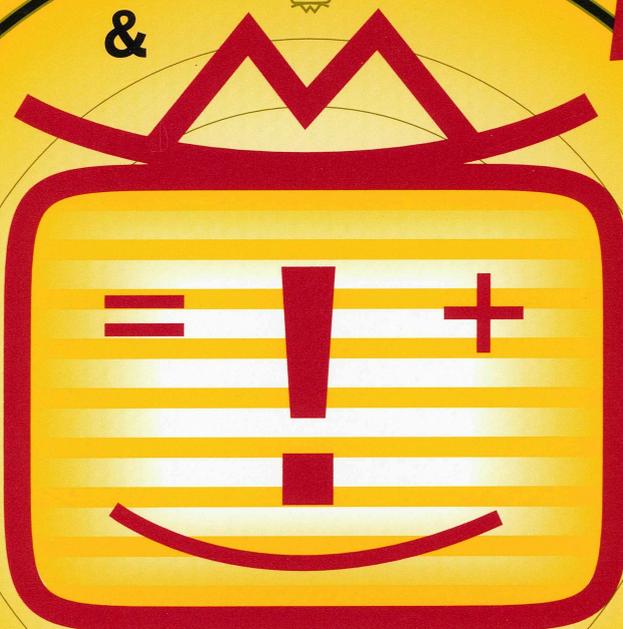


@1SSUE:

Pitney Bowes Goes First Class

Williams-Sonoma Cooks Up a Catalog

Up-to-the-Minute Maid



@issue:

Volume 4, No.1

The Journal of Business and Design

Publisher

Corporate Design Foundation

Sponsored by Potlatch Corporation

Editor

Delphine Hirasuna

Design

Pentagram

Kit Hinrichs, Design Director

Amy Chan, Designer

Contributing Writers

Delphine Hirasuna

Noreen O'Leary

Peter Lawrence

Cover Illustration

John Hersey

Major Illustration and Photography

Paul Davis

Barry Robinson

Editorial Advisory Board

Peter Lawrence

Corporate Design Foundation

Sara Beckman

Haas School of Business

University of California at Berkeley

Agnes Bourne

Agnes Bourne Inc.

Kit Hinrichs

Pentagram

Delphine Hirasuna

Hirasuna Editorial

Peter Laundry

Doblin Group

James Patell

Graduate School of Business

Stanford University

Christopher Pullman

WGBH Educational Foundation

For more information

Corporate Design Foundation

20 Park Plaza, Suite 321

Boston, MA 02116

Telephone: 617-350-7097

Fax: 617-451-6355

E-mail: admin@cdf.org

World Wide Web site:

<http://www.cdf.org>

This edition of *@Issue* features corporations that have used design as a brand differentiator and a means to move products. Read how

Pitney Bowes

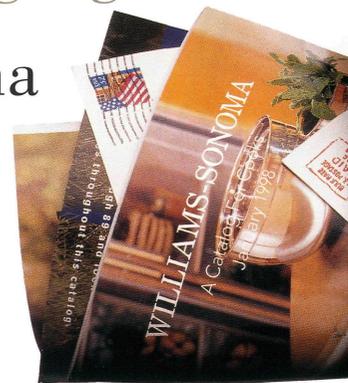


postage machines,

once considered too ugly to be let out of the mailroom, have been transformed into a marvel of function

and style. Learn how Minute Maid revived interest in its juice products with colorful new packaging. Find

out how Williams-Sonoma catalogs are designed to communicate high-end value and brand per-



sonality. And be sure to hear what *Business Week's*

Bruce Nussbaum



can create top-line

growth. Then, for a change

of pace, match the animal with the company in our Corporate Pet Quiz, and learn why there's more to a Paper Clip than you may think.





Paul Davis

Business Week's Bruce Nussbaum on Design

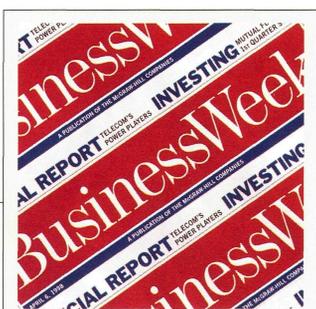
An advocate for the coverage of design in *Business Week*, editorial page editor Bruce Nussbaum talks here with Peter Lawrence, chairman of Corporate Design Foundation, about why designers must take the lead in the New Economy and the magazine's new architectural design awards.

Business Week frequently refers to the New Economy. Could you define what that means.

The New Economy simply means that the world has changed. The rise of globalization and information technology has dramatically altered the economic environment. The huge amount of global competition out there has meant that companies can't raise prices very easily. At the same time, technology has allowed whole sectors to actually lower prices while producing more.

This has forced Corporate America to rethink the way it had operated throughout the '70s and '80s, when everyone went on the assumption that if you had high growth, you generated inflation. If you had low unemployment, you generated inflation. If you had inflation, companies generated profits the easy way by raising prices.

No longer able to raise prices, Corporate America set about protecting profit margins by aggressively shrinking operations and cutting costs. They had to do this, and they are not quite finished yet. But the net result is that they've become fairly productive in the new world economy, and no longer want to, or can't, shrink anymore.



The editorial page editor for *Business Week*, **Bruce Nussbaum** was instrumental in convincing the magazine to support the Industrial Design Society of America's annual Industrial Design Excellence Award (IDEA), published each June. Before joining *Business Week* in 1976, he wrote a column on the bond market for *The American Banker* and was executive editor of *Manhattan, Inc.* He is a member of the Council on Foreign Relations and the author of two books, *World After Oil* and *Good Intentions*.

Today we are seeing numbers that are truly revolutionary – strong and rising productivity combined with falling inflation. It's rather unheard of in the eighth year of a business cycle. We haven't seen numbers like that for maybe 30 years. *Business Week* calls it the New Economy, the new business cycle.

Are companies still shrinking?

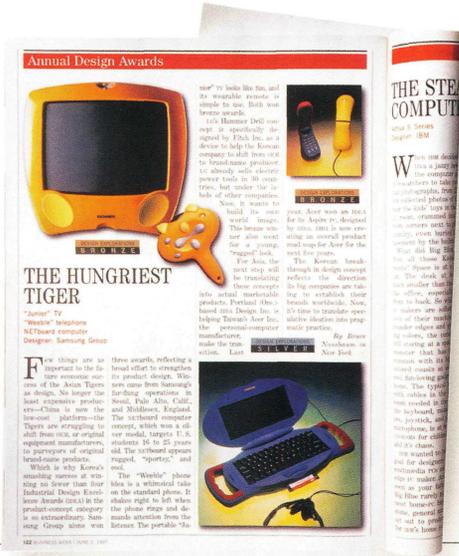
No. The new buzzword in Corporate America is top-line growth, meaning revenue growth. Over the last 5-7 years, we've switched from a cost-cutting obsession to a top-line growth obsession.

How does top-line growth differ from a "shrinking" strategy?

For a long time companies that wanted to shrink went to consultants for help.

Consulting groups did a pretty good job in helping them. But the people who can tell you how to shrink are not the people who can tell you how to grow. They may be good at helping you to control the numbers but not at helping you to expand and create new ideas. For top-line growth, you have to sell something. For that you need design. Design innovation will provide the new products. Designers can tell you how to grow, how to innovate, how to change your culture.

“Designers are thinking of themselves more as consultants and moving into... a management consulting function.”



What needs to happen for design to be used for top-line growth?

If this new economic paradigm is true, then design has to become a basic part of business education. It is absolutely critical to make design an integral part of business school education and not an elective, as it is in most schools. It has to become a core part of the curriculum because we are no longer in the business of shrinking, streamlining and tightening. We're in the business of growing, expanding and creating, and that is what design does best. The New Economy is opening up enormous opportunities for design professionals who are willing to walk through that door and know what to do.

Are design schools preparing students to step into the New Economy?

I think design education needs to change dramatically. Design schools are still graduating people who are basically antagonistic toward business clients. It's one of those insane things where it's cool to be an artist, but wretched to be the people who buy your art. It's a serious problem. It's an education problem. But the good news is that most design firms have learned to speak the language of business, they've learned the culture of business. So, when young designers get out of school and get their first job, the socialization process is pretty shocking. That's where an awful lot of learning is taking place.

You have been instrumental in significantly increasing Business Week's coverage of design.

Why do you feel it is important to your readers?

Design has become a critical strategic and tactical weapon used by corporations around the world. Whether in a cost-cutting or growth phase, companies cannot do without it these days. The bottom line is you have got to sell something in business. You can't cut costs to infinity because there would be nothing left. Design can give you the things to sell. At the same time, it can play a tremendous role in cutting costs, resulting in things with fewer parts, things that snap together. For many reasons, design must be viewed by business as an absolutely essential competency, whether it is a core competency or you hire it out. If you look at design these days, it's the combination of innovation and product development that is key.

Since you began covering the annual IDEA awards for Business Week, what kinds of changes have you observed?

I would say that 8, 9, 10 years ago, product design was basically about styling. Engineers would come up with the innovation, throw it over the wall to the marketing people, who'd come up with an idea on how to sell it, and throw it over another wall for the designers to put a pretty face on it. That process has changed dramatically. Designers are now at the very least part of an integrated team. They are involved from the beginning and, in some cases, driving the whole thing. The larger design shops especially have their own engineering capabilities. Not only do they design, they have arrangements in Asia to manufacture parts and assemble them. They're adding functions and providing services. This is a real evolutionary change.

Is design serving a different function in business today?

Design has become very much an innovation industry. We're not just talking about the design of one product. We're talking about the design of the whole process of innovation in a company. Designers are thinking of themselves more as consultants and moving into what traditionally has been a management consulting function, providing "tutoring" on innovation as well as product design. They're also changing the way management consultants charge, and for good reason. Still, I am a little concerned when I get together with a bunch of designers and they don't even mention the

word design. I don't want them to go too far and forget their roots and the fact that the glory of design is something that you can see and feel and hear. Product "lust" to me is really the soul of the industry. I don't want them to lose that.

When you say designers are beginning to charge management consultant fees, I'm assuming you are saying prices are going up?

The cost of good design has been going up for the last 3 years. For what it delivers, it is still incredibly cheap. You can hire one of the best designers in the country today for the price of a New York shrink. My advice: Get it while it's cheap because it can provide terrific payback. In the area of information design, we haven't talked about Web site design, the Internet. That has lifted graphic design right off the floor. Graphic designers were even more poorly paid than product designers until a few years ago. Now graphic design has taken off and it's really booming.

Is the use of design for innovation widespread throughout Corporate America?

No. I think we're still dealing with a small number of smart companies making the best use of design. I'd say 70 to 80% of Corporate America doesn't really know the value of design and isn't utilizing it properly, if at all. Design has to be a central concern of top management — the CEO or senior VP level — to work. If design is a peripheral function, the company will only get

about 5% of what design can deliver. It's critical that it is brought close to decision makers in an institutional framework.

Are consumer research groups effective in improving design or are they an impediment to innovation?

If you don't over-generalize the results, focus groups can be a useful tool. I know design firms that use them to learn what is good or bad about a product in the marketplace. It gives them a starting point for innovating, a way to learn what people like and don't like about a product. That's pretty useful. But it won't give you a Palm Pilot. It won't give you a breakthrough. It's what you do with the information that determines how effective it will be.

Last year Business Week began collaborating with the American Institute of Architects on a joint architecture competition. What prompted this interest?

Over the last couple of years it has become clear that architecture is being used as a powerful business tool. That was not always so. Ten, 15 years ago, architecture was basically a plaything of oversized egos for both individuals and corporations. Corporations created these monuments for themselves. We were not interested in that at *Business Week*. But once architecture transformed itself into a design service that could do powerful things for corporations, we became interested in it.

In analyzing the architectural entries, were there any surprises?

I was struck by two things. One, the power of architecture to save enormous amounts of money. We're talking in the case of one company, Nortel, a hundred million dollars. Talk about power!

On the other hand, in looking at some of the losers, there's some really awful architecture out there that works to be anti-innovative. It makes people stupid. Spaces can be created that suck the life out of a work team, suck the life out of an organization. Terrific spaces help teams stay fresh and foster an environment that sparks new ideas and products. I was struck both by how powerful architecture can be and how dangerous it could be.

From a business perspective, what is design ultimately about?

Design, in the end, is about creating better things for people. Along the way, it can generate better profits as well.



"I'd say 70 to 80% of Corporate America doesn't really know the value of design and isn't utilizing it properly, if at all."

POST



Before Pitney Bowes redesigned its postage meter products, it first had to redesign its culture. Where previously, in-house designers focused on pleasing their “internal”

Listed in Business Week’s annual tribute to the companies producing the most progressive product design last year was a name that once conjured up all the dull but durable characteristics of post office bureaucracy coupled with back-office obscurity. Pitney Bowes. A company that virtually created the postage meter industry in 1920, Pitney Bowes has long been respected for functionality but not for aesthetics.

Look again. Over the last couple of years, Pitney Bowes’ gawky, workhorse machines have undergone a sensual transformation as the company turned itself into a \$3.9 billion global paper/digital hybrid. Although best known for its postal meters, today it also makes complex modular units, including one that automates every step of mass-mail generation. Soon it even

expects to offer customers the option of document distribution directly through fax and e-mail. The holder of more than 3,000 patents, Pitney Bowes is ranked among the top 200 companies worldwide granted patents over the past ten years.

As the dominant player in the postage meter business, however, Pitney Bowes had little market incentive to distinguish itself through a more sophisticated look. So why is it now lavishing attention – and retooling expense – on creating sleek product designs?

“Some years ago office product design didn’t matter that much,” admits John Moody, president of the Pitney Bowes’ Mailing Systems Division. “Now it’s becoming increasingly important as we see our customers respond as much to the design of the products as to their functionality. It’s not possible to persuade our customers of our technologically advanced products if the design appearance and user interface don’t communicate that.”

That point wasn’t so obvious at Pitney Bowes eight



John Moody, President, Mailing Systems Division, Pitney Bowes, Inc.

Moody heads up Pitney Bowes’ core business division and largest revenue generator, which produces mail processing systems for large companies as well as home offices.

MARK

customers, today they, along with the rest of the company, are united in providing consumers with cutting-edge designs that match Pitney Bowes' cutting-edge technology.

years ago, when Paul Porter was brought in from Wang Laboratories to head the in-house design department. Porter quickly discovered that even though Pitney Bowes was as focused on leading-edge technology as the computer industry, its image had changed little from the time when customers had to lug its heavy postage meters to the post office for refilling.

"The company has always appreciated the value of design enough to invest in a large in-house design organization," says Porter. "But it didn't understand what the real focus of those efforts should be. As in many companies, the in-house designers targeted the internal customer – marketing and manufacturing. We had to shift our thinking toward the outside customer."

First, however, the department had to change itself. Traditionally hired for their category experience, the designers were encouraged to think "outside of the box" and embrace all possibilities. Porter's directive was: "Don't look at what our competitors are doing. We want to create the best solutions of *any* industry."

Pitney Bowes' industrial designers started to experiment with pure form through computer simulation. Its graphic designers, previously limited to packaging and labeling, were assigned to develop screen graphics, working with human factors engineers to enhance user interface. That partnership has resulted in greater emphasis on color as an organizational tool in guiding usability features. The company's plastics technology unit was also brought closer to the design department and asked to function more as product designers, collaborating with the industrial designers. Together they work out the details of the complicated surfaces being produced. Pitney Bowes' new multidisciplinary approach, integrated among all skill sets, is a major contributor to its current design success.

Paul Porter, Director of New Product Development, Pitney Bowes Inc.

Porter is in charge of all new product activity for Pitney Bowes' Mailing Systems Division and project coordination involving the engineering, marketing and design departments.



Now if we hire an industrial designer, we make sure the designer has a sensitivity to engineering and manufacturing,” Porter says. “When we hire a plastics engineer, that individual has a sensitivity to design. We have to want to learn about what everyone else is doing and how that expertise is going to make our overall product designs better.”

One other important function had to be integrated into the product development cycle: the marketing department. With functionality the primary criteria guiding product creation in the past, the company’s sales and marketing staff had been at the front line of

consumer feedback. As a result, marketing began to dominate design decisions. “The focus of design had been the satisfaction of our marketing people,” Porter recalls. “Undoubtedly, that’s important. But we also had this external customer that we tended to forget.”

This point was underscored to Porter at an early meeting when a member of his team posted different sketches on the

wall while marketing reps critiqued them. From there, the designers cobbled together an incongruent, final solution with little stylistic effect. “Part of the reason past product designs were so functionally based was because our designers didn’t have enough organizational credibility to push the envelope,” Porter asserts. “The thinking was: If a design element didn’t look like it was contributing to the performance of a product, it was superfluous.”

In 1995, the design department posed its first challenge to such thinking with the creation of a new mail processing system called PostPerfect. A striking visual departure for a new mail processing system, PostPerfect was intended to be used in an office, not hidden away in the mailroom. But an early sketch was prematurely released to the company’s Product Approval Committee (PAC), made up of executives from departments within the Mailing Systems Division.



Personal Post Office™

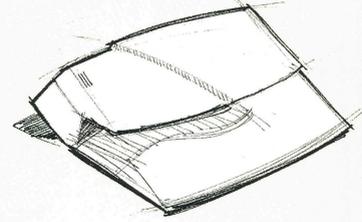
While Pitney Bowes has a 90% market share in mail metering systems, only 15% of all businesses now use a postage meter. The company created the Personal Post Office to pursue the other 85% of individuals and small offices who mail 5-10 letters a day and previously didn’t produce the volume to merit leasing their own postage meter.

Design Development

From rough pencil sketches to computer renderings to the final product design, the Personal Post Office became a reality. Here, David Beckstrom, Pitney Bowes manager of industrial design, gives a quick overview of the design development process.

1 Conceptual Sketches

After sketching out dozens of approaches, designers begin considering human factors, technology and manufacturability to identify the concepts that seem most viable.



Aesthetic Appeal

Designed to look more like a high-function telephone that can sit out in the open, the Personal Post Office features a simple form and a dark neutral color that blend into any decor, including home offices.

New Technology, Affordable Price

In targeting small office customers, Pitney Bowes knew its Personal Post Office had to be both affordable and small. Combining inkjet printing with Smart Card technology, the machine allows customers to print personalized indicia and refill the postage meter by phone via the built-in modem.



Gem Scale

The scale’s elliptical “dish” nests even awkward mailing tubes securely, and its display lets the user see the postage required after the package is removed.

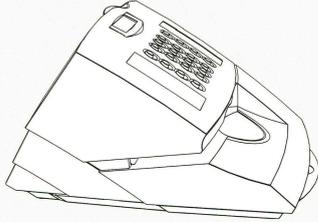
2 Styrofoam Models

A concept that looks good on paper often reveals its shortcomings in three dimension. Designers create foam models to select the right architecture for the product.



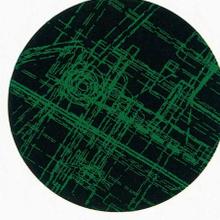
3 Appearance Model

The CAD rendering helps the designers and engineers resolve development issues and make tradeoffs between what is desired and what is possible.



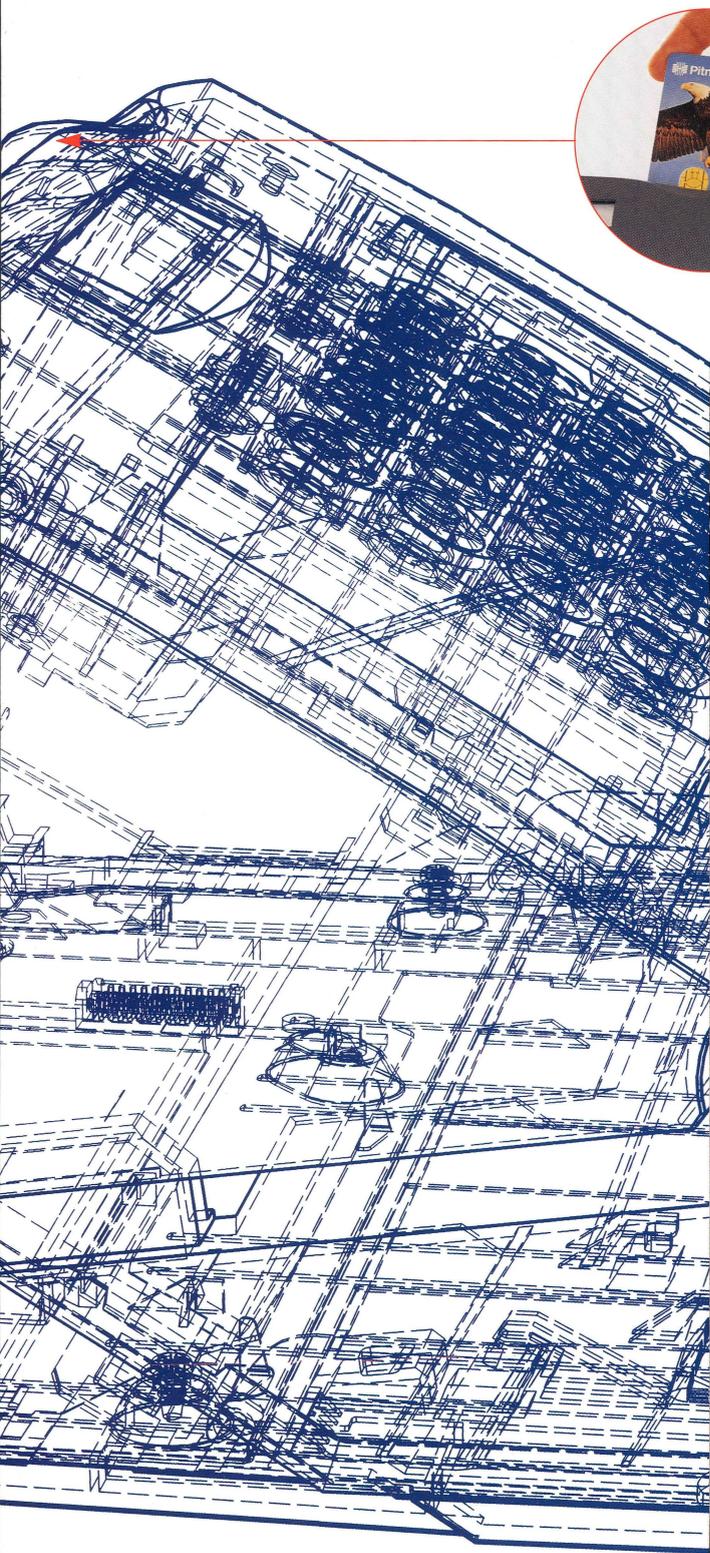
4 Engineering Drawing

Every part within the machine must be placed and accounted for. Stereolithography is used to validate the fit and form of the product.



5 Prototype

A plastic prototype lets designers and engineers do a final check before expensive injection molds are made and manufacturing begins.



Smart Card

Ideal for multiple users, the Smart Card plugs into the machine and allows meter sharing by segregating the billing.



Wedge-Shaped Form

The machine's wedged shape gives users a better viewing angle than looking straight down and also helps instruct them on how and where to insert the envelope.

Radically different from traditional Pitney Bowes' designs, the sketch met with a disastrous response.

Believing the concept was sound and determined to save the design department's hard-won changes, Porter put the design before consumer focus groups in the United States, United Kingdom, Sweden and Canada. Participants not only loved it, they responded with remarks like "Pitney Bowes didn't design this." Unsolicited, a British office equipment magazine ran PostPerfect on its cover as an editor's choice of best-designed products, and paid the machine's creators a back-handed compliment by noting it was developed by Pitney Bowes' "recently formed industrial design

"The focus of design had been the satisfaction of our marketing people... But we also had this external customer that we tended to forget."

PostPerfect™

A radical departure from the old postage meters, PostPerfect was the company's first attempt at using sophisticated design to convey the cutting-edge technology inside. In addition to incorporating fraud prevention and fund security safeguards, PostPerfect introduced improved user features over its predecessor at 15% lower overall cost. The new system also needed fewer parts – 88 compared to 327 – and required 86% less assembly time.

2 Thermal Transfer Printing

PostPerfect's thermal transfer printing system is dry and will not smear, and the ribbon cartridge is simple to replace.

1 User Friendly
Users intuitively understand where to insert the envelope into the machine, and features such as automatic dating and reset prevent frequent mistakes.

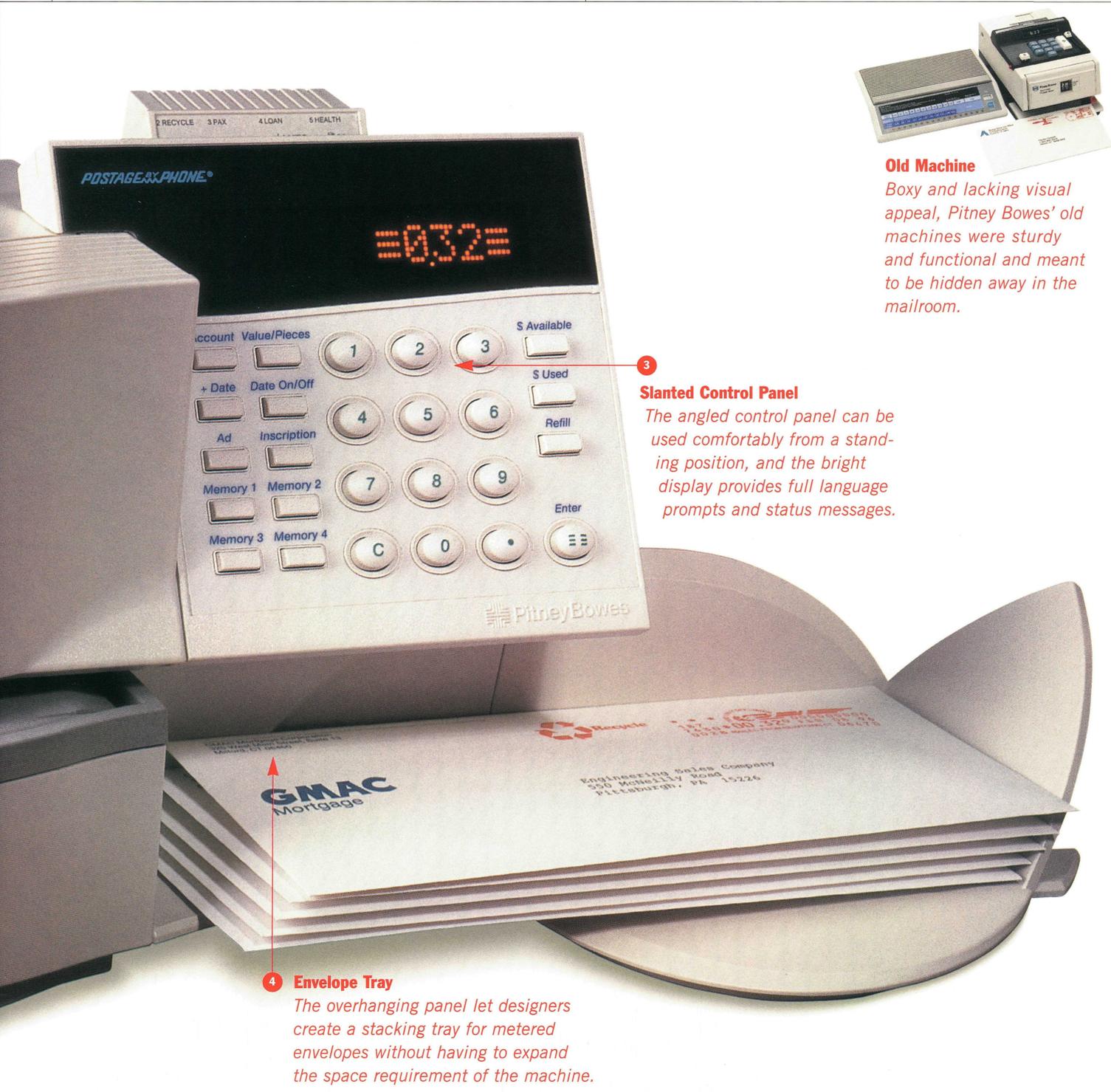


department.” In fact, the in-house group had been around for more than 20 years.

The consumer focus group results helped to gain PAC approval. “It gave us the necessary validation to pursue bolder forms and aesthetics,” Porter adds. “For me personally, it was a necessary victory. I’ve always believed that people really do understand good design and want it. But first I had to slip something like PostPerfect out the door to get that necessary customer reaction to prove me correct.”

But even while PostPerfect was still in production, the design department was tested again. Management announced it would seek outside design help on the

development of a new product, the Personal Post Office, affordably priced and intended for smaller office and retail customers. The product was a significant shift in corporate strategy and one with considerable implications since the workplace of the 21st century is as likely to be found at home as in a skyscraper. For the first time, Pitney Bowes intended to sell a product through national TV advertising and retail outlets like Staples. Told that his designers didn’t have the flair to carry off such a high-profile launch, Porter offered up his own job if his team failed to produce a winning design. His in-house team won and came up with a handsome, simple solution that dispelled preconcep-



Old Machine

Boxy and lacking visual appeal, Pitney Bowes' old machines were sturdy and functional and meant to be hidden away in the mailroom.

3

Slanted Control Panel

The angled control panel can be used comfortably from a standing position, and the bright display provides full language prompts and status messages.

4

Envelope Tray

The overhanging panel let designers create a stacking tray for metered envelopes without having to expand the space requirement of the machine.

“We’re using aesthetics to underscore our superiority, to add value to our products and show we are continuously furthering product development.”



tions about postage meters. The aesthetics make the machine an attractive desktop fit in home offices and it has become one of Pitney Bowes’ hottest new products.

Visuals, of course, are just one of the challenges facing the company’s designers. In developing the DocuMatch mail system two years ago, they had to create a user-friendly appearance for a complicated machine that takes inserts through multiple processing stages to enclosure in a final addressed, metered envelope. More recently, Pitney Bowes has used design to underscore technical enhancements in relaunched products. The forerunner of the company’s Spectrum 5 Series Folder/Inserter system had reliability problems. In retooling the upgrade, the 5 Series had to convey the personality of a new product - for customers with short memories - while utilizing many of the existing covers from the angular, undistinguished predecessor. The new design features flowing lines that cascade from module-to-module, giving the system an ultra-contemporary look. It also serves as visual sleight-of-hand, correcting surface height discrepancies that occur because of the way the components are assembled.

Similarly, with the new Galaxy mail processor, the designers had to include many existing parts into a new aesthetic. As the industry’s first removable, high-speed digital, inkjet postage meter, the machine had to look like nothing that came before it. To do that, the designers managed a seamless transition from the sharp edges of two pre-existing lower covers to those of the upper curves. Galaxy’s built-in scale is an unob-

trusive set of slivers that emerge from the bed of the product, and subtle finger relief and texture offer operational guides. “It’s not required functionally but it provides a nice cue to users that they’re in touch with the right area,” explains David Beckstrom, Pitney Bowes’ manager of industrial design.

Those buying the company’s products are responding to that level of detail, but equally satisfying to Pitney Bowes’ designers is the new recognition from their colleagues in marketing. “We look at our competition and depending on product lines, their products look very outdated,” says Clint Dally, marketing manager of mail finishing and paper handling. “Not only is their design outdated, so is their hardware. We’re using aesthetics to underscore our superiority, to add value to our products and show we are continuously furthering product development.”

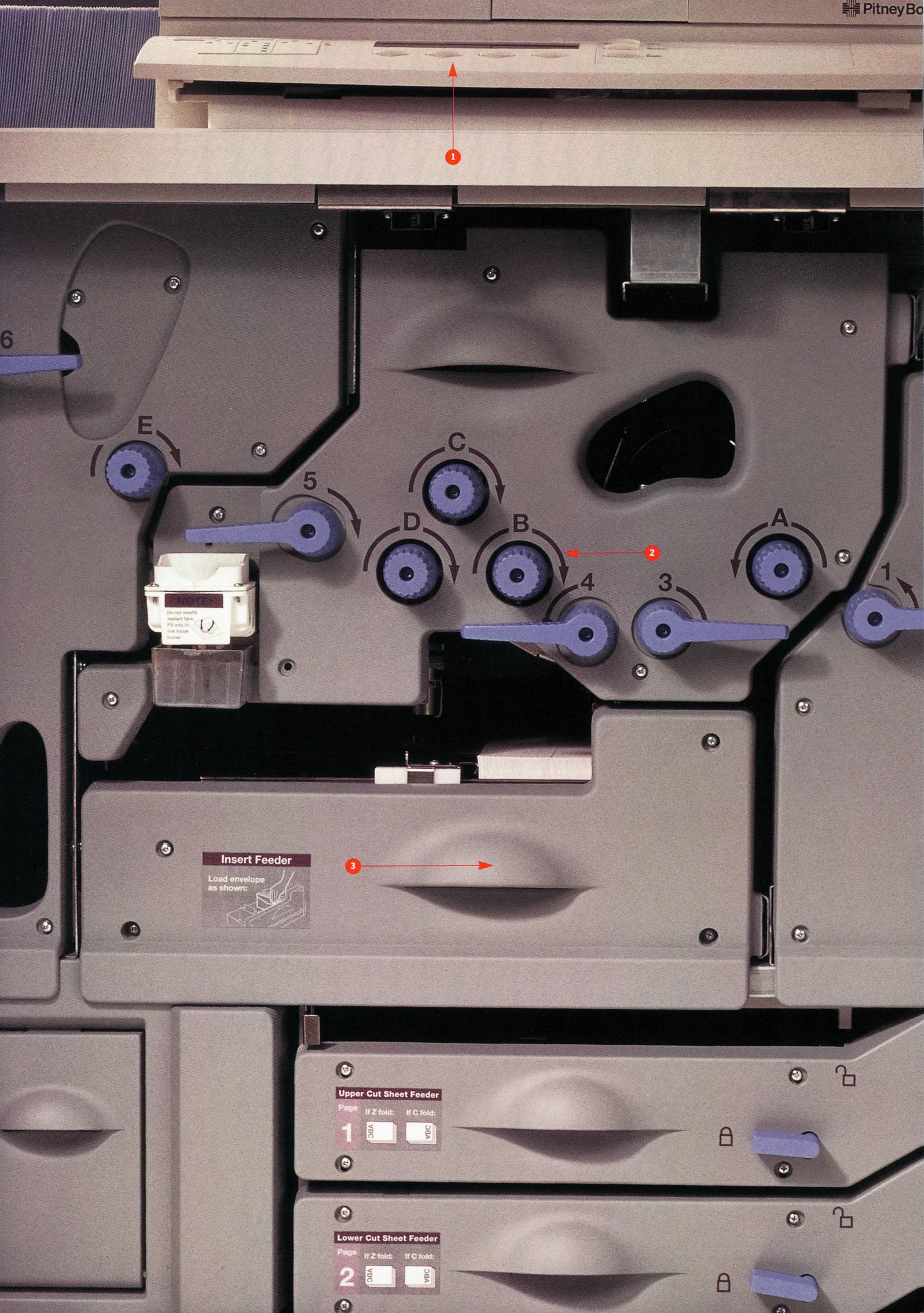
None of which surprises Porter, who was recently promoted to director of New Product Development. As the first designer ever given that post at Pitney Bowes, he recognizes the strategic value of design in the company’s overall business mix.

“Traditionally, if you asked our customers where aesthetics fall relative to other considerations affecting product selection, those values drop to the bottom of the list compared to reliability, performance, functionality, features or cost,” he says. “Yet, I’ve always known if you show somebody a great design, they get excited. They have an immediate, emotional reaction to those visual elements.”

Admitting that postage meters haven’t been known for design, Porter adds, “It’s easy to design for consumer acceptance in this market because what those customers are accustomed to is, frankly, pretty bad. We’re trying to get to the next level of design excellence because our competitors today are not going to be our competitors tomorrow. We better be ready for that.”

DocuMatch™

An integrated mail system, DocuMatch, shown left, takes an original document direct from a Windows-based PC and automatically creates a personalized mail piece, collates, folds and inserts it into an addressed envelope – producing more than 900 finished pieces per hour. To reduce the intimidation factor of the formidable technology, designers gave the machine exterior a familiar copier-like look and its interior aesthetic appeal. Right: ❶ Functional features, including control panel, were designed at wheelchair height for handicapped users. ❷ A friendly blue color marks user access points, while graphics, arrows and easy-grasp knobs guide users step-by-step through a procedure. ❸ Pull-out paper trays feature curved handles that echo the exterior design.



1

E

5

C

D

B

A

2

3

1

4

Insert Feeder

Load envelope as shown:



3

Upper Cut Sheet Feeder

Page **1** If Z fold: If C fold:

Lower Cut Sheet Feeder

Page **2** If Z fold: If C fold:

Corporate Pet Quiz

It's not just athletic teams that adopt animals as trademarks, companies do it too. Unlike wordmarks and abstract logos, an animal image communicates the sense of a living, animate being with its own unique personality and character traits. Companies sometimes integrate their favorite creature (e.g., car makers like fast animals) into their trademarks to depict qualities that express



20. NBC 21. PENGUIN BOOKS 22. FIGGLY WIGGLY (GROCERY STORES) 23. AMERICAN AIRLINES 24. BORDEN (CONDENSED MILK) 25. CAT'S PAW (SHOE SOLES) SERVICE 8. WHITE OWL CIGARS 9. APL (SHIPPING LINE) 10. LACOSTE (SPORTSWEAR) 11. THE NATURE COMPANY 12. MERRILL LYNCH 13. GREYHOUND

how they would like to be perceived. Other businesses adopt native animals as “mascots” to honor their regional base. Consumer products, especially aimed at young kids, frequently pick friendly “pets” to endear themselves to customers. Shown here are some familiar animal brand trademarks. See if you can match the creature to the company that owns it.



1. PLAYBOY 2. TRIX CEREAL 3. JOHN DEERE (FARM EQUIPMENT) 4. DREYFUS FUNDS 5. U.S. POSTAL SERVICE 6. BUSTER BROWN SHOES 7. U.S. FORESTS 14. BIRDS EYE (FROZEN FOODS) 15. MOBIL OIL 16. WORLD WILDLIFE FUND 17. RCA 18. CHICAGO PHARMACEUTICAL 19. HARTFORD FIRE INSURANCE



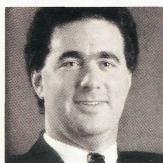
**Minute
Maid®**
100% JUICE

ORANGE JUICE
FROM CONCENTRATE

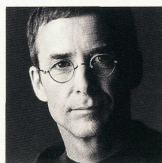
ORANGE JUICE
CONCENTRATE
WATER
ORANGE JUICE
FROM CONCENTRATE
THE FOLLOWING
CONTAINS
THESE INGREDIENTS
OUR
GROSS WEIGHT
CONSERVE ENERGY
CALL 1-800-845-5555
TO SEE IF CALIFORNIA
BEVERAGE LET THE
© 1997 T

Minute Maid Goes for the Orange

With the juice drinking tradition changing and brand loyalty being challenged, Minute Maid set out to revitalize its brand identity. Its fruit-filled new packaging design not only increased orange juice sales for Minute Maid, it turned all-natural juices into the health drink of the '90s.



Wayne Luciano
Marketing Director, The Minute Maid Company
 Luciano joined The Minute Maid Company in 1988, serving in both marketing and product management positions for orange juice and refreshment beverages.



Joe Duffy
President and Creative Director, Duffy Design
 As head of the Minneapolis-based firm, Duffy oversees brand and corporate identity development, literature and packaging design projects for multinational clients.

Even though The Minute Maid Company had long been a leader in the orange juice category, by the mid '90s, the category itself had gone flat. Juice alternative products, from fruit teas to flavored waters, had eroded the overall juice category. Young consumers looked upon Minute Maid as “their mother’s orange juice” – wholesome but not where they were at. Even mothers didn’t serve orange juice as often, as more worked outside the home and the sit-down family breakfast became a thing of the past.

Compounding Minute Maid’s concern was the fact that its signature black carton, had been “knocked off” by so many competitors that it was no longer distinctive. Also, as non-juice products grew in popularity, juice makers staged ever-more aggressive campaigns to hang onto market share.

Squeezed from both ends by lifestyle changes and competitive pressures, Minute Maid set out to revitalize its brand image. At stake was its short-term profitability and the long-term strength of the franchise.

But revitalizing the Minute Maid brand was no small undertaking. Ultimately, the makeover would encompass 160 SKUs (shop keeping units) and packaging that ranged from paperboard cartons and shelf-stable plastic containers to aluminum cans, frozen juice canisters and 16-ounce glass bottles.

For the task, Minute Maid, a division of Coca-Cola Company, turned to Duffy Design, which had previously worked on the Diet Coke brand. Duffy account director Ed Mathie recalls the first meeting with Minute Maid. “They came in saying that the brand had a lot of equity, but they weren’t getting the most out of it. They also recognized that a good solution would probably lead to redoing the entire brand.”

Duffy’s first move was to identify which elements in the existing brand were meaningful to consumers and worth preserving. “When you take on a brand that has a significant following, the last thing you should do is tear it apart and start over,” explains Joe Duffy. “We work with the

MINUTE MAID COMPANY FACT SHEET

- Parent Company:** The Coca-Cola Company

- Principal Officer:** Ralph Cooper, President and CEO

- Number of Countries Served:** 24

- Number of Servings Daily:** 28 million

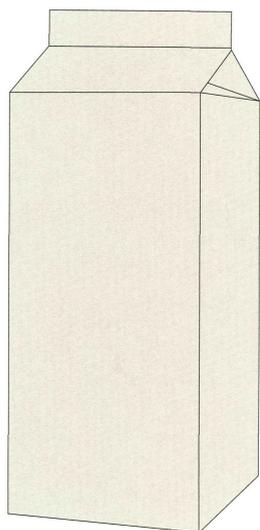
- Products:** Minute Maid juices, punches and ades; Hi-C fruit drinks; Five Alive citrus beverage; Bright & Early breakfast beverage and Bacardi fruit mixers

account planning group that we share with our advertising affiliate, Fallon McElligott, to analyze the equity in a brand. We begin by deconstructing the brand's iconography to gain a base to start from. It gives us parameters and allows us to learn how to continue the brand relationship with its core audience."

Consumer focus groups for Minute Maid provided interesting preliminary feedback. As expected, participants associated the color black with Minute Maid, with some even reporting that they automatically picked up "the black carton" when shopping without

“Consumers granted Minute Maid not only juice equity, but fruit equity. It’s one thing to be an orange juice, another to be an orange.”

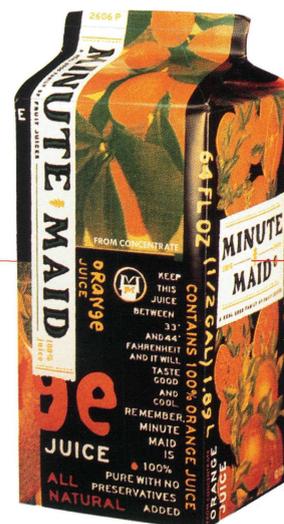
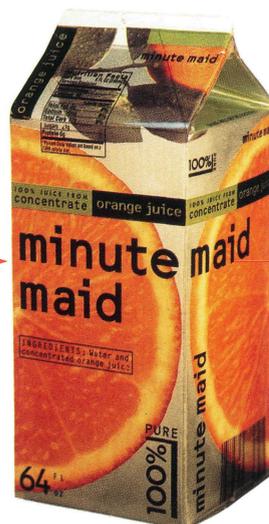
Updating a Package



Phase 1: Old Carton



Phase 2: Preliminary Packaging Designs



Using an iterative method of design development, Duffy Design presented several different approaches to consumer focus groups. Participant comments about the preliminary packaging designs, shown here, helped the designers arrive at the final packaging solution.

The original carton, introduced in the late '60s, presented graphics and text against a solid wall of black. Research revealed that only the Minute Maid name and the use of black had brand equity and needed to be carried over into the new design.

Clean and simple, this design picked up the orange slices from the original carton and downplayed the black. "I can picture the steel tank the juice came out of," said one focus group participant, implying it looked more sterile than pure.

The "handwritten" typography and busy design didn't strike consumers as warm and friendly, but gave the impression that it was something sold at a roadside fruit stand and caused them to question the product's consistency and purity.

reading the label. But people also admitted that they found the brand identity "boring and dormant" and felt it didn't speak to the quality of the product or how the product might be better for you.

Still, they viewed the brand their mother used to serve them with nostalgic affection. People claimed to "love" Minute Maid, even if they weren't buying it. This high regard extended beyond the drink itself. "Consumers granted Minute Maid not only juice equity, but fruit equity," Mathie says, emphasizing. "It's one thing to be an orange juice, another to be an orange. The emotional connection to fruit is very strong, stronger than to juice." These

findings confirmed Minute Maid's goal of making the fruit the hero in the packaging to show that the product tasted like the fresh, ripe fruit.

Surveying competitive brands, Duffy designers saw more ways for Minute Maid to establish brand distinction. "We noticed that no one was using photography effectively," Mathie says. "Most of the category was driven by illustration. At first, we thought it was because you couldn't get good print resolution on paperboard but, in fact, that isn't the case. Paperboard quality and print technology had caught up and the marketers hadn't leveraged that."

The designers began to see that photography might

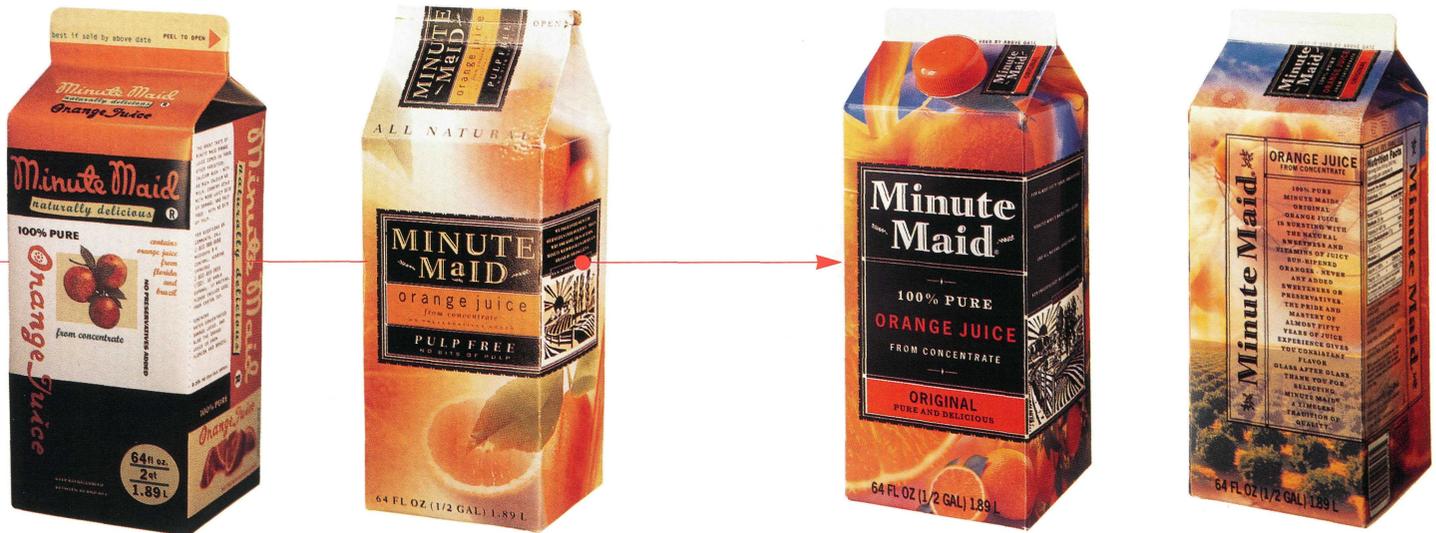
offer Minute Maid other advantages as well, says Neil Powell, design director for Duffy/New York, who headed the project. “Aside from feeling more real and natural, it’s harder for competitors to knock off, if you do it in a distinctive way.”

That distinctive way, the designers concluded, was through a colorful and lavish photomontage of the fruit from which the juice is made, with brand information and a newly designed logotype contained in a black mortise. The production difficulty and cost of creating such graphics would give Minute Maid competitive

brand sales, and did some work on the 16 oz. bottle, which uses a different label size. “We tried to pick the extremes. The half-gallon carton being the biggest and the 16 oz. comparable to the smallest,” Powell explains. “If we could solve those things, we felt we could hit anything that fell in between.”

Given the dramatic differences in container sizes and shapes, the designers solved the problem by building a system of modular elements that could accommodate a wide range of applications. “This way we could retain the look and feel of the brand, without

Phase 3: Final Design



Looking more old-fashioned than nostalgic, this design prompted the comment, “I bet this was the original carton way back when.” The orange and tan color palette also hampered the impression of freshness and newness and “didn’t look cold enough.”

Focus groups participants thought this image looked gentle and nurturing. But the soft-focused photograph of oranges also made them think the flavor was watered down and not 100% juice. The typeface also communicated “old” rather than a sense of heritage.

The final design incorporated the comforting emotional quality of the version at left, but presented the fruit in sharp focus and true colors, rather than screened, to resolve the issue of fruit juice strength and taste.

The photomontage in the final version wraps all around the carton to give the package greater dimensional interest. A key concern was planning the photography so that the overprinting type could be read.

distance from would-be copycats while maintaining the look and feel of the original packaging.

In arriving at the final brand image, the designers used an iterative approach, creating different concept directions, presenting them to the client and then soliciting feedback from consumer focus groups. “At the end of the day, the relationship with the consumer is what we were trying to reestablish,” says Mathie. “We did three rounds of focus groups. We took out our initial solutions, got feedback, did modifications and took it out twice more.”

Initially, the designers focused only on designing the half-gallon carton, which represents the bulk of

having it look pieced together,” Powell explains.

But one ongoing issue was the amount of black that had to be used. Too much and it would look like the old identity, too little and the equity would be lost. “In focus groups, consumers loved the fruit montage in the background and pushed to see as much of that as possible,” Mathie reveals. “At the same time, the more black, the more direct the link to the Minute Maid heritage and where the brand had been. It was a continuous ‘real estate’ struggle between the black mortise and the fruit montage.”

Another consideration was the physical setting in which various containers would be viewed. First, there

Family of Packaging

The design challenge was not just to develop a memorable brand image, but to create one that retained its identity when applied to containers of widely differing shapes, surfaces and sizes. The core graphic elements that had to appear on every container were the fruit photomontage (below) and a black mortise displaying the Minute Maid name.



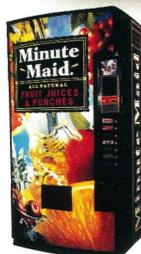
1 Close Cropping

The fruit photomontage was designed to be shown in full or in close cropped detail, depending on the space available on the container.



6 Vending Machines

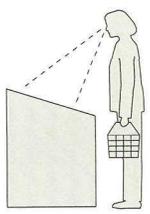
Eye-catching, lively graphics on Minute Maid vending machines offset the fact the print quality on the aluminum cans inside was not as bright and colorful.



5 Information Demands

The amount of information that has to be shown on small frozen juice canisters forced designers to give the black mortise more space than the fruit photography.

Nutrition Facts		Amount Per Serving		% Daily Value*	
Serve Size 2.11 oz (60 mL)	Total Fat 0 g	0%	Total Carb 27 g	9%	
(8 fl oz Prepared)	Sodium 0 mg	0%	Sugars 24 g		
Servings 6	Potassium 480 mg	14%	Protein 0 g		
Calories 110	Vitamin C 160%	Calcium 2%	Thiamin 10%	Folate 15%	
*Percent Daily Values (DV) are based on a 2,000 calorie diet. Not a significant source of fat, cal., salt, fat, cholest., fiber, vitamin A and iron.					
Consumer information call 1-800-888-6488. © 1995 The Coca-Cola Company.					



2 Viewing Angle

Because perishable liquids in paperboard containers are often stocked in low coolers, designers made sure that the brand name was visible from the top of the carton.



3

New Logotype

The original logotype (above) looked heavy and clumsy against the fruit background, so the designers chose a more elegant serif typeface to complement the new design direction.



4 Vibrant Colors

The single-serve aseptic juice carton, featuring bright cheerful colors, delights kids when they see it in their school lunch box.



was the overall environment of the supermarket itself – which carries an average of 30,000 different items per store, according to the Food Marketing Institute. “Compared to a clothing store,” says Duffy, “a supermarket is just one brand after another shouting for attention. It’s a cluttered, chaotic environment. First and foremost, your brand is striving for attention among everything that comes into the consumer’s view; not just within a category, but everything going on in the aisle.”

Then, of course, there is a lot going on in every aisle and display case. Powell explains: “In many supermarkets, half gallon cartons are displayed in ‘coffin-style’ coolers that shoppers look down upon, so the primary identity needs to be visible from the top. Shelf-stable products, heated and vacuum sealed in plastic containers, are in aisles, which tend to have dimmer lighting than display cases. The products may be pushed back on the shelf, making them harder for customers to see. This means that the color palette must be very bright to stand out.”

Powell continues, “Frozen juice canisters are often laid sideways in deep freezers and have limited ‘real estate’ because they are so small. Information on the can also has to be large enough to read, which limits the photography. What’s good about the Minute Maid mortise design is we can lift it from the front and shrink it down and use it in different applications.”

This was particularly important since Minute Maid wasn’t just interested in developing a graphic system for its various orange juice containers. It also wanted to extend the branding program to its lemonades, fruit punches and other juices.

The designers applied the same photomontage concept, substituting lemons for the lemonade and mixed fruits for the punches. “Before the project, orange juice was the flagship and lemonade and fruit punches

TOP 15 SUPERMARKET SELLERS



1. Carbonated Beverages
2. Milk
3. Cold Cereal
4. Fresh Bread & Rolls
5. Cheese
6. Chips & Snacks
7. Beer & Ale
8. Frozen Dinners and Entrees
9. Ice Cream
10. Cookies
11. Soup
12. Refrigerated Juices
13. Coffee
14. Candy & Mints
15. Bottled juices

SOURCE: THE FOOD INSTITUTE

Brand Extensions

The fruit photomontage concept was easily adaptable to other Minute Maid products – e.g., lemons for lemonade, mixed fruits for punch. However, the photo had to be legally accurate in depicting the fruit inside. For the punch products, the designers incorporated a bowl containing all the fruits that had to be represented within the photomontage.



were not as visible,” Mathie says. “While the new treatment elevated orange juice in the consumer’s eyes, it brought punch and lemonade up much further because the packaging looks on a par with orange juice.”

Another market segment that Minute Maid wanted to capture was young health-conscious consumers, the main purchasers of single-serve juice sold in bottles and cans. Prime outlets were convenience and gas station stores and vending machines.

Printing a detailed photographic image on an aluminum can, however, was a challenge. “Dot gain (ink spread) for aluminum can printing is significant,” says Powell. “It’s probably one of the crudest forms of printing out there because you are printing at such a high revolution per minute. We had to push the technical limits of our suppliers to match the same look and feel of the rest of the packaging.” Needing white and black for the mortise, the designers had to use three colors to create the illusion of four-color printing in the photomontage. “It all came down to manipulation,” Powell says.

But the designers were willing to sacrifice some loss of production value on the can side to gain it on other containers. “We didn’t want aluminum cans to drive the look and feel of the design,” says Powell. “If you design for the lowest common denominator, you’re going to get the lowest common denominator.”

Nevertheless, placing an eye-catching photomontage on single-serve containers did pay off. Minute Maid experienced improved results in all products during the first quarter after the new brand identity was introduced. Overall volume sales of single-serve bottles increased by more than 24%, and petroleum store sales, which accounts for nearly half of Minute Maid’s total single-serve volume, increased by over 34%.

More important, the new brand graphics helped Minute Maid to achieve its objective of becoming more consumer driven than trade driven. “It’s a matter of push versus pull,” says Mathie. “With trade-driven

“A supermarket is just one brand after another shouting for consumer attention... not just within a category, but with everything going on in the aisle.”

products, you have to spend a portion of your budget on paying the trade to put the product on the shelf, feature it, give it a larger shelf ‘footprint’ than your volume would offer you. Another way to achieve these goals is to become a consumer-driven brand. We wanted to establish a brand preference so that consumers would demand the product and force the trade to give it prominence.”

Duffy adds, “With a category like orange juice, consumer choice often comes down to brand personality, creating an identity that strikes an emotional chord with the target audience.”

For Duffy, product packaging is “where the rubber meets the road.” The food category is ripe with opportunity, he claims. “The people who produce the vast majority of food brands tend to give packaging the

back of their hand. They pay attention to other things and don’t realize that the packaging is an expression of the brand personality. The packaging is the brand in the consumer’s hands. No matter how good the advertising or the actual product, if you can’t get the product into the consumers’ hands and convince them at that physical point of contact, they aren’t going to try it. Winning in the marketplace is the end game when it comes to branding. If it doesn’t ring the cash register, it’s not successful.”

S U P E R M A R K E T F A C T S



Total U.S. grocery stores	127,000
Total grocery sales	\$425.7 billion
Average net profit after taxes	1.08%
Median total store size	38,600 square feet
Median number of items in a supermarket	30,000
Weekly sales per square foot of selling area	\$9.78

SOURCE: FOOD MARKETING INSTITUTE

With more than two million registered trademarks in the United States alone, anyone asked to come up with a corporate or product name may decide there are no new names left to claim. The task is even harder than naming a baby, which at least won't lead to charges of trademark infringement if you pick a name like John or Mary. Today a brand name not only has to be memorable, distinctive, easy to pronounce and durable, it has to work globally. That takes more than a large vocabulary and a good thesaurus. Naming professionals make a science of knowing the origin and esoteric meaning of words and the emotional reaction to

WHAT'S IN

What are you trying to describe?

A name is the first level of communicating a company or brand, so it should feel appropriate and meaningful to what it describes. Before you can spot the right word, you need to know what you're trying to describe. Define the product's features, functions and benefits. The qualities that would appeal most to consumers. How the product differs from the competition. How it will be positioned in the marketplace.

What does the name communicate?

As legally available real-word names become scarce, coined names have risen in popularity. But even made-up names must evoke a compelling image, association, mood or spirit. **Nike** takes its name from the Greek goddess of victory. **AirTouch** describes cellular technology in a lyrical way. **Swatch**, formed from the words Swiss and watch, communicates a sense of fun and youthfulness. **Pampers** suggests softness and loving attention.

What does it look like?

Keep in mind that a corporate or brand name is often seen not heard, so it is important to consider how it will look on packaging, letterhead, signs and the like. Does it look unwieldy and ugly? Or is it memorable and pleasing to view? **OXO**, which produces the Good Grips line of kitchen utensils, is a made-up name. But the company founder, Sam Farber, liked it because on packaging it was short and right reading from any direction, forward, backwards or upside down. **Exxon**, too, is a name that viewers remember for its intriguing double x's.

What does it sound like?

Some words are melodic and fun to say, while others are clumsy and harsh. Some words sound passive, others assertive. Some words capture the sound of the product itself. **Kodak**, according to legend, is the sound the shutter made on the company's original single-lens reflex camera. **Amtrak** as a brand name sounds much speedier than its parent, The National Railroad Passenger Corporation. **Jamba Juice**, **HoHo** and Iomega's **Zip Drive** are memorable and fun names to say.

certain sounds. They track naming trends and cliches, foreign language problems, spelling and pronunciation ambiguities, and know expedient ways to conduct legal searches and acquire trademark protection. Designers now also participate in the naming process since the graphic expression of the name often determines its success or failure in the marketplace. Although the ultimate reason for settling on a certain name may be purely subjective, it's valuable to put finalists to a test to see if they pass muster. Here are some questions to consider, developed with the help of Idiom, a San Francisco-based naming firm.

How Does it Translate?

A N Name?

Is it Unique Enough?

How Does it Look?

Will it work in the global marketplace?

Negative connotations, tongue-twisting challenges and cultural and religious affronts are frequent foreign language hazards. Some reasons why Federal Express changed its brand name to **FedEx** were because it discovered that in Latin American countries, "federal" conjured a negative image of "federales" and in certain Asian countries, the "r" and "l" were difficult to pronounce. Conversely, Japanese tire maker Shojiro Ishibashi translated his surname "stone bridge" to come up with the **Bridgestone** brand for

Can I Own the Name?

western markets. General Motors changed its Chevy **Nova** to "Caribe" in Latin America after learning that "no va" means "no go" in Spanish. Be sure to check name finalists with native language speakers who are familiar with word nuances and cultural biases. **Is it legally available?** Before investing too much time and energy in developing a total identity program around a name, find out if anyone else owns it. Naming consultants can refer you to patent attorneys who can

conduct a preliminary screening of names registered in the United States. The cost is usually less than \$100 per name. A more comprehensive U.S. trademark search typically costs more than \$1000 per name, so you may want to narrow your choice down to a couple of finalists before proceeding to that level.

Does it rise above the "noise"?

Just because a name meets all the criteria above, doesn't mean its unique. Names in some industries are as distinguishable from one another as tract homes in a new

housing development. Their logos are often equally generic and forgettable. While there are advantages to incorporating industry descriptors, make sure the name is distinctive enough not to be mistaken for your competitors. At the same time, avoid gimmicks and fad names that will soon seem dated. Also, if the purpose is a brand extension, choose a name that fits into your existing naming system so that it supports and cross-sells other corporate products and accelerates market acceptance among those who know and respect the existing brand name.

Shopping From Your Mailbox

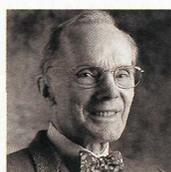


WILLIAMS-SONOMA
A Catalog For Cooks
January 1998

throughout this catalog

BLACK MAIL
NO POSTAGE

The success of Williams-Sonoma's direct-mail catalogs has as much to do with its savvy use of the print medium as it does with the premium quality of its merchandise. Working with the unique strengths of the catalog format, the company has discovered ways to enhance the shopping experience of customers who order by mail.



Chuck Williams, Founder and Vice Chairman, Williams-Sonoma, Inc.

Williams founded Williams-Sonoma in 1956 and is still the guiding creative force behind the company's home-centered merchandising concepts.



Kerrie Chappelka, Vice President, Creative Services, Williams-Sonoma, Inc.

The head of the Creative Services Group, Chappelka oversees the development and production of the company's five catalog concepts and other print materials.

Enter the pages of a Williams-Sonoma mail-order catalog, and you feel the comfortable familiarity of having walked into one of its retail stores. Merchandise is attractively organized and displayed. Accompanying text is presented in a friendly, service-oriented tone. And the styling of the photography suggests a knowledge and appreciation of the needs of serious home cooks. Williams-Sonoma's premium brand image is evident on every page.

The clarity and consistency with which Williams-Sonoma delivers this message are key reasons why the company is now the nation's dominant home-centered specialty retailer. Today the company operates 276 retail stores and distributes more than 154 million catalogs annually for its five home-based concepts – Williams-Sonoma, Pottery Barn, Hold Everything, Gardeners Eden and Chambers. Catalog sales growth has consistently outpaced its retail sales over the past five years, increasing by 19% in 1997 alone.

Translating merchandising concepts for direct-mail cata-

logs is a skill unto itself. Techniques used to create a pleasurable shopping experience – e.g., enticing displays, stimulating lighting, relaxed traffic flow, informed sales personnel, efficient check-out counters and the like – don't directly apply. By virtue of its medium, a printed catalog prevents shoppers from seeing and touching a product first-hand or asking a friendly clerk for advice. A catalog must rely on design presentation to communicate its brand personality, steer customers through its merchandise offerings, cross-sell products and explain each item's special attributes. The design and text must speak in a tone of voice that invites mail-order shoppers to settle back and "browse" a while.

This voice and desire to inform came naturally to founder Chuck Williams, who introduced the company's first mail-order catalog in 1971 to give serious home cooks access to professional cooking equipment and imported foods, previously available only through his shop in San Francisco. Williams' reputation for carrying the highest quality cookware had



WILLIAMS-SONOMA FACT SHEET

Parent Company: Williams-Sonoma Inc.

Principal Officer: W. Howard Lester, Chairman and CEO

Fiscal 1997 Sales: \$933 million

Number of Stores: 276

Catalog Concepts: Williams-Sonoma, Pottery Barn, Hold Everything, Gardeners Eden, Chambers

spread beyond the Bay Area, and to meet far-reaching demand, he produced "A Catalog for Cooks," with the initial help of his friend Edward Marcus of Neiman Marcus. The first mailing went out to 5,000 food savvy customers.

Although Williams, now in his 80s, is semiretired, his influence is still felt in the company today. "Chuck keeps everyone honest," says Kerrie Chappelka, vice president of creative services in charge of all five catalogs. "He says, 'Don't make it confusing, tell an honest story and pay attention to details.' Chuck is good at making sure that no one goes too far afield."

To ensure that each merchandise concept reflects a singular vision, the contents of each Williams-Sonoma catalog as well as its related retail stores are determined by the merchant (head buyer) in charge of the concept. Each concept is essentially treated as a separate company and has its own unique identity. The merchant determines what goes into a catalog and organizes the product offerings into page spreads, working closely with an in-house production team. The catalog team consists of a production manager, coordinator, assistant and copy editor who see the process through from beginning to end. The art director, stylist, photographer and copywriter for each catalog are hired from outside. "Our aim is to put together the best team and establish a long-term relationship," says Chappelka. "The more we know about each other and our working styles, the better we can be."

This continuity also makes for greater consistency from catalog to catalog. The design and photographic styling, paper, color separations and printing are kept to a high standard. "We look at everything as a reflection on the product," says Chappelka.

That goes for the thematic story on each spread as well. "We try to make our copy more than sound bites, and try to use it to help customers understand their purchase better. We believe that everything should tell a story. If we're featuring a recipe for Tortilla Soup, for instance, we may show it with the cheese, the grater, the pot for making it in. All the pieces fit together. It's

Story on a Spread

Each spread in Williams-Sonoma's catalog is designed to tell a complete story. The items shown on the page typically relate back to the recipe featured on the spread or are supported by a visual demonstration of the product in use.



Famous Chefs 1

A tradition started by founder Chuck Williams, recipes from well-known chefs such as Todd English add value to the catalog content and educate and inspire customers with cooking ideas and ways to use the products.

Original Catalog Format
The original Williams-Sonoma catalog was in a 5 1/2" x 8" format, small enough to fit into a purse. After 20 years, the busy design looked dated and detracted from the appeal of the merchandise, so the company undertook a major design makeover in 1994.

todd english
 OLIVES, CHARLESTOWN, MA

"When lamb shanks are braised correctly the meat should be almost falling off the bone and silky in texture."

Perflex Salt & Pepper Mills
 The Perflex salt and pepper mills are housed in aluminum casings with pull-out chutes for easy refills. Their grinding mechanisms - made to last a lifetime - provide a wide range of even grinds.
Pepper Mill, 4 1/2" tall. #11-17574 \$54.00
Salt Mill, 3 1/2" tall. #11-944710 \$50.00

Jamison Lamb
 Jamison organic lamb comes from a small family farm in Pennsylvania, where the lambs graze in paddocks. This lamb is sold when very young, so meat is tender and delicate in flavor. Many chefs consider it the best in America. Recipes included. © Catalog only
 ♦♦ See order form for important shipping information.
Lamb Chops, approx. 3 lb., two per serving.
Set of twelve #11-643460 \$95.00 (\$10.00)
Lamb Shanks, approx. 7 1/2 lb., one per serving.
Set of ten #11-1086610 \$89.00 (\$10.00)

Perishable Products 5

The catalog format allows Williams-Sonoma to sell exclusive perishable foods, such as organic lamb from Pennsylvania, which may be hard to find in many parts of the country.

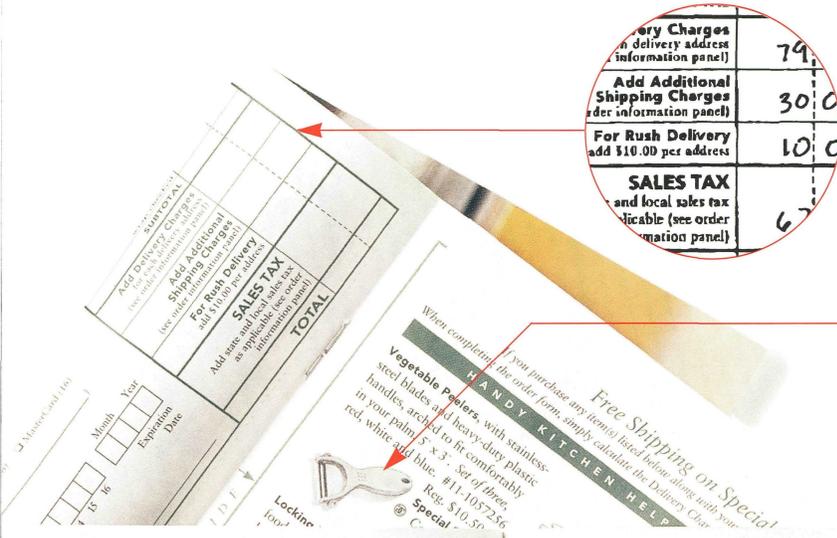
2 Faxable Colors

With more customers faxing in their orders, Williams-Sonoma color tested its order form to make sure it will reproduce. The name, address and ID number of repeat customers are preprinted on the form for more convenient ordering.

Delivery Charges (in delivery address information panel)	79
Add Additional Shipping Charges (in order information panel)	30.00
For Rush Delivery add \$10.00 per address	10.00
SALES TAX and local sales tax applicable (see order information panel)	67

3 Impulse Purchases

Like impulse items typically displayed at a checkout counter, the mail order form features inexpensive add-ons that the customer can buy at no additional shipping charge.

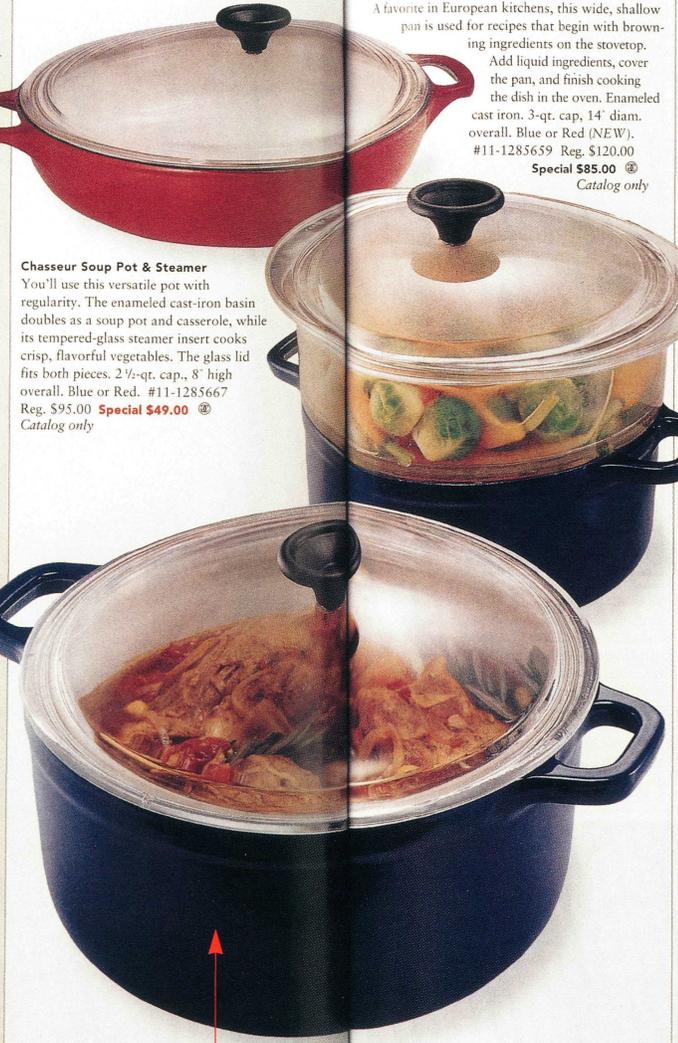


gingered slow-braised lamb shanks

1/2 cup olive oil
1/2 lb. 12-oz. bone-in lamb shanks
1/2 tsp. kosher salt
1/4 tsp. black pepper
1 anchovy fillet, minced
2 Tbs. chopped peeled fresh ginger
4 garlic cloves, thinly sliced
1 fennel bulb, trimmed, coarsely sliced
1 red onion, thinly sliced
1 tsp. fennel seeds
1 tsp. crushed red pepper flakes
1/2 tsp. ground cumin
1/2 cup dry red wine
1/2 cup balsamic vinegar
1/2 cup sautéed tomatoes
1/2 cup cooked chickpeas (garbanzo beans)
1/2 fresh rosemary sprigs
1/2 cups water or chicken broth

Preheat oven to 350°F. Heat large, ovenproof skillet or Dutch oven over medium-high heat. When hot, add 2 Tbs. oil. Sauté lamb shanks with salt and pepper, and add them to the pan. Brown on all sides, about 4 min. per side. Remove from the pan and discard oil. Wipe pan clean and reheat it. Add the remaining oil, along with anchovy fillet, ginger and garlic and cook, until garlic is golden, about 3 min. Add fennel, onion, fennel seeds, pepper flakes, cumin, salt and pepper. Taste, wine and vinegar, bring well after each addition. Cook until sauce has reduced a little, about 5 min. Add tomatoes and chickpeas, and return shanks to the pan. Add rosemary and water or chicken broth, bring to a simmer, and transfer pan to the oven. Bake, covered, until the meat begins to fall off the bone, about 2 hours. Serves 4.

Adapted from *The Olives* by Todd English and Emily Sampson (Simon & Schuster, 1997).



Chasseur Braiser
A favorite in European kitchens, this wide, shallow pan is used for recipes that begin with browning ingredients on the stovetop. Add liquid ingredients, cover the pan, and finish cooking the dish in the oven. Enameled cast iron. 3-qt. cap, 14" diam. overall. Blue or Red (NEW). #11-1285659 Reg. \$120.00 **Special \$85.00** ☼
Catalog only

Chasseur Soup Pot & Steamer
You'll use this versatile pot with regularity. The enameled cast-iron basin doubles as a soup pot and casserole, while its tempered-glass steamer insert cooks crisp, flavorful vegetables. The glass lid fits both pieces. 2 1/2-qt. cap., 8" high overall. Blue or Red. #11-1285667 Reg. \$95.00 **Special \$49.00** ☼
Catalog only

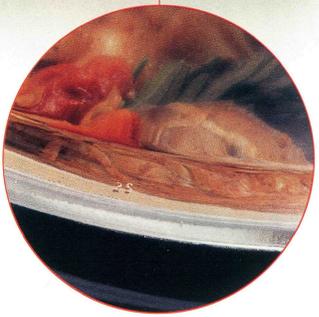
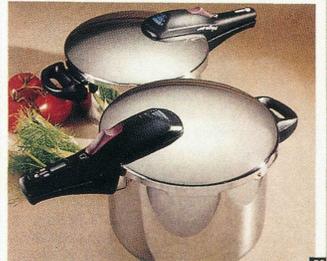
Fini Aceto Balsamico
This unrivaled balsamic vinegar is made in Modena, Italy, from sweet, white Trebbiano grapes. It grows richer and darker as it's aged for approx. two years, all the while being transferred to smaller and smaller barrels of different aromatic woods (oak, chestnut, mulberry and juniper). The finished vinegar brings subtle splendor to marinades, salad dressings, meat, fruit and vegetable dishes. Recipes included. 8.8-oz. bottle.
Each #11-00323 **\$10.50**
Set of Six #11-137877 **Special \$53.00**
Set of 12 #11-121145 **Special \$78.00**

Chasseur Dutch Oven
The heat-retaining ability of this traditional cooking vessel tenderizes meats to create succulent roasts and stews. The porcelain-enameled cast iron heats evenly from top to bottom, and the pot holds in heat to keep contents warm until you're ready to serve. Blue or Red. ☼ Catalog only
3 1/2 Qt. #11-1285634 Reg. \$110.00 **Special \$79.00**
4 1/2 Qt. #11-1285626 Reg. \$125.00 **Special \$89.00**
5 1/2 Qt. #11-1285642 Reg. \$150.00 **Special \$99.00**

Italian Oil Cans
Keep cooking oils conveniently near the stove in these protective, 18/10 stainless-steel cans. Each has a fixed plastic spout.
Small, 1-pt. cap., 5 1/2" high. #11-290858 **\$23.00**
Large, 1-qt. cap., 7" high. #11-290841 **\$31.00**

Chasseur Skillet
This pan has all the benefits of a cast-iron skillet but with one important difference: It has a coat of porcelain enamel and a stick-resistant cooking surface, so the skillet will never rust or need seasoning. It's extremely durable and ideal for browning and frying, just like cast iron. 11 1/2" diam. Blue or Red. #11-1285675 Reg. \$72.00 **Special \$60.00** ☼
Catalog only

Triple Safety Pressure Cookers
Reducing food preparation time by up to 70%, Fagor pressure cookers also retain vegetables' vitamins and color. The pressure level can be set in advance on both the 4-qt. and the 6-qt. cooker. Both 18/10 stainless-steel pans have a triple-safety system, so they can't be opened prematurely. The larger size has a detachable timer in the handle. Steamer basket and pressure cooking cookbook included. ☼
4 Qt., 10" diam., 5 1/2" high. #11-1249291 Reg. \$124.00 **Special \$109.00**
6 Qt., 10" diam., 7" high. #11-1249309 Reg. \$154.00 **Special \$139.00**



4 Prepared Food
Showing the featured lamb shank recipe in a Dutch oven helps the customer see what the finished dish looks like and understand how the cookware product could be used.

all here, as opposed to searching it out. That is not to say that you need to buy everything on the page to make the dish, but here are things that may make it easier.”

Including recipes not only helps to sell the cookware on the page, it serves to increase the educational and entertainment value of the catalog. When producing four seasonal catalogs a year, ranging between 72 and 134 pages (and different versions within those seasons), recipes are a way to entice mail-order customers to look inside to see what’s new.

Despite the multiple catalog versions produced each year, Williams-Sonoma rarely reuses photographs, even though a product remains the same. “We reshoot to keep the backgrounds and lighting consistent in each book,” explains Chris Weber, whose firm has been designing the Williams-Sonoma catalog for the past three and a half years. “Williams-Sonoma as a company knows what has value. They are willing to reshoot anything just to get the color of the wood table to match what is on the page. They will go that extra mile all the time to have the quality where it needs to be.”

The change in photographic presentation is also

important for giving a fresh look to stock items such as Calphalon pans featured in every catalog. “Certain recognizable brand names give authority to our merchandise,” says Chappelka. “We have to have them in every catalog. Maybe customers won’t purchase them the first time, or the second time they see it, but the third time, they may say, ‘Okay, this is what I want.’”

Presenting repeat items in different ways helps customers understand their versatile uses. A catalog lets you do things that you can’t do in a store, Weber points out. “A catalog lets us bring the product right into the home, put the food right on the table,” she explains. “If we are going to shoot a trifle bowl, we look for a great-looking trifle to put in there because that will sell the bowl. For a salad bowl, we look for the trendiest frisee lettuce and work on a background that complements the product. We can create a story around an omelet pan by the recipe, the herbs in the background, the spatula and the plate the omelet will be served on. We can help you visualize using the products in your home.”

The catalog format also enables Williams-Sonoma to test new product categories more easily and cost-

Using Design to Expand Williams-Sonoma's Direct-Mail Sales

*Traditional digest size
5 1/2" wide x 8" high*

*New format
8" wide x 10 1/2" high*

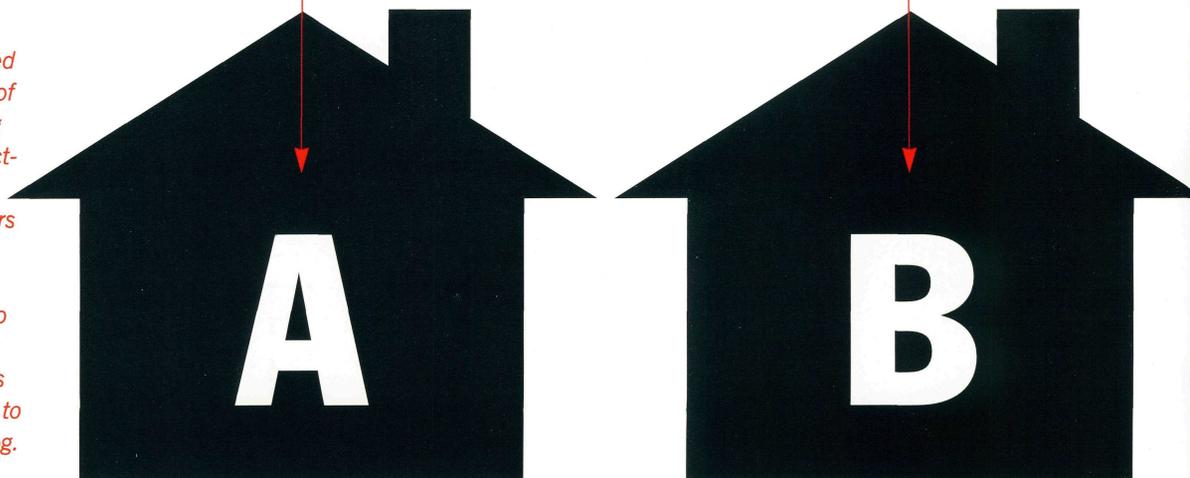


VS.



Test Marketing

Although the company sensed that the original digest size of its Williams-Sonoma catalog was causing a decline in direct-mail sales, it was reluctant to change because consumers associated the size and look with the brand. In 1994, Williams-Sonoma decided to test the equity in the format by hiring Pentagram Design's Lowell Williams (no relation to Chuck) to redesign the catalog.



efficiently. "Furniture and food are prime examples," says Chappelka. "If we were going to have them in a store, they'd have to go into all of our stores. That means buying a lot more inventory. With the catalog, we can keep the products in a warehouse."

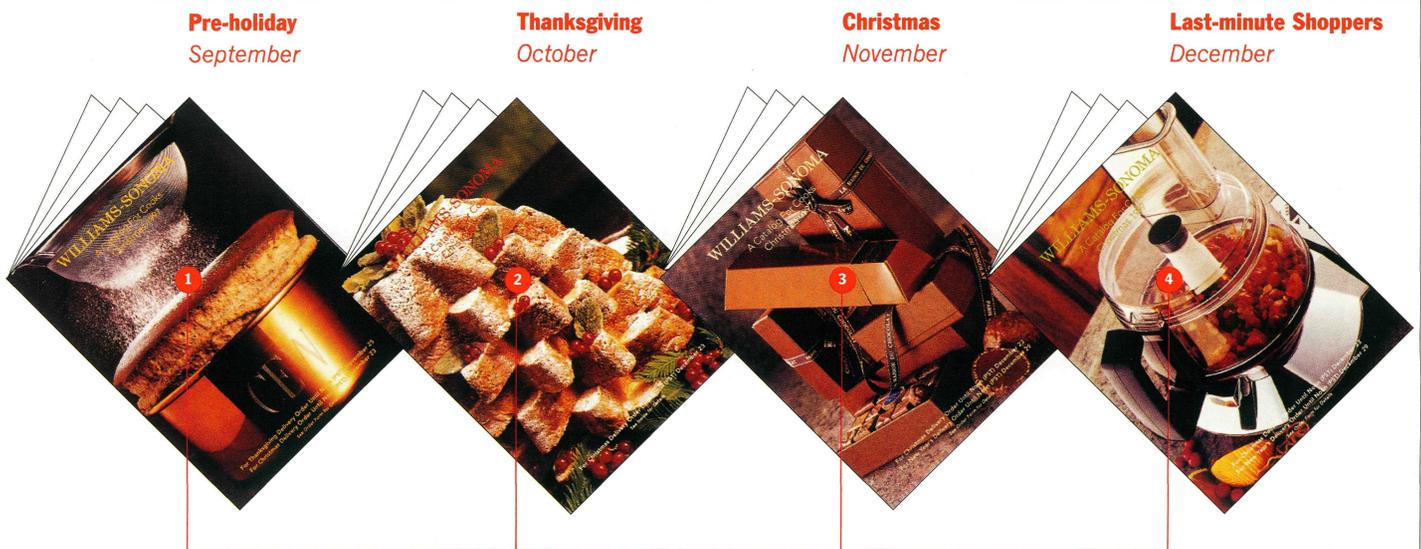
But even catalog tests are less risky for Williams-Sonoma, which is unsurpassed in identifying customer tastes and preferences. "We very much watch what sells and doesn't and keep a history of how things are going. We know who our customers are, what they like and don't like. They tell us by their buying," Chappelka says. "One of the fun things when a book is mailed, is we start getting the sales results. It is like watching a ticker tape. Sometimes we say, 'Look what they're buying first!' It's great."

Still, Chappelka emphasizes, "When we are putting together a catalog, we have to be aware of how easy or difficult it is for the customer to use. If a customer looks at a page and is confused, she'll turn to the next page. A good lesson for all of us is at Christmas time, when everyone on the corporate direct-mail side answers telephones. You think you've thought every-

thing through and a customer will say, 'I don't get this,' and you go, 'You know what, I don't either.' It's amazing. You realize you haven't worked it all out."

The Williams-Sonoma catalog averages nine items on a spread, so eliminating confusion is critical. Captions are placed right next to the photo of the product and surrounded with as much white space as possible. "Supposedly, the more products you get on the page, the better they sell, but the truth is, there's a line where too much takes away from a product. But too little and the page won't generate enough sales returns to carry itself," says Chappelka. "We love white space. We strive for a balance of white space."

Looking for the optimum balance is a Williams-Sonoma hallmark. "We pay extraordinary attention to details at Williams-Sonoma," Chappelka says. "We work hard to bring consistency to our catalogs, and to make them consistent with the image we present in our stores. We don't want customers to have a different experience in the catalogs than in the stores. When you work hard to build a brand, you have to protect it carefully by making sure that nothing dilutes your identity."



◀ Williams was asked to produce similar layouts, both a digest size and in an 8" x 10 1/2" format. Both catalogs were mailed in an "A-B" test (alternately sent to different households within the same zip codes). The results were so overwhelmingly in favor of the larger format that Williams-Sonoma immediately switched over.



Holiday Marketing
Williams-Sonoma produces four seasonal catalogs per year, and within those seasons, develops several different versions. Page spreads are often added, dropped or repaginated. The Fall-Holiday catalogs, for instance, feature four different covers, moving progressively from fall cooking to holiday entertaining. Inside, spreads are repaginated to bring forward gift-oriented and seasonal products that would be of greater interest to direct-mail shoppers as Christmas approaches.

Consider the humble paper clip: It's just a thin piece of steel wire bent into a double-oval shape, but over the past century, no one has invented a better method of holding loose sheets of paper together.

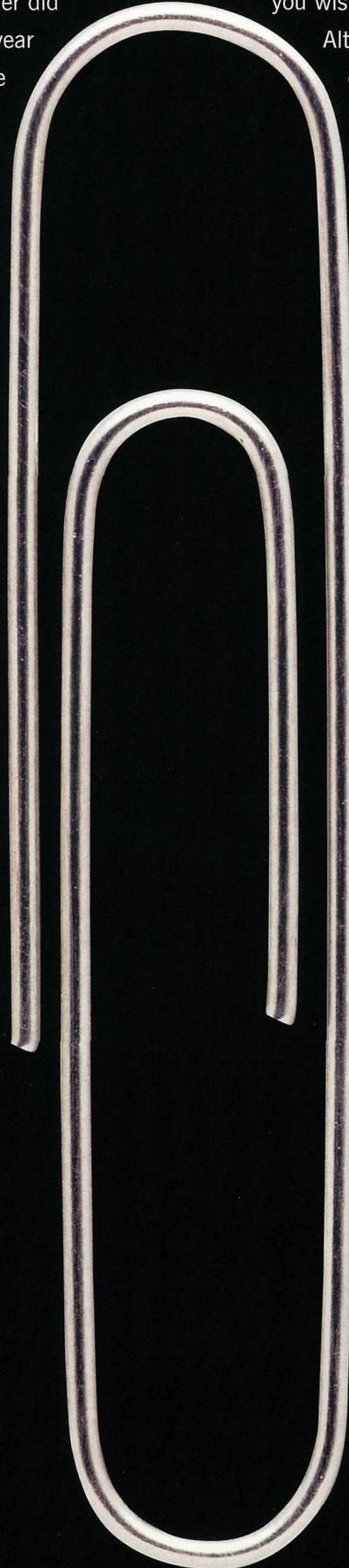
Its invention in 1899 is credited to a Norwegian named Johan Vaaler, who patented the device in Germany because Norway had no patent law at the time. Vaaler did nothing with his invention, however, and a year later a U.S. patent for a paper clip, called the Konaclip, was awarded to Cornelius J. Brosnan of Springfield, Massachusetts. In England, Gem Manufacturing Ltd. quickly followed with the now familiar double-oval shaped Gem clip. Since then, literally zillions of paper clips have been sold.

The common paper clip is a wonder of simplicity and function, so it seems puzzling that it wasn't invented earlier. For centuries, straight pins, string and other materials were used as fasteners, but they punctured or damaged the papers. While the paper clip seems like such an obvious solution, its success had to await the invention of steel wire, which was "elastic" enough

to be stretched, bent and twisted. The design was perfected further by rounding the sharp points of the wire so they wouldn't catch, scratch or tear the papers. By 1907, the Gem brand rose to prominence with a "slide on," double-U style paper clip that "will hold securely your letters, documents, or memoranda without perforation or mutilation until you wish to release them."

Although some dispute the originator of the paper clip, Norwegians have proudly embraced their countryman, Johan Vaaler, as the true inventor. During the Nazi occupation of Norway in World War II, Norwegians made the paper clip a symbol of national unity. Prohibited from wearing buttons imprinted with the Norwegian king's initials, they fastened paper clips to their lapels in a show of solidarity and opposition to the occupation. Wearing a paper clip was often reason enough for arrest.

Although colorful plastic materials and new shapes have challenged the double-oval steel-wire paper clip over the years, none has proven superior. The traditional paper clip is the essence of form follows function. After a century, it still works.



Potlatch Corporation

The sponsor of *@Issue*, Potlatch Corporation has long been a proponent of the use of quality design to enhance corporate identity, promote products, and establish credibility and distinction among key consumer and business audiences. Its broad line of high-performance coated printing papers – including Potlatch McCoy™, Vintage®, Vintage® Remarque®, Vintage® Velvet Creme, Northwest®, Karma®, Mountie®, and Makers' Matte® – are available in a choice of versatile finishes and shades, with both recycled and virgin fiber content. Potlatch's manufacturing systems in Minnesota are also recognized for quality by the International Standards Organization (ISO) 9002. For Potlatch, paper is just the beginning of the partnership.

Corporate Design Foundation

Corporate Design Foundation is a nonprofit educational and research organization whose mission is to improve the quality of life and the effectiveness of organizations through design. The Foundation concentrates its efforts in conducting research, developing teaching material, and collaborating with business school faculty to introduce product design, communication design, and building design into the business school curriculum.

@Issue: The Journal of Business and Design is specifically published for business leaders and business school students to communicate examples of how and why design impacts business.

Board of Directors

Agnes Bourne, Owner, Agnes Bourne, Inc.

Sam Farber, Founder, OXO International

Nancye Green, Principal, Donovan and Green

Marco Lansiti, Associate Professor, Harvard Business School

Peter Lawrence, Chairman, Corporate Design Foundation

Robert Potts, Executive Director of Design, Chiron Diagnostics Corp.

Christopher Pullman, Vice President of Design,
WGBH Educational Foundation

Fritz Steele, Consultant on Organizational and Environmental Change

Richard Teller, Attorney at Law, Sullivan & Worcester

The Journal of
Business and Design
Published by
Corporate Design Foundation
Sponsored by
Potlatch Corporation

@issuë:

POTLATCH CORPORATION VOLUME 4 NO. 1