare items or simply to create a book mark. Catalogues mean warmth and they can be "archived" and accessed without switching on the electricity.

How do you achieve interaction between the printed and online catalogues?

The earliest interaction was of course the "quick order" device, which was simply putting the same product stock numbers in the catalogue and on the web page. A quick search vehicle enabled the customer with the book to go directly to the product on the website. There has been some experimentation with barcodes and symbols in catalogues that do something similar.

Finally, with the developing RFID and ink technologies, it may be possible to build paper-to-web interactivity in the future, especially as home computers become standard with sophisticated input devices such as Bluetooth and IrDA.

How will consumers buy their goods in the future: online, from retail outlets or from catalogue businesses?

All channels will remain in use. Cataloguers and retailers have increasingly understood they must have an online presence to succeed. Consumers don't want online to the exclusion of the catalogue, telephone ordering or the retail experience. Consumers must be able to buy through the catalogue and return the product at the company's shop.

This can be complex but it can also be profitable. Many retailers will offer a discount to a consumer who orders online and goes to a local shop to collect her or his purchase. Both the seller and buyer benefit.



How far can one go in segmenting and addressing customers and prospects?

Modern database technologies and computing power permit enormously detailed segmentation and personalisation of promotional pieces. It is completely feasible to provide a customer in a shop or online with an interactive, personalised, one-to-one experience. Digital printing coupled with a database of personal information permits the generation of direct mail pieces fitting an individual's profile and the creation of an offer geared to her or his interests and desires.

At the recent Echo Awards competition, we saw a superb programme from the Flemish Tourist Board, which offered inquirers who filled out a questionnaire a customised travel package of sight-seeing, hotel, leisure activities and restaurant offers, with tens of thousands of possible combinations.

What is your view on the role of printed communication compared to TV, radio, cinema and the Internet in the coming years?

Printed communication hold its own against all media.

Printed communications are tactile, nearly permanent, storable, sharable and retrievable. Printed communications are for ever. They can be put aside, retrieved later and shared.

Let us not forget that governments and all sources of power depend on written communication for that power, for recording, executing and maintaining that power. Society and economies are dependent on paper and always shall be.



STEFAN SAGMEISTER

PRESIDENT OF SAGMEISTER DESIGN

How do you define the role of the printed catalogue in a world of ever-increasing Internet access?

Judging from my letterbox, manufacturers still believe in the selling power of the catalogue.

Today I have received: a catalogue from The West Elm, one from Pottery Barn, one from Museum Of Modern Art, two from Punch Stock, one from Amazon.com, one from The Grateful Palate, one from Design Within Reach and two from McMall. I kept two for browsing later and dumped the other eight immediately. You guess which.

As long as Amazon.com feels compelled to send out printed catalogues for its website, the catalogue business is not going to go away. Not that I would mourn it.

How do you achieve interaction between the printed and online catalogues?

Colour coding? Include URL? Awards? Strong visual identity? I have no idea.

How will consumers buy their goods in the future: online, from retail outlets or from catalogue businesses?

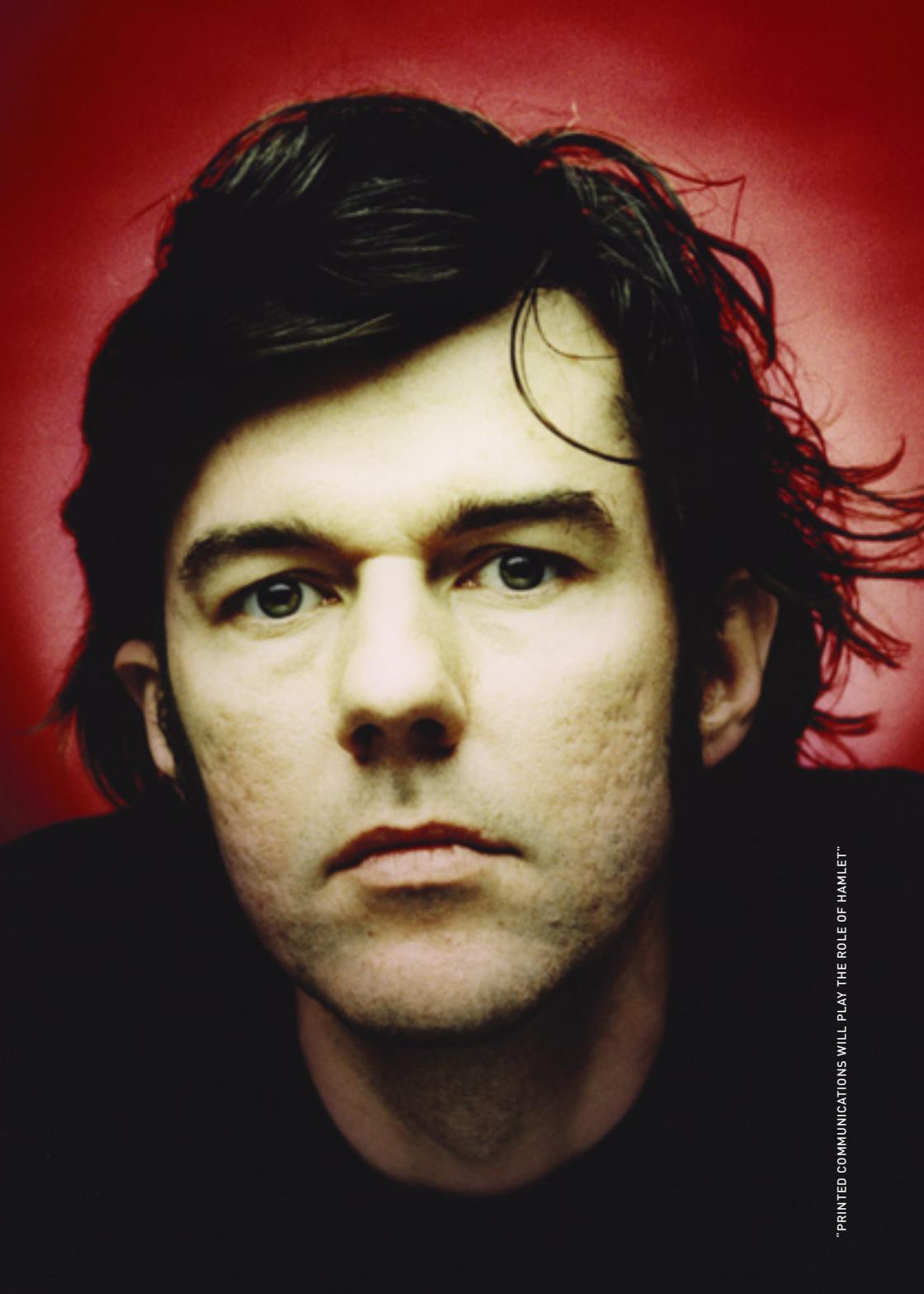
Obviously certain categories lend themselves better to online marketing, others better to retail, still others to printed catalogues. Some will require a mix of two or all three. The initial connection point for a car buyer is likely to be the web. Nevertheless, online will not replace car dealerships (Damn!) nor the glossy brochure anytime soon (Damn!, Damn!).

How far can one go in segmenting and addressing customers and prospects via catalogues and brochures?

In Europe about 15 metres, here in the US roughly 45 feet.

What is your view on the role of printed communication compared to TV, radio, cinema and the Internet in the coming years?

Printed communications will play the role of Hamlet, TV is Mephisto, radio the blind boy from Alabama, cinema plays Ziggy Stardust and the Internet the Spiders from Mars.



"PRINTED COMMUNICATIONS WILL PLAY THE ROLE OF HAMLET"



AAD WEENING

SECRETARY GENERAL, EUROPEAN DISTANCE SELLING TRADE ASSOCIATION (EMOTA)

How do you define the role of the printed catalogue in a world of ever-increasing Internet access?

First of all, let me be clear: the catalogue is not finished yet. With most companies, it is still extremely important within the multi-channel mix. However, I think that the catalogue will undergo changes and our companies are already studying how to make the catalogue more effective in terms of frequency, number of pages, size etc. Also, in those countries where the Internet is becoming the dominant channel, catalogues will be available more and more to help the online buyer.

We hear from the United States (and not only there) that direct mail is still growing and that Internet users receive relatively more direct mail than other buyers. Therefore, the role of the printed medium is certainly not over. And what's more, how do you let a customer know that you have a website? Precisely, by sending a catalogue or a mailing!

How do you achieve interaction between the printed and online catalogues?

The printed catalogue will continue for years to come but we will increasingly see the products shown on the website, both as a copy of the printed catalogue and in a format better suited to the Internet, for example with moving images to better show the goods.

How will consumers buy their goods in the future: online, from retail outlets or from catalogue businesses?

Today our business is best defined as a multi-channel business, using all means of approach: catalogue, shops, telephone, etc. A customer might telephone for a catalogue and then place an order over the Internet. Online will grow as the Internet continues to mature. We see it happening now. But, as I have already explained, retail and the catalogue will be important as a means to look at things and compare prices, etc.

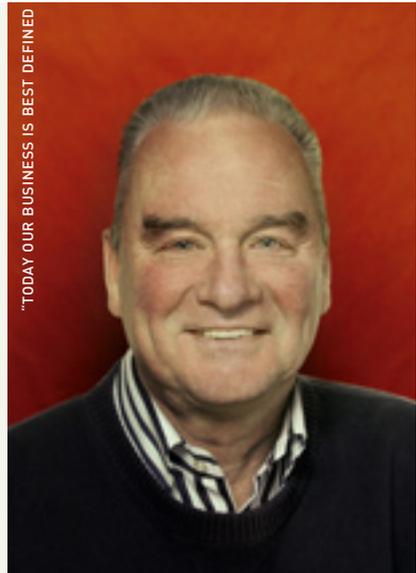
“TODAY OUR BUSINESS IS BEST DEFINED AS A MULTI-CHANNEL BUSINESS”

How far can one go in segmenting and addressing customers and prospects?

That depends on the size of the market. In countries such as Germany, France and the UK, you can go quite far given the number of inhabitants. In smaller countries, not only the total size of the market is smaller but so are the different sectors of goods.

What is your view on the role of printed communication compared to TV, radio, cinema and the Internet in the coming years?

As I have explained, the role of the printed media is not over yet and for years to come will be one of the important channels to convey offers and messages to customers.





JEFF HAGGIN

CEO AND PRESIDENT OF HAGGIN MARKETING

How do you define the role of the printed catalogue in a world of ever-increasing Internet access?

The catalogue has a key role in the Internet world. While many predicted the demise of the catalogue in the heady early days of the Internet, printing industry statistics show that the number of catalogue pages distributed is increasing at a rate faster than before the Internet emerged.

Furthermore, in a recent research study we completed for the Direct Marketing Association (DMA), we found that catalogue mailings were increasing among traditional cataloguers, in spite of the fact that 38% of the typical cataloguer's sales were completed on the web.

We've also seen an upsurge in "pure-play e-tailers" including Amazon.com using the catalogue format to entice more activity from its customers.

How do you achieve interaction between the printed and online catalogues?

Successful multi-channel marketers understand that the catalogue and website (and retail stores!) must work in concert to achieve maximum effect. World-class, multi-channel marketers are channel agnostic, allowing the customer to define his/her preference.

At a basic level, the catalogue promotes the website and drives clicks to special features, "deeper" information, etc., online. The website includes a free number for people who want to order by telephone and a quick ordering mechanism for people who have already pre-shopped in the catalogue.

At a deeper level, themes and offers presented in the catalogue are replicated online: the customer sees a seamless presentation of the company's products and campaign positioning.

How will consumers buy their goods in the future: online, from retail outlets or from catalogue businesses?

The consumer is now in control and will do what she or he wants! For most, that will mean a combination of using all three channels. Successful merchants in the future will need to be adept at managing all three channels and making them work together.

As to the exact share of market each channel will eventually have, we know that catalogue shopping has grown at about double the rate of bricks-and-mortar retail over the past 20 years and that Internet shopping is now the fastest-growing segment of remote shopping.

How far can one go in segmenting and addressing customers and prospects?

Customer and prospect file segmentation strategies and corresponding distribution technologies are propelling direct marketers towards the holy grail of one-to-one marketing.

The goal is always to improve the return while lowering costs. So, in this context, it is critical to weigh up at the outset the potential value of segmenting and versioning tactics. It is also critical to measure the outcome.

What makes designing brochures and catalogues different from creating print or TV advertisements?

Most TV and general print advertisements are concerned, first, with articulating brand and image. Designing a message for TV involves just a few words and 30 or 60 seconds of moving pictures which evaporate into the air. By its very nature, TV is not accountable in the way direct marketing catalogues are.

A catalogue includes thousands of words and hundreds of pictures. It exists in a lasting form and, by its nature, is entirely accountable: there is a cost per unit out and a return per unit back. Catalogue and brochure design must dig much deeper and work harder to create product-focused presentations, convey the benefits and features of a product and seek to close the sale.





WIL MERRITT

SENIOR VICE-PRESIDENT WORLDWIDE SALES, CORBIS

How do you define the role of the printed catalogue in a world of ever-increasing Internet access?

The role changes from being a product catalogue which sells specific items into a lifestyle and inspiration piece. For Corbis, the role of the catalogue is to show images which capture the imagination and inspire creativity as opposed to selling specific images. Our catalogues tell our clients that we understand them and think like them.

How do you achieve interaction between the printed and online catalogues?

Online catalogues have to be more than just pages from a book. The key is to take advantage of the medium, which means interactivity with the client and direct integration with the purchase process.

How will consumers buy their goods in the future: online, from retail outlets or from catalogue businesses?

Corbis, like many companies, is focused on driving online transactions but will never fully eliminate the more traditional retail channels. Human interaction and personal relationships will always be necessary for complex products.

How far can one go in segmenting and addressing customers and prospects?

Depending on the available data, ultimately, the challenge is organising customers into groups where you can build a relationship. The goal of our segmentation process is to incorporate behavioural metrics as opposed to using just industry metrics. By using behaviour as part of the segmenting process, companies can interact with their customers in a more personal manner.

What is your view on the role of printed communication compared to TV, radio, cinema and the Internet in the coming years?

There is a role for each type of media. Each provides a unique capability. The key is having creative ideas which are built around the understanding that different media have different capabilities of having an impact on people.



CATALOGUES INSPIRE CREATIVITY



LIFE
WITH
PRINT





LIFE WITH PRINT

Life with Print is a perspective on the efficient use of print media. It provides qualitative examples of the value of print in the media mix and it shares Sappi's passion for print with image-conscious companies throughout the world. Integrated media campaigns provide maximum results for building

brands and the Sappi Print Media Efficiency Awards, Effie Awards in Europe and North America, give recognition to those campaigns which have not only proved to be effective, but have achieved their effectiveness by integrating print in the most efficient way.





Sappi is the leading producer of coated fine paper and supplier to the global advertising and promotions industry.

Sappi produces well-known brands such as Avalon, HannoArt, Lustro, Magno, McCoy, Opus, Presto, Royal, Somerset and Next Generation, which are specified by customers in more than a hundred countries worldwide for high-quality annual reports, books, brochures, direct mail, calendars, magazines, promotional material, labels and packaging.

Sappi promotes excellence in print at the Annual Sappi Printers of the Year Awards, ensuring print remains an effective, efficient and compelling medium for the communication of products, brands, knowledge and ideas.

To learn more about the power of print visit www.sappi.com/LifeWithPrint

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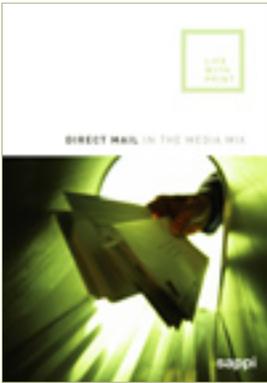
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PREVIOUS ISSUE



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- 4 Haggin Marketing, www.hagginmarketing.com, figures from Direct Marketing Association
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- 7 Multi Channel Merchant 15/11/2004, Ebay hits the mail, Nielsen Research
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- 9 Sales star or door stop? Create staying power for your big book - Gina Valentino, Catalog Success, March 2003
- 10 Deloitte 2005, Global Powers of Retailers
- 11 R. Rothenberg, Global Warming: the multinational interdisciplining of Pentagram Design, in Pentagram Book Five
- 12 Commandments at www.mariscal.com



LIFE
WITH
PRINT

