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CREATING EDITORIAL DESIGN FOR THE FASHION BRAND
“JAMIN PUECH PARIS”

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Creating editorial design for the fashion brand "Jamin Puech Paris"

The principal intention of the present thesis is to follow the process of creating an editorial design for a fashion brand through its main stages. This practice-based project constitutes a combination of editorial design, fashion and branding and performs a certain challenge in its implementation.

The relevance of the chosen topic lies in the fact that editorial design appears itself as an effective instrument of branding, being a brand touchpoint. Editorial design, as a part of graphic design, has its own history. A brief research of its genesis and elaboration contributes to a better perception of modern typographical principles.

Within the present paper, brand as a phenomenon and the particular case of Jamin Puech are reviewed. Moreover, a firm grasp of typography principles and an investigation into how they can affect customer perception is one of the intentions of the current thesis. Finally, the practical part of the project is presented. Editorial design rules, applied directly, are dissected in detail and demonstrated with the examples of the designed samples.

The practical implementation of the project was complemented with a solid theoretical framework. The methodological choice of the paper includes considerations of the relevant literature, a qualitative questionnaire of the company staff members, and an interview of competent professionals. The investigation of the brand's personality was achieved by means of reviewing the "5 Dimensions" method by J. Aaker.

As a result, an editorial design of one complete catalogue and four line-sheets of the new collection were created. The final design pieces received positive feedback from the commissioning party.

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- Appendix 1 Questionnaire form; “Five Dimensions” of brand personality survey
- Appendix 2 Questionnaire form; project evaluation
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- Appendix 4 Jamin Puech seasonal line-sheets spread

The present paper pursues an objective to follow elaboration of a practice-based project, as well as to complement the process with a solid relevant knowledge base. Namely, the project presents itself creating editorial designs for Jamin Puech - a famous French niche brand of unique luxury handcrafted bags and accessories. The thorough brand review is to be presented later (see the Chapter 3 Jamin Puech). Initially, the project had been suggested by Marc-Antoine Breuil, the investor of Jamin Puech, who subsequently became a mentor and a commissioner of the project.

In accordance with the thesis instructions for the current degree, the choice of the topic is recommended to be based on the student's vocational interests or previous practices (Karelia UAS 2014, 6-7). Therefore, it was decided to base the paper on the personal concern in the given specialization field, ensued from the former experiences of the cognate professional projects.

Withal, the presented assignment constitutes a combination of several spheres; specifically: editorial design, fashion design and branding. Thus, in the scope of the project it reveals a certain challenge in its realization. Moreover, it involves stakeholders from the business side, that allows to look at the assigned goal from a different perspective.

On my personal viewpoint, for all the causes above, the present study is implied to contribute professional growth. Regarding the company interests, this project provides typographic design for the new collection, based on a thoughtful analysis of the brand.

Relevance of the survey is hard to be doubted. Nowadays, the well-turned editorial design became an effective instrument to build the emotional connection between brand and its customers. Indeed, editorial design is one of the touchpoints of strong brand positioning: the level of effectiveness, quality and creativity of typographic design directly correlates with the potency of message perception. The more detailed review on the importance of editorial design is carried out later in the Subsection 2.3 Editorial design throughout the history.

2 THEORETICAL FRAMEWORK

2.1 Plan and methodological choices of the present thesis

For the successful implementation of a practice-based project it is extremely important to investigate the process by means of the relevant theoretical framework and to determine clearly the principal concepts, involved into this process.

To establish a solid knowledge base, supporting the practical part of the thesis, it is planned to get familiar with brand as a phenomenon. Later, it is imperative to identify, what kind of brand Jamin Puech is, to observe the given case in a broader context.

Furthermore, the basic principles of typography, text grid and composition are obligatory to be taken under consideration. Therefore, elemental rules of design for print production are expected to be reviewed and referred to.

Obviously, behind the particular choice of a certain editorial design stands a thorough understanding of the brand's principal characteristics. The design is implied to be coherent and support the spirit of brand, to be an extension of its identity. For the Jamin Puech case it is planned to investigate the story behind its establishment, as well as to figure out the brand's nature, strategy and a target group. Finally, it is crucial to understand, what makes the brand unique, what particularities are worth to highlight.

The notions given above constitute a theoretical foundation, which is intended to be gathered within the literature observation. Withal, due to subjectivity of any project, which belongs to creative spheres and which is based frequently on personal tastes and opinion of an implementer, the qualitative research methods seem the optimum and appropriate in such circumstances. Relevant secondary data is planned to be collected by use of several qualitative research methods, e.g interviews and, probably, questionnaires of people, who are involved into the

project implementation directly: a creative director, a sales manager and a fashion designer of the company, to get a competent review and feedback of the professionals.

Below, a visual framework of the current thesis is presented (Figure 1):

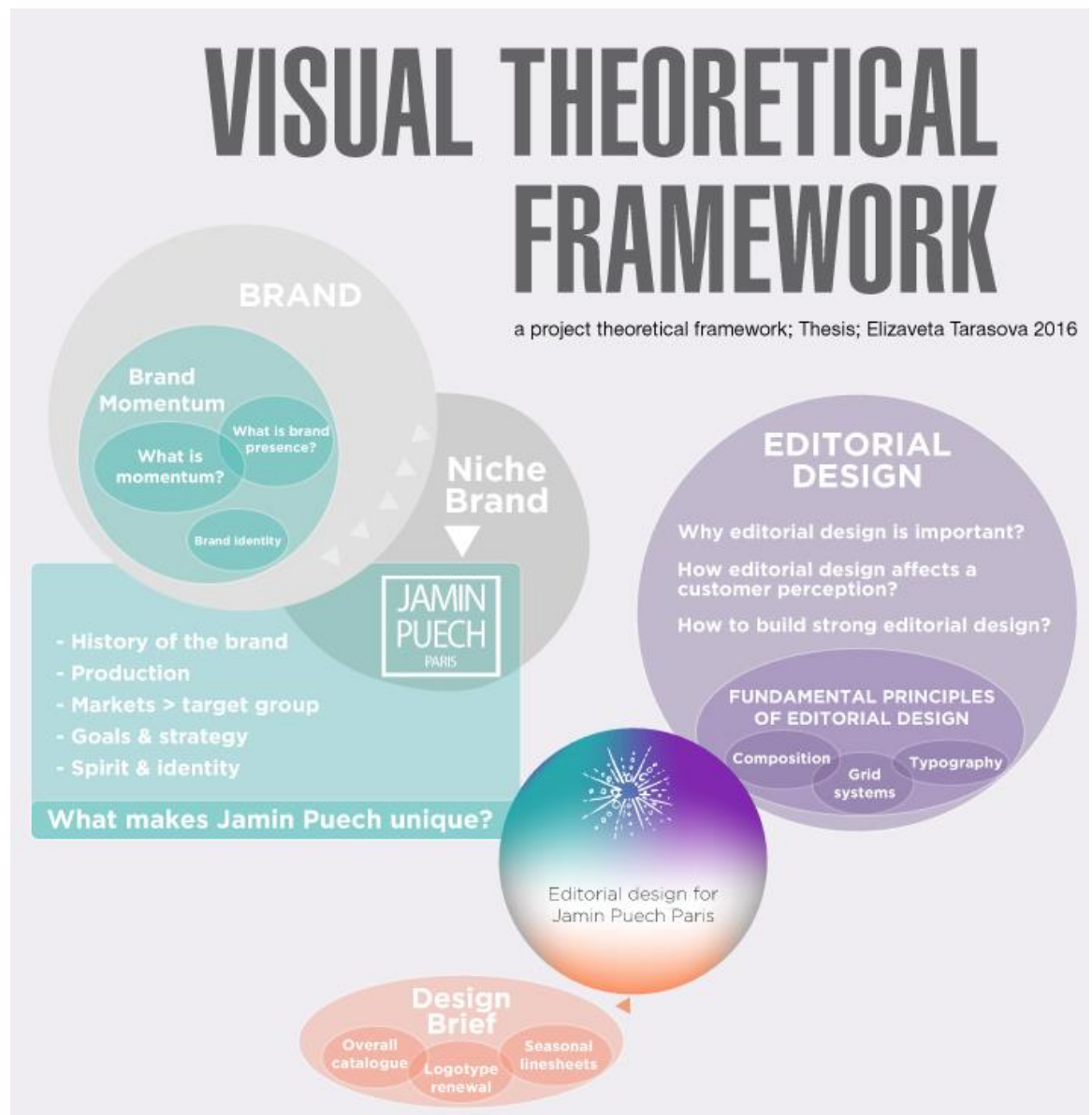


Figure 1. Visual theoretical framework of the thesis.

2.2 Brand as a phenomenon

2.2.1 General perception of brand

Brand is a mark, that identifies a certain product, service or concept and distinguishes one seller's product from those of others. The basic function of brand as a phenomenon is to help consumers to orientate themselves among the infinite array of choices in a modern reality of a mass consumption society. (Wheeler 2013, 2.) Every brand tends to build an emotional connection with its customer to become irreplaceable. In accordance with an article in Outdoor Advertising Association of America (2013), brand power is based on familiarity and favorability among consumers.

As Millward Brown states in his survey:

Ultimately, brands are only valuable to businesses because they are valuable to consumers. Because people rely on brands to deliver a consistent level of quality and reliability, they will pay more for a branded product than a generic one, and more for a favored brand than the alternatives (Brown 2009, 4).

Brand is an effective way to express oneself without using a word. It helps to speak up, who you are and what you stand for. Hereupon, engagement with consumers remains a cornerstone in a process of building a strong brand.



Figure 2. Some of brand touchpoints by Wheeler (2012, 3).

Each brand has a plurality of touchpoints (Figure 2) to interact with its customers, increase the awareness and build their loyalty. Regardless that the print production is just a drop in the sea of brand identity, yet it is one of the essential channels of communication with customers. One of the objectives of the present project, is to create a design, that supports the existing brand identity.

2.2.2 Niche brand

Jamin Puech is a niche brand. Niche brand is a little brand, that has relatively bigger proportion of loyal customers on their market share than average 'normal' brand with the cognate awareness (Dowling 2004, 101).

Millward Brown in his survey "The Business of Brands: Collective Intelligence for Marketing Today" states: "in relating consumer relationships to financial success, it is crucial to understand the brand in its competitive context". Hereupon, according to the author, brand classification is intended to guide better action (Brown 2009, 5-7).

In his interview to The Indian Retailer magazine Christophe Kapusta, the dynamic CEO of Jamin Puech, says:

We do not see ourselves competing with the big luxury brands. Our clientele probably understands better the work of a niche refined brand, and certainly appreciates the difference from other brands. ... Our type of work is quite unique in the market (Retailer 2014).

One of the preliminary objectives for successful implementation of the current project is to understand precisely a position of Jamin Puech Paris on market among its competitors. The clear stationing of brand leads to the better perception of a strategy of its promotion.

Evidently, there is a plurality of approaches to classify brand as a phenomenon. For this paper it was chosen a typology, provided by Brown (2009, 7) in his survey mentioned above. On my personal viewpoint, the typology covers a broader variety of brands, pursuant to a clear principle. Below there is a typological chart attached (Figure 3).

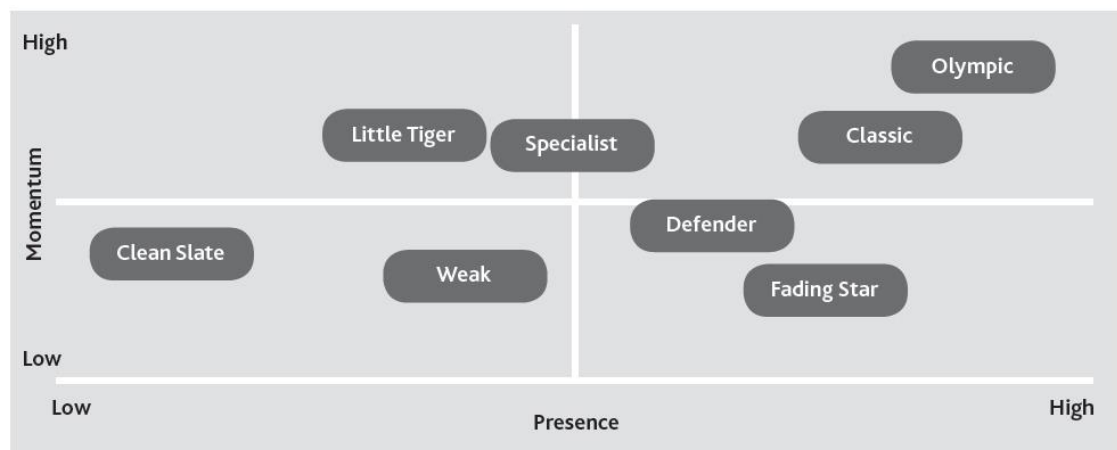


Figure 3. Brand typologies by Brown (2009, 5).

Eight clear clusters emerge out of more than 50,000 sets of brand data and plotting brands. Here, the horizontal axis indicates presence of brand, the vertical axis depicts its momentum from low to high. According to the article “The Impact of Advertising on Brand Momentum”, published online by Outdoor Advertising Association of America (2013): “momentum is defined as impetus gained by movement”. In the context of brand it means, that rate keeps being assembled as brand operates. Presence indicates how easy is for a customer to recognize and match with both the brand and the company. (Nacach 2016.) A strong brand presence benefits a company of any size, industry and location, author affirms.

Pursuant to the chart legend by Brown, relatively unknown brands, that are highly regarded among “early adopters” are called “Little Tiger” (2009, 7.) “They are often niche brands that have found fertile ground with a particular demographic or attitudinal group in the population”, the author states.

Rather cognate definition has a brand cluster titled as “Specialist”. “Specialist” often has some trait, that makes it inappropriate for the mass customer, such as high pricing, for instance. Though these brands have loyal audience, that is strongly committed.

The presence of Jamin Puech on market remains rather minor comparing to many other international brands. At the same time the level of loyalty of those customers, who are familiarized with the brand, is relatively high. In the Browns’ coordinate system, a position of Jamin Puech, ensured with high momentum, might be both Little Tiger and Specialist.

In the particular case of Jamin Puech, the level of customer awareness or the presence on the marker is hardly possible to increase. This is due to primordial brand characteristics, such as, for instance, high prices, handmade implementation, the unique sometimes audacious designs and relevance to a certain target group. For Jamin Puech to have the bigger share on the market has never been an end in itself.

According to the given concept it means, that for this kind of brand to stay afloat, is crucial to raise the brand momentum. Otherwise in the worst-case scenario it becomes a “Weak brand” within the presented typology. Brown asserts that the weak brands’ growth is hardly possible unless they make investments in marketing or some product innovation (2009, 7).

As it also follows from the article, consistency is a key principle, that goes hand to hand with high momentum. (OAAA 2013.) Therefore, to build positive momentum - the steady, clear message is needed to be sent repeatedly, as well as coherent strategy, supported with advertising, should be set up.

At the same time, in the article “The Benefits of a Strong Brand Presence and How to Achieve One” by Jaime Nacach - one of the four formulated principles of

strong brand presence is also consistency. (Nacach 2016.) “Branding is integrated into every aspect of a company and so consistency is key when building and maintaining a strong brand presence” - author says.

Since brand momentum and brand presence are two fundamental bases of brand success, the one conclusion shows up on the surface – consistency is a fundamental principle.

In the scale of typography design, consistency reveals the issue of deep understanding and analysis of the previous brand history, the close overview of the former editorial samples and style of the web-page, social networks, etc.

2.2.3 Brand personality and “Five Dimensions” method

“Big Five” dimensions of brand personality is a methodology, carried out by Jennifer L. Aaker within the survey, published in *The Journal of Marketing Research* (347-355).

The construct “brand personality”, elaborated by the author, composes a set of brand features, which, in its turn, correlate with human individual characteristics (Aaker 1997, 347). This concept allows to determine how the symbolic use of brands enables to express his or her self, how it affects consumer behavior.

Consumers easily can think about brands as if they were celebrities or famous historical figures and as they relate to one’s own self, which may be due in part to the strategies used by advertisers to imbue a brand with personality traits ... (Aaker 1997, 347).

In her survey Aaker defines the “direct” (e.g. people associated with brand) and “indirect contacts” (such as brand name, logotype, product-related attributes, advertising style, etc.), which influence and form brand personality. Moreover, the researcher finds a method of brand personality measurement and, finally, generates a set of candidate traits to be used subsequently to form a Five-Dimension framework of Brand personality (1997, 348-350).

The investigator conducts and depicts a thoughtful, reliable survey, combining qualitative and quantitative research methods, among a credible number of independent participants.

In a nutshell, Aaker composed a framework (Figure 4) that became an avowed universal pattern.

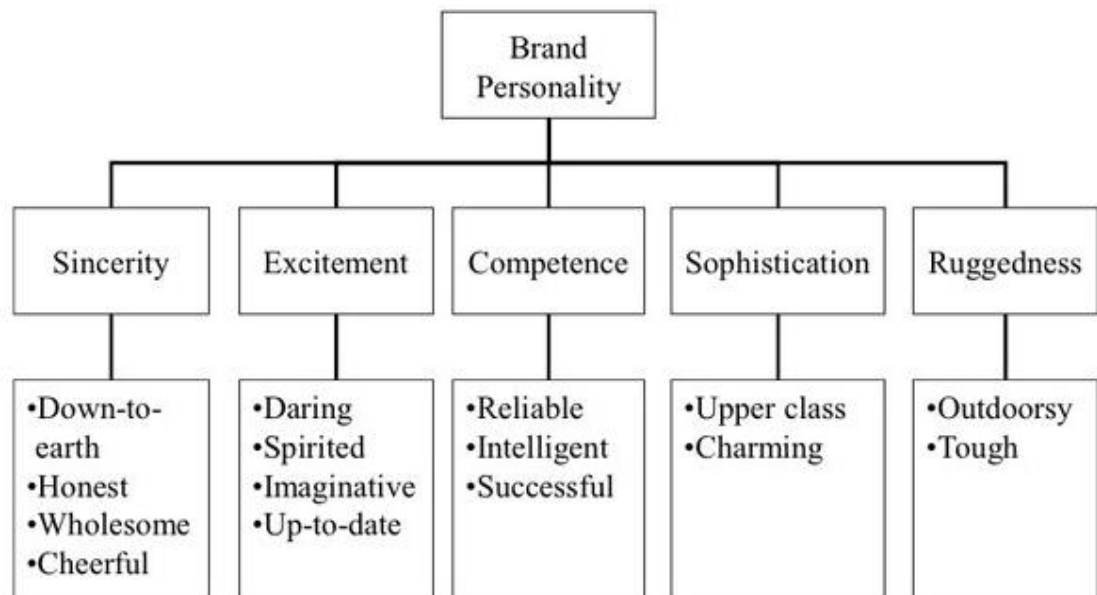


Figure 4. Five Dimensions of Brand Personality framework by Aaker (1997, 347-355).

On the whole, Aaker distinguished five general-purpose clusters (so-called dimensions), each of which opens up with a set of characteristics. This set, unique for every case, is implied to determine the brand personality. Aaker explains the value of brand personality definition: “brand personality increases consumer preference and usage, evokes emotions in consumers and increases a level of trust and loyalty” (1997, 354).

Within the source criticism, it is worth to mention, that despite almost twenty years passed since the methodology occurrence, the concept stays relevant and up-to-date. The universalness has been proved with time. As it was checked, most of the modern classifications of brand personality somehow are based on the Aaker’s paper. The concept is relevant to be used.

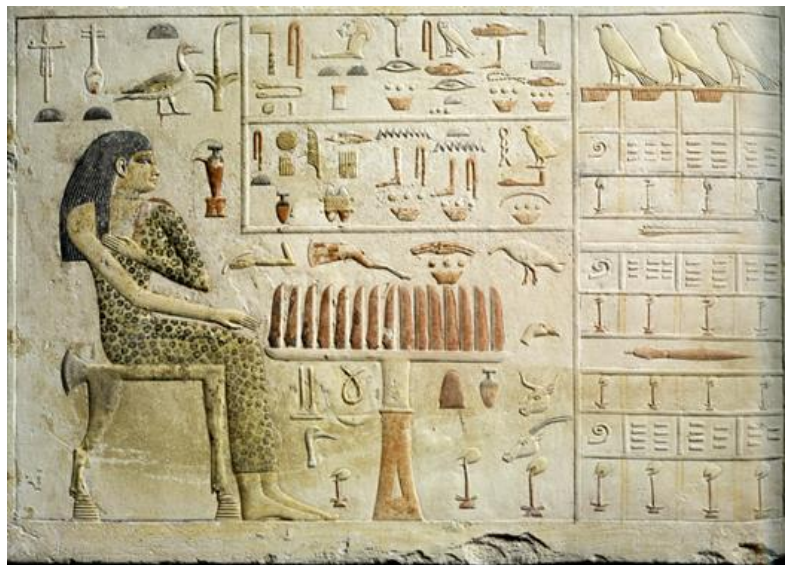
Namely for this paper, the approach is intended to be used later as a part of qualitative research (3.3 Brand analysis). The detailed description is to be presented as well.

2.3 Editorial design throughout the history

Beginning from early illuminated pages in hand-copied books of the Middle Ages and proceeding down to intricate modern magazine and catalogue layouts, structured page design has long been a consideration in printed material and more recently in electronic displays such as web pages (CTI Reviews 2012, 64).

Editorial design is a part of graphic design, that focuses on creation the best way to organize the content of the press and digital publications. The primary aim of editorial design is to present information in a way, that supports its perception and better understanding.

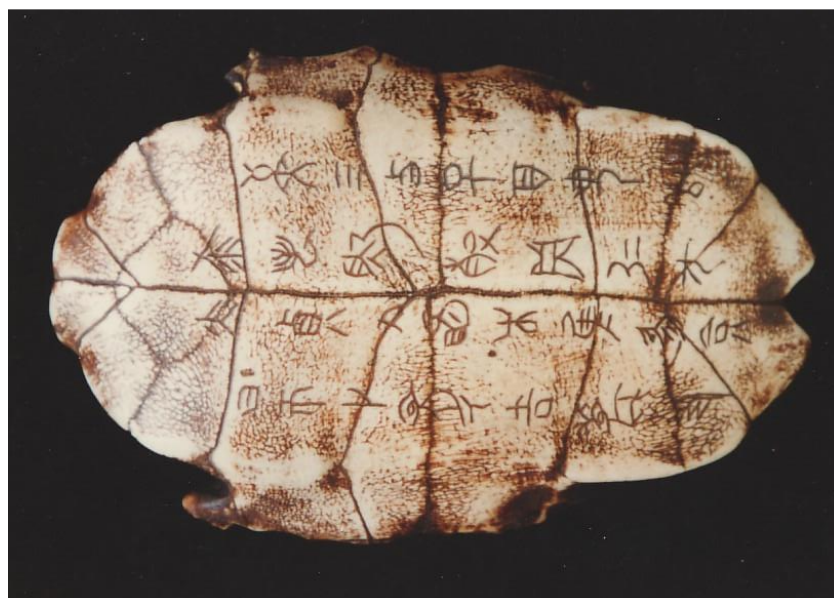
From ancient times the importance of content organization had never been depreciated. Thus, if giving a glance at any human primitive written systems, such as, hieroglyph records of ancient Egyptians (~4000-3000 BC), Mesopotamian inscriptions (~3600 BC) or first survived Chinese records from around 1200 BC (Boltz 1999, 74), it may be noticed, that composition of writings is crucial for message conveying. Symbols follow a certain set of rules and principles, individual for each system. Records have a peculiar grid (Pictures 1, 2, 3).



Picture 1. The slab stela of the Old Kingdom Egyptian princess Neferetiabet 2590–2565 BC (Forman & Quirke 1996).



Picture 2. Early Writing Tablet recording the allocation of beer (the most popular drink in Mesopotamia); 3100-3000 B.C.E, probably from southern Iraq. © Trustees of the British Museum (Khan Academy 2016).



Picture 3. Oracle bone inscription, the mother of Chinese calligraphy; around ~1200 BC.

The other significant impulse for word as a phenomenon was the development of full typefaces and their industrial production, that occurred all along of the emergence of the first printing press in the mid-15th century. The subsequent years up

to the early 18th century proved to be a period of significant developments of typography (Loxley, S. 2004, 8-17).

The period of rapid extension of the printing press technology was finally crowned in the mid-17th century with wide spread of first newspapers, and, by and by – first magazines. With automating the process of print production, there happened a boom in the newspaper industry. Several periodicals started to circulate in the major cities, publishing morning, afternoon and evening editions.

Since then, the pace of volumes and periodicals edition and the deadlines, that concomitant their creation, demand strict guidelines and rules for the use of grid and typography. Sylvia Kang (nickname Cestlart) in her blog supports the concept, that was developed earlier (2.2.1 General perception of brand):

The success of ... publications depends on clear communication and consist in storytelling, both of which demand rigorous applications of grid layouts and the establishment of visual hierarchies in order to keep readers entertained while they consume the content (Cestlart 2014).

Though the speed of book editorial design makes a stark contrast with the world of regular periodical production with their strict deadlines and quick turnarounds, they often use similar techniques and ploys in order to keep the reader interested throughout the completeness of the material (Cestlart 2014).

Beyond any doubt, editorial design in its elementary form appeared along with prehistoric writing. Naturally, throughout the history of mankind up to nowadays – some norms were formed out. A firm grasp of typography principles and a good understanding of how it can affect general design is one of the intentions of the current thesis. Only the moment of full understanding of existing rules of editorial design is the moment when it is permitted to break them.

Solid knowledge base is implied be relevant support for experiments and any unique solution. Subsequently, there are reviewed the most essential norms and methods of editorial design, extracted from several reliable sources to compose a solid framework for the following practical elaboration of the project (Chapter 4 Editorial design Fundamentals).

3 JAMIN PUECH

3.1 The history of brand

Jamin Puech is a world-famous French luxury designer brand, based in Paris, that offers exclusive refined niche handbags and accessories. The story of the company begins back in 1989, when two young fashion designers, Isabelle Puech and Benoit Jamin, decided to run their first eclectic and unclassifiable collection of handbags. That year the collection was presented to the International Fashion and Photography Festival in Hyères, Cote d'Azur – one of the most prestigious competition for young creators in France. Isabelle Puech and Benoit Jamin won the first price - the collection was bought by Bergdorf Goodman Co. These circumstances contributed the first wave of popularity to the brand name.

Two designers had been subsequently collaborating with Chanel, Balmain and Chloé, until in 1992 they launched their own brand, called Jamin Puech, as the combination of their surnames. Soon after, in 1996, the first boutique-atelier was opened in Paris.

Since the beginning the young designers relentlessly travelled the globe in search of new shapes, crafts and materials. Over the time they managed to establish the strong network of trusted craftsmanship masters around the world. Thus, in 1996 the brand starts collaboration with embroiders in India. Later Isabelle and Benoit also set contacts with leather suppliers of Italy and raffia crocheters in Madagascar.

The unique craftsmanship techniques became the shtick of Jamin Puech. Since then every model passed through expert hands of masters. Throughout its history Jamin Puech has kept staying a niche brand. In details the definition of this phenomenon was presented in the subsection 2.2.2 Niche brand.

Within the growth of the brand popularity and its profit, the decision to expand into the international market was made. In 1998 the company opened the first

store in New York, USA. Three years after young entrepreneurs decided to start running a branch in Japan, so in 2001 Jamin Puech launch a store in Tokyo. By the moment there are eight showrooms of Jamin Puech around the world.

Today the brand is also entering the Indian market. Presence of the company in Asia, namely in Japan and China, is getting wider, in accordance with Christophe Kapusta, the dynamic CEO of Jamin Puech. (Retailer 2014.) Kapusta assumes, that to keep expanding in the region is a rational strategy.

Nowadays Jamin Puech is often referred by the reliable fashion editions. In the book “Bag: The Ultimate Fashion Accessory” the brand is mentioned along with the world classics of fashion, e.g. Chanel, Phillip Lim, Dolce & Gabbana and Marc Jacobs (Draffan & Huey 2009, 98). Moreover, in 2013 Isabelle Puech and Benoit Jamin were ranked among the top ten fashion designers of the 2000s by Gala magazine. A year after, in 2014, Jamin Puech is also presented in the book “The Art of Handbag” (Anthony 2014).

3.2 What makes JP unique

“A handbag is an ultimate fashion accessory nowadays”, - states Marija Posa - a fashion designer in cooperation with JP, in the personal interview (2016). The market of beauty and fashion is definitely overloaded. Since the beauty industry is saturated with grand retailer chains and clothing manufacturing has become mass produced, to stand out in a crowd present-day fashionistas – Instagram bloggers – emphasize their looks with accessories. “There is kind of a hunting on uniqueness occurs today (sic)”, - Marija Posa asserts. (2016.) The more exceptional and limited is design - the more special and valuable is look:

You can have a dress from H&M or Mango outlet, but still look fabulous, stylish and cool, if the special brand accessories (Proenza, Schouler, Olympia, Mary Katrantzou, Moschino or Chloé), which accomplish your look.

Brand may have a little presence, though be strong and successful. As figured out previously, strong brands are built personal connection with customer. The declared shtick of Jamin Puech - the thing that raise the loyalty of its customers,

is the unique approach to the process of designing their production. Marc-Antoine in the project guidelines writes: “they touch their owners, who often develop a very personal relationship with their Jamin Puech bag, like a talisman” (Breuil 2016).

Indeed, the peculiar trait of the brand is its seasonal collection thematic, in conformity with which designers create playful and colorful little figures or animals. Jamin Puech creates not just bags, but iconic mascots (Pictures 4, 5). That highlights the brand in a crowd of competitors.



Picture 4, 5. Chameleon bag from the embroidery collection'16 and Star Fish from the raffia line'16.

Personal experience and childhood memories of the brand founder also became a part of creative process. Some of designs perhaps come from the legacy of Isabelle Puech's childhood, spent sailing around the world with her parents from Africa to Polynesian islands (Breuil 2016). Designers combine together different materials and techniques. Rules and limitations do not apply.

Production can be divided into four lines: embroidery collection, finely crafted raffia craftsmanship work, leather bags and fashion accessories (Pictures 4, 5, 6, 7). Bags range from small evening wear to satchels and shoulder bags. Each bag - handmade and limited edition, takes two to nine work days per bag. The overall determination of the style can be defined as: “bohemian, refined, sometimes kitschy”, in accordance with fashion designer Marija Posa (2016, 11.08).

Jamin Puech embroidered bags are renowned for the meticulous hand-beading technique. Thousands of beads, sequins and colored threads are used. Elements are expertly combined into unique creations. The brand works with same artisans

in India, contributing to preserve their traditional craft passed through generations (Picture 4).

Raffia palm or raphia is a plant, native to tropical Africa and especially to the island of Madagascar, where Jamin Puech atelier is located. The raffia fiber is extracted and dried. It becomes raw material to be dyed and shaped, using weaving and crocheting techniques (Picture 5).

The leather range is entirely handmade, using traditional sewing methods. Materials are supplied from Italy. The patchwork design and hand-crocheted technique proved to be iconic to Jamin Puech (Picture 6).

A range of designs covers a wide variety of original materials, shapes, colors and structures, both soft and rigid. Numerous trials are continuously held to make a collection consummate.



Picture 6, 7. Toucan bag from the leather collection'17 and Frida Kahlo keychain from the accessories line'17

3.3 Brand analysis

Within the qualitative research, the method of Five Dimensions of Brand Personality, elaborated by Jennifer Aaker, was hold. This methodology was described in the subchapter 2.2.3 (Brand personality and “Five Dimensions” method). This approach helps to reveal basic and the most precision traits of a brand. In scope of the current project, comprehension of Jamin Puech nature is critical to convert into typographic design, that reflects a soul of the brand most complete.

As a research subject, the principle fashion designer and a freelance employee of Jamin Puech – Marija Posa was chosen. Commercial concernment of Marija, in these particular circumstances, may not be an issue to implement the aforesaid survey, since she is not a direct staff member. However, at the same time she is firsthand familiar with business of the brand and, being in collaboration relatively recent, represents a fresh though competent opinion.

Marija was asked to describe Jamin Puech, as if it was a person, how she sees him/her. The most notable traits, those that are significant for this brand, were required to be emphasized. Marija was provided with the list of examples, that Jennifer Aaker used in her research (1997). She was allowed to use her own characteristics as well.

As the result, Marija's definitions of Jamin Puech are following:

<i>bohemian-chic</i>	<i>unique</i>	<i>charismatic</i>
<i>colorful</i>	<i>creative</i>	<i>artistic</i>
<i>profound</i>	<i>unpredictable</i>	

She also leaved a comment: “Every bag has a story, which brings you to journey” (20.07.2016).

Finally, Maria Posa could not distinguish the target group of the brand: there is no certain segment of consumers, she says, – they are very different. It may be 18-years-old girls from Japan, as well as women at the age of 45 from Paris. It maybe upper-class business-ladies and bohemian creative artists (Posa 2016).

4 EDITORIAL DESIGN FUNDAMENTALS

Apparently, most of the rules of text building comes from the days, when type itself was physical. Today many of these principles do not have such a practical value as they had centuries ago. However, solid frame of traditions affects the modern comprehension of editorial design even nowadays.

Since it is next to impossible to list the infinite number of norms in typography, for the current paper it was decided to highlight exceptionally applicable, effective and substantial rules and methods, as well as to avoid the most obvious copy-book maxims. By means of the theoretical base it is planned to implement the practical part of the present project.

4.1 Overall layout

Art editor Luke O'Neill offers some overall rules of thumb for better editorial design in his online article (07.07.2014). Above all O'Neill emphasizes the necessity of identifying the audience and design for it accordingly. The audience, in the case of editorial design for brand, would be the target group of this brand.

Moreover, O'Neill recommends not to neglect white space:

A stunning photograph might have all the more impact if scaled down and framed by negative space, or attention could be drawn to a headline by running a river of white space across the page before starting the body copy. (07.07.2014)

Indeed, the value of white space can hardly be denied. It allows the publication to signal about the reading break, or to attract the reader's attention to particular elements. It also helps the content to breath (O'Neill 2014).

The role of white space also emphasized by John Kane in his typography handbook "The type primer" (2011, 114). The author says, that the inherent and compulsory component of the text page are margins – the area adjacent with the edges of the page. Each text line meets white area of margin; by means of that eyes get some rest while the vertical movement to the following line.

Traditionally, the size of margins area must be large enough for one's hands (especially thumbs) to keep the book open without obscuring the content. At the same time the text page area should be adequate to comprise the content, readable from the distance of half a meter. Common sense should dictate the computation of both (Kane 2011, 114). The appropriate method of composing a page layout is to use grid.

4.1.1 Grid system

First things first, in creating a look of a document, the foremost act is to build a page outline. A *grid* is “a pattern of horizontal and vertical lines that intersect at regular intervals”, as Kane defines. (2011, 176.) It is an effective method to organize text and provide a framework, within which typography and visual elements work to reinforce meaning, continues Kane.

A basic grid takes a while of planning, but improves any design by giving balance to page instead, on the opinion of Jo Gulliver. (10.06.2014.) It is absolutely worth investing time, since even a basic well-planned grid brings coherency from page to page: gives structure and provides guides for designer to align text and other elements on page. Columnar layouts are effective for most of formats (Kane 2011, 143).

Technically, to create a grid means to think about page area, as if it was divided on equal columns, broken in with consistent horizontal intervals (Kane 2011, 138). To devise an organic and responsive grid, it is principally to estimate clearly the amount and kinds of text and images, to understand the relationships between those and the level of importance (Kane 2011, 178).

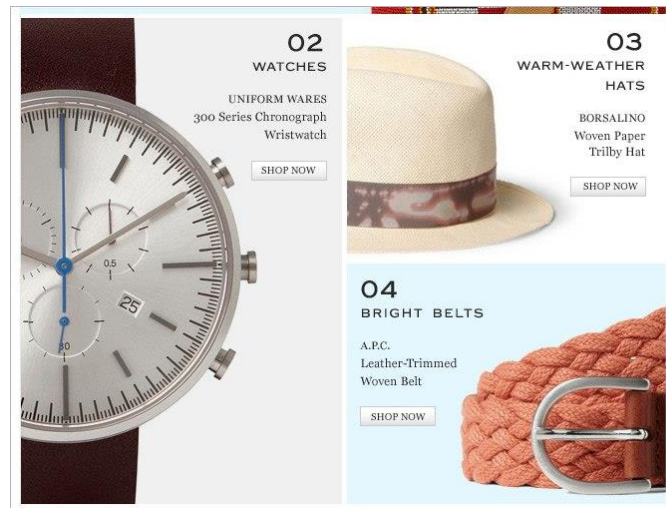
Multi-columnar layouts allow for more variable organization of content and bring white space onto page in locations other than margins, that gives the additional rest to eyes. Columnar rhythm provides a certain dynamic relationship between type size, leading and line length. These three parameters are to be described later (4.2.1 Tracking, leading and line length). The structure of grid primarily affects the line length, which in its turn alters the first two.

4.1.2 Rectangle and its role in editorial design

Rectangle is a basic shape of page layout. Tim Harrower in his work “The Newspaper Designer’s Handbook” (2012) asserts, that whether text direction is vertical or horizontal, and regardless page format, text shape should be rectangular. A page, both printed and digital, consists of number of rectangular-shaped modules (Picture 8).

Specific of newspaper format lies in the layout, where is barely any blank space available. Often the shape of material is indicated with adjacent modules (bottom edge is “closed” with the top line of the following stage, for example). However, traditionally magazine format is differs from the newspaper one with a smaller share of text.

Spare space frequently causes a problem of imbalance of page composition. Re-balancing of structure is easy to achieve with using several ploys, described by Igor Shtang in his post “Three ways to ‘close’ a rectangle. (25.09.2014.) One of the methods is to use frames (Picture 9) or lines (Picture 10) to “close” a rectangle, regardless its content.



Picture 9. Example of frames use to balance content.

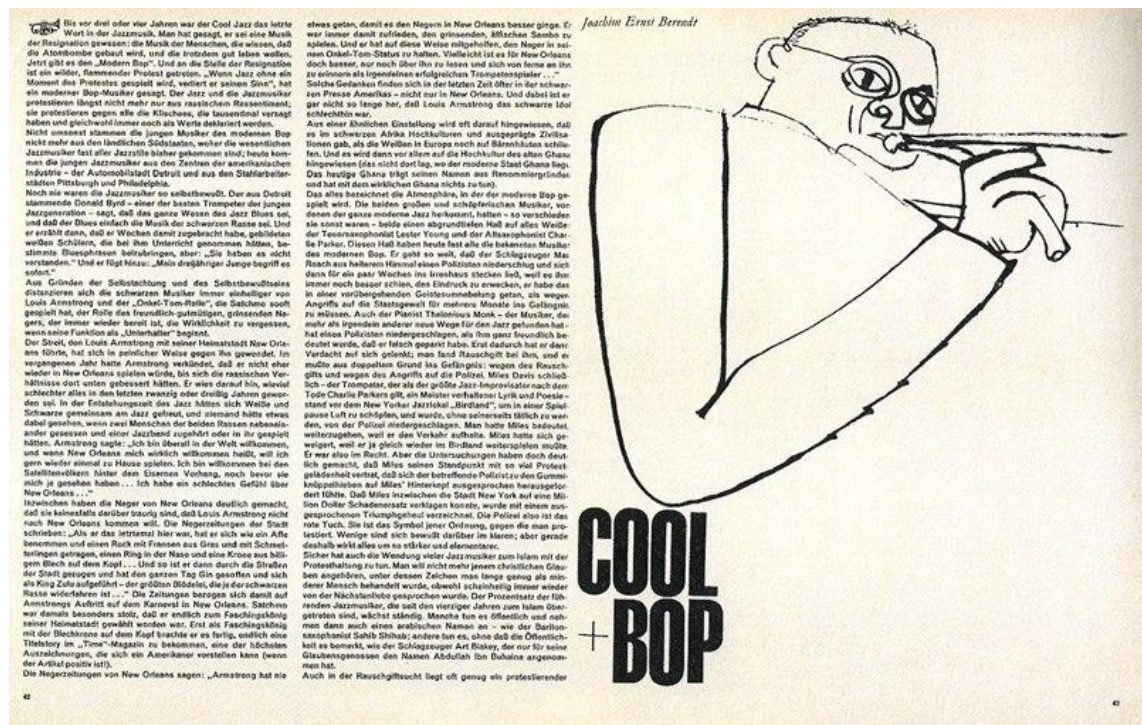


Picture 10. Example of lines use.

Traditionally folios and headers are disposed in the corners of a page (Picture 11). Folios – page numbers, and headers are material in margins that tells a reader where he or she is in the text (Kane 2011, 115). Regardless of how incompact composition of the layout is, corner elements always support the format (Shtang 25.09.2014). A representative example is presented below (Picture 12).

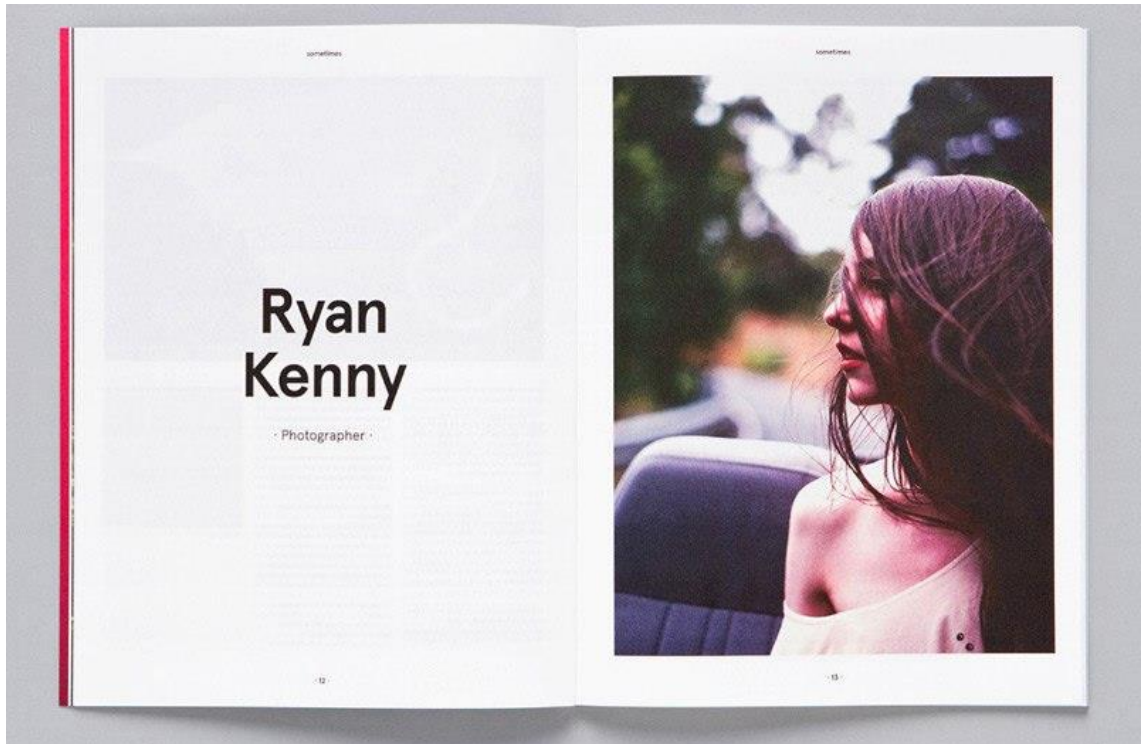


Picture 11. Running shoulders - headers and folios disposed on the sides.



Picture 12. A tiny folio in the right bottom “holds” the whole composition.

Finally, the third way to balance layout by Igor Shtang (25.09.2014) is to centralize composition. Principle elements, e.g. text blocks, visuals or infographics, placed in the middle of page, balance themselves by their own, without the support of angular elements (Picture 13).



Picture 13. Centralized composition.

4.2 Text body and its texture

The aim in setting font is to allow for continuous reading (Kane 2011, 100). It is not an easy and exclusive issue. Individual letterforms build peculiar relations with each other, maintain lines of reading, massed together to form blocks of text finally. It may be noticed, that any paragraph of text has a texture - a balance of darker mass of letterforms and spacing between those (Kane 2011, 90-96).

The material of typography is the black, and it is the designer's task with the help of this black to capture space, to create harmonious whites inside the letters as well as between them, - stated a typographer Adrian Frutiger (presumably 1966).

The paramount goal of a professional is to maintain even grey value of text by structural consideration of forms and spacing (Kane 2011, 93-96).

4.2.1 Tracking, leading and line length

To achieve optical coherency there are several methods to be reviewed. Directly in the flesh of word, as a text unit, tracking is critical to remain easy reading. *Tracking – kerning and letterspacing* – is “the addition or removal of space between letters”, as Kane defines. (2011, 90.) The author deduces, that even the best default tracking requires adjustment (2011, 90). Whether text should be tight or loose depends on a case. However, Kane warns, that too loose text practically disintegrates right on a page, whereas tightly tracked one sacrifices readability (Picture 14).



Picture 14. Loosely tracked text versus tightly tracked one. Examples by Kane (2011, 92).

The other factor of typographer consideration is *leading*. Among professional, this term means a space between lines of text. The default leading (sic) in text is assumed of 120% of type size. (Kane 2011, 101.) The leading index is adjustable though. In accordance with Kane, tightly set text provokes vertical eye movement through text body and conduces a reader to lose his or her place. Whereas too loose type creates striped pattern of text, that also distracts the readers' attention (2011,100).

An appropriate leading in text depends on the line length: shorter lines require less leading, whereas longer – more. Apropos the line length, in general text setting a good rule of thumb is to keep it between 35 and 65 characters. Extremely long or short lines prevent from easy reading (2011, 102).

4.2.2 Text alignment. Variations and practical use

Besides variations in tracking, *text alignment* influences greatly on how a block of text looks. Principally, there are four types of text formatting: flush left (Picture 14), flush right, centered and justified (Picture 15).

In the first three cases word spacing is consistent throughout text (Kane 2011, 94). Equal interletter and interword spacing makes text blocks evenly grey, with no light or dark spots. Text line tone is “calm, transparent and light” (Shtang 18.07.2014). Though line length is always different. Left and right side orientated alignments are asymmetrical, while centered format assigns equal value and weight to both sides of line. In such cases, it is important to amend line breaks so, that the edges of paragraphs do not reveal “notched” (Kane 2011, 94).

Oppositely, justified format combines symmetry, equal lines length and one-level paragraph edges. It is achieved to the sacrifice of optical consistency: expanding and reducing interword and interletter spacing. For this option, careful attention to line breaks and hyphenations is crucial to save readability (Kane 2011, 94). Justified alignment is unnatural mode of text, that causes certain difficulties in use: unequal tracking, hanging lines, etc. Also, it always works inappropriate for narrow columns of text; see the Picture 15 (Shtang 18.07.2014).



Picture 15. Justified alignment applied to narrow columns of text. Basic mistakes.

Nowadays, there are many digital typographers and designers, who find justified format outmoded and problematic to use. However, there are both pros and cons of such a format. Firstly, it is traditional for long monotonous reading: traditionally, books have been having justified alignment over 500 years (Picture16). Secondly, a rectangle of text has a certain compositional advantage that is not inherent to other format types (Shtang 18.07.2014).

Whether or not, each case demands a distinct approach and careful consideration of content. The particular choice, elected for the current project is planned to be denoted and explained in the subsection 5.2 Design process circumstantially.

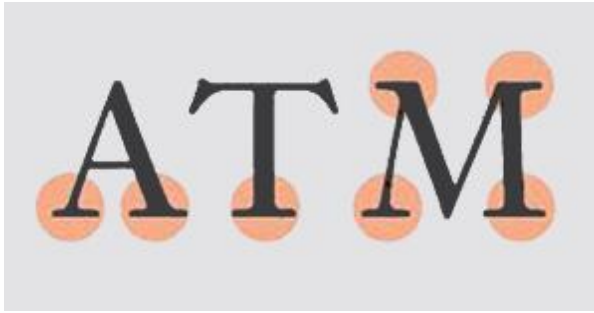


Picture 16. Justified alignment. A spread of the book by Manutius, published in 1499.

4.3 Typefaces

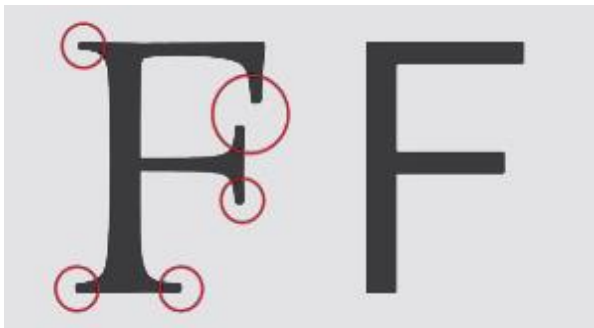
Obviously, different typefaces feel differently as text and suit different messages. “Image, history and meaning meet in every aspect of typography, even the simplest of letterforms”, - says Kane (2011,12). In a nutshell, principally there are just two kinds of typefaces: *serif* and *sans serif*.

Serif as a part of letter is a right-angled or oblique foot at the end of the stroke (Picture 17), as defines it Kane (2011, 4). Serif fonts are those, which have serif foot as a component part of letterforms. Design of serif fonts was formed deep in antiquity and became a basis for subsequent development of typefaces in Latin typography.



Picture 17. Serif, as a part of letterforms. The example from “The type primer” by Kane (2011, 4).

In the meantime, the first font of sans serif class was created in the beginning of 19th century, but the movement to revive the long-standing letterforms flourished in the beginning of 20th century within the technological boom of the new century. Sans serif type became one of the novel forms of graphic expression. Sans serif font does not have the small flourish features at the end of strokes (Picture 18).



Picture 18. Serif letterform versus sans serif (Kane 2011, 4).

Nowadays both serif and sans serif fonts are commonly used. The choice of one predominantly to another depends on the particular case and the feel, that a typeface provides. Generally, serif types feel more classic and conservative, whereas sans serif frequently - informal and modern.

At this point it is worth detecting and defining the difference between phenomena of typeface versus font. Even among type professionals, there's a growing acceptance that both of terms can be used interchangeably nowadays. However, in the past a typeface represented an adumbration - the way, how text would look conceptually. (Ingebretsen 2013.) Thus, a *font* is a set of thousands of physical blocks, cast in metal and set to a certain size, weight and style that belong to the

same typeface. Shortly, for an early typographer there was no way to buy a typeface; instead he was buying a font. In a nutshell, a typeface is what we see and a font is what we use (Brownlee 2014).

In editorial design is highly recommended not to use more than three (better two) typefaces for one project (Kane 2011, 13). Luke O'Neill agrees with this viewpoint: "I personally subscribe to the notion that less is more when it comes to type (not font) choices" (2014).

Oppositely, for establishment of conceptual hierarchy of the message it is very expedient to utilize the diversity of fonts, that belong to a certain typeface family: the variations of size, weight and style. Strong typographic structure is compulsory for a great editorial design. The made type choice gives the article its visual voice, and moreover acts as a guide for the reader, navigating through layouts (O'Neill 2014). When choosing a principal and a secondary typeface, it is worth to keep up a certain contrast and avoid typefaces, too similar in their appearance.

Reading is a physical act, therefore the first goal of a typographer is to turn the continuous reading into a pleasurable experience. The optimal text type is supposed to prove to be readable at arm's length (Kane 2011, 100/118). The size used for the body text in the most of newspapers is 9-11 pt. Normally, a font in digital feels slightly smaller, than in print. This point should be considered for the cross-platform design, which is actual for the current project, since there are both digital and printed versions to be implemented.

Professional typographers and designers tend to set type one way or another, depending upon several factors, but neither tradition nor personal preferences exclusively. (Kane 2011, 93-96.) The foremost deal is to keep in mind the priority of clear and appropriate presentation of the author's message. Type should never call attention to itself beforehand the intention of the author (Kane 2011, 95).

5 EDITORIAL DESIGN FOR JUMIN PUECH

The conclusions, gathered together above, relate to the current project in variety of perspectives. At this point the theoretical substructure seems solid and relevant enough to apply it directly to creative process – the prime objective of this paper.

The principal stages of the design in progress will be demonstrated in this chapter. It is also planned to explain the practical use of the typographic methods (Chapter 4 Editorial design Fundamentals) and the choice of the particular typefaces, colors and style. The demonstration examples of some sample pages to be presented compactly in the present chapter, whereas the entire catalogues to be attached as Appendices 3 and 4.

5.1 Design brief

The project consists of two part. The first task was to create a catalogue, that contains the general information about Jamin Puech as brand. It was required to make two versions of the document: a digital - to be sent via e-mail, and a version to print out as physical copies.

The second part was to design seasonal line-sheets. A creative director of Jamin Puech asked to create one handbook per each of four collections separately: embroidery, leather, raffia and accessories. Each of catalogues was supposed to be done in three price ranges, meant for different markets – for Japan, Europe and United States. Finally, every of four lines in three price categories was required to be implemented in two versions as well: a digital and a press ones. In total 24 files were implied to be released.

Above all, there also was a peripheral task – to remake or complete a logotype, using an existing one as a base (Picture 19). The new logo is meant to be added to e-mail as signature attachment of staff members of Jamin Puech and also to be used for branding.

5.2 Design process

Just a few not regular editions were made for the brand, despite the long history of its existence, thereby there is no general design policy to follow. Certain freedom in creation of a design model was given.

Commercial director provided textual content via e-mail along with the pictures to be used. The ownership right of the absolute majority of the visual materials: bags images and photoshoots with models, belongs to Jamin Puech. The materials were allowed to be used within this project. The minor share of pictures used, do not belong to the brand, but were taken from the open stocks of images online.

Editorial design for both of the required textbook formats is supposed to be holistic and coherent. Therefore, the same typeface families were chosen to be used for both. The color solutions also correspond each other.

Design process required careful consideration of the basic design principles: format conformity, balance, visual hierarchy and laws of perceptual organization, rhythm and style unity.

5.2.1 Logotype

The past version of Jamin Puech logotype (Picture 19) existed for over twenty years. However, the look of the former logo was recognized as insufficient and not corresponding with the brand personality. It was making a wrong impression of brand, as more down-to-Earth, conservative and grave, whereas Jamin Puech brand personality is supposed to appear more spirited, charming and organic.

Since the consistency in branding plays a key role, as proved above, the change of logotype is a very delicate process. It is crucial to follow the brand identity and keep a logo recognizable.



Picture 19. The original logotype.

Within the design brief it was asked to get rid of the frame around the type and add a symbolic icon, representing an adventure spirit of brand and inspiration, gathered from nature. The commercial director and communication manager discussed and supported the idea of using an urchin as a symbol.

Urchin, an inhabitant of seabed (Picture 20), is tightly connected with the origins of Isabelle Puech creative propensity and childhood memories and represents the spirit of travel. It emphasizes, that the brand designers draw inspiration from nature: organic patterns and materials. Urchin's shape reminds glint of light or a star. It correlates well with Marija Posa's definition of Jamin Puech as unpredictable and chic (3.3 Brand analysis).

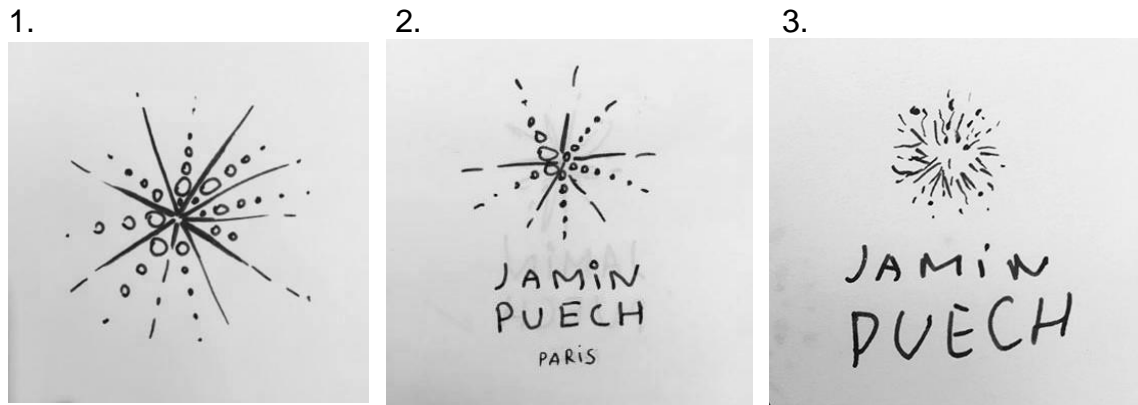


Picture 20. An urchin.

In order to keep logo recognizable and accomplish step-by-step evolution of logo without losing consistency, it was required to use the same font and type arrangement; yet take away a frame around. The color solution is monochromatic. To

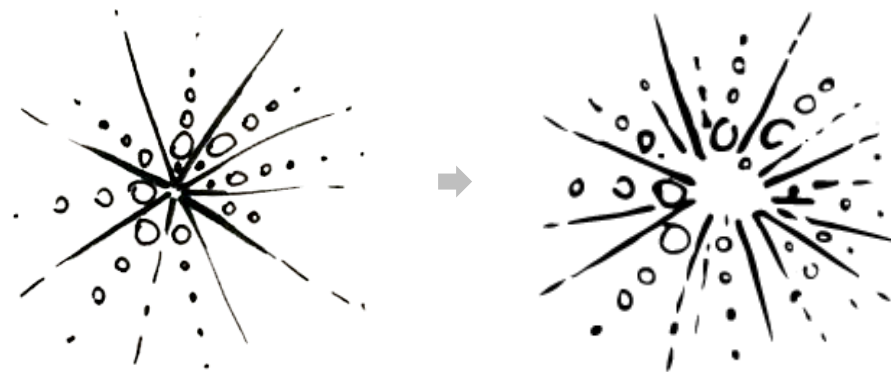
accentuate that every bag is artistic and handmade logo looks like a hand drawn fast sketch, made with ink.

First hand-drawn drafts (Picture 21) were discussed and approved by the commercial director. There were many more of those, but the most representative ones are attached below.



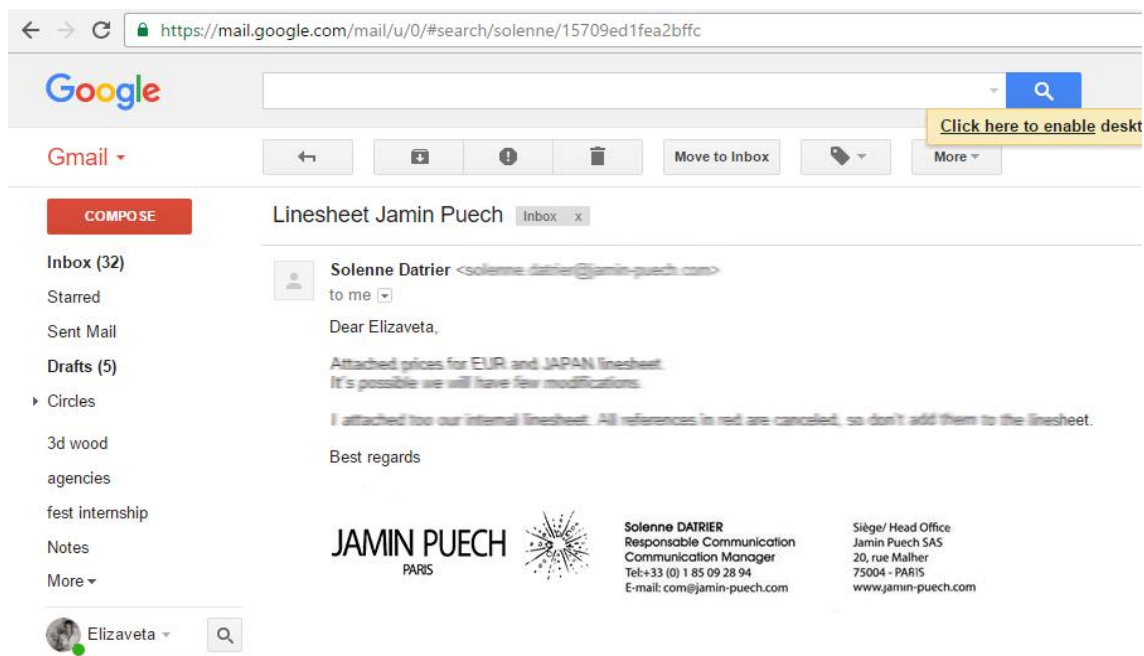
Picture 21. First hand drawn sketches (#1, 2, 3).

In accordance with the first feedback, the circle-shaped details of numbers 1 and 2 were combined with the more loose composition of number 3, that has whiter space inside the urchin silhouette. The icon was implied to be of asymmetrical and irregular shape. Subsequently draft was implemented digitally in vector (Picture 22).



Picture 22. Logotype development in digital.

Finally, an approved icon version was composed with textual part horizontally and vertically to be used in different circumstances. Horizontal format is meant for email signatures, for example (Picture 23). Whereas the principal format is vertical, to be used for print production (Picture 24, 31).

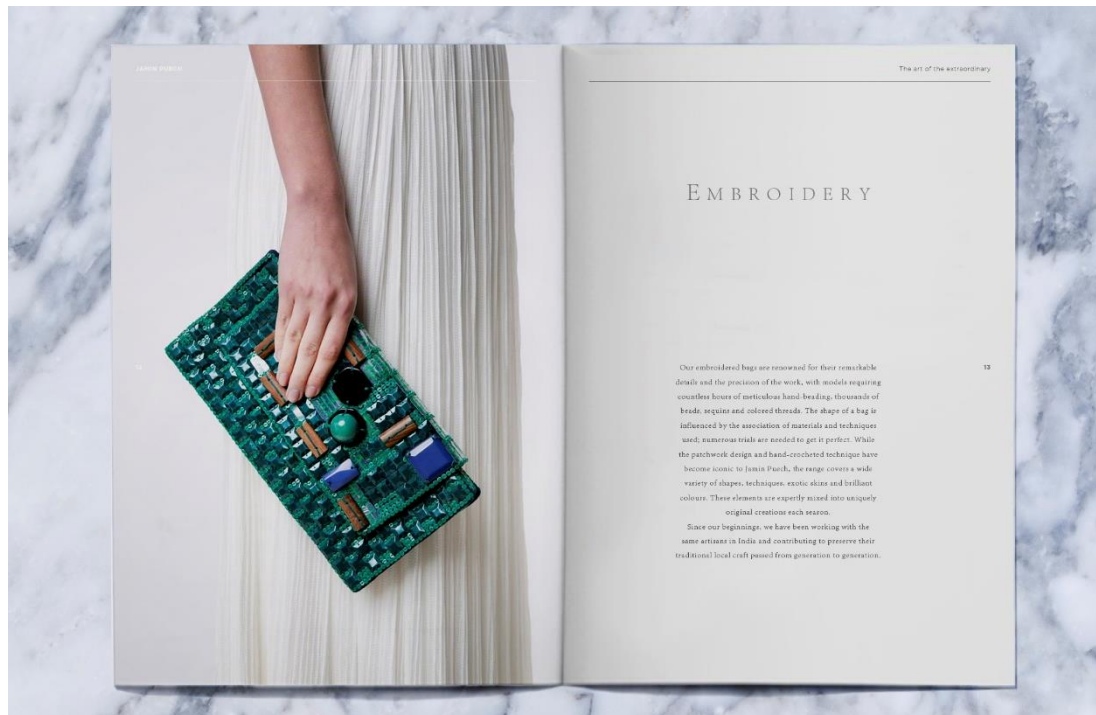


Picture 23. The horizontal version of new logotype, used for email corporate signature.



Picture 24. The new version of logotype in vertical format, applied to the cover of the first printed draft sample.

5.2.2 Catalogue design



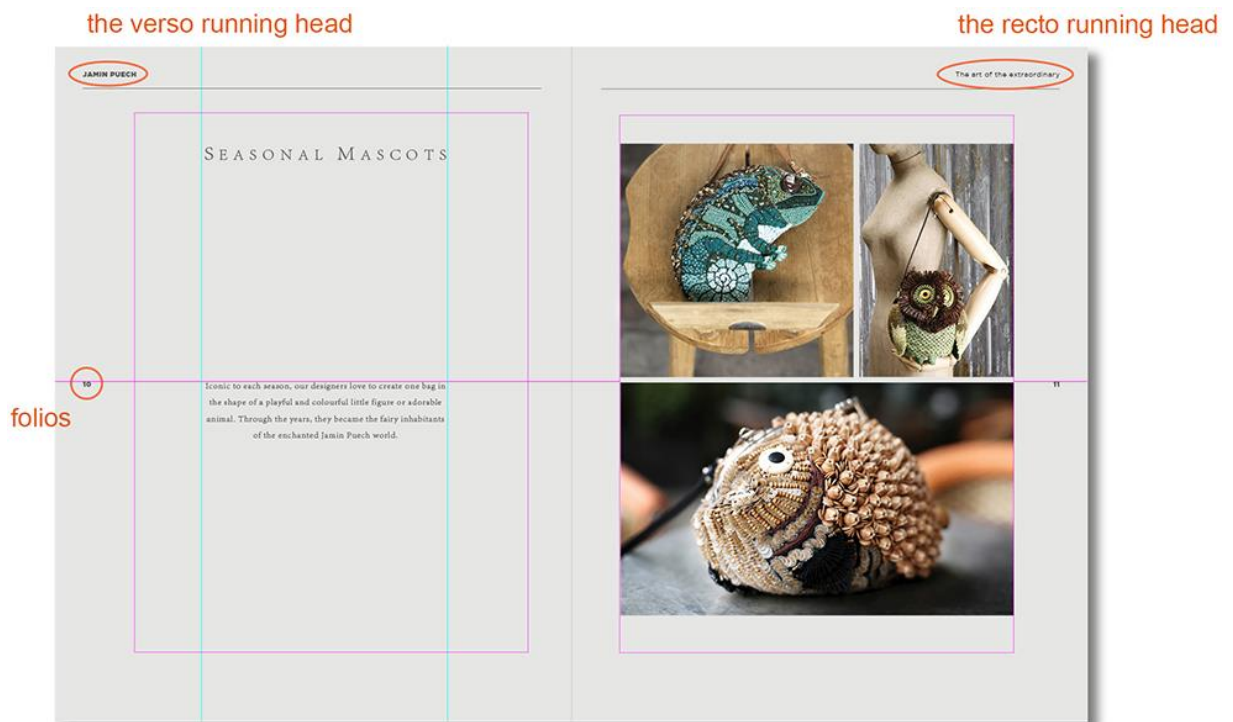
Picture 25. A spread of Jamin Puech overall catalogue. Refined and light design.

The distinctive feature of the catalogue was relatively little text regarding the given content partition. It means, many chapters were declared, whereas textual content for each page appeared to be quite laconic. It was taken advantage of white spacing to emphasize the elegance of brand (Picture 25). Yet, behind such a loose composition stands a grid. Every page belongs the common layout, which repeats through the whole document, yet cannot be noticed consciously, however provides the feeling of succession to reader.

The most of the layout filling was devoted to the visual materials. It gave a free-hand in a way to create layouts and let the page “breath”, but simultaneously reveals a certain challenge to balance the composition. The efficient tricks, described in a subchapter 4.1 (Overall layout) such as composition centralizing and margin elements, were used (Picture 25).

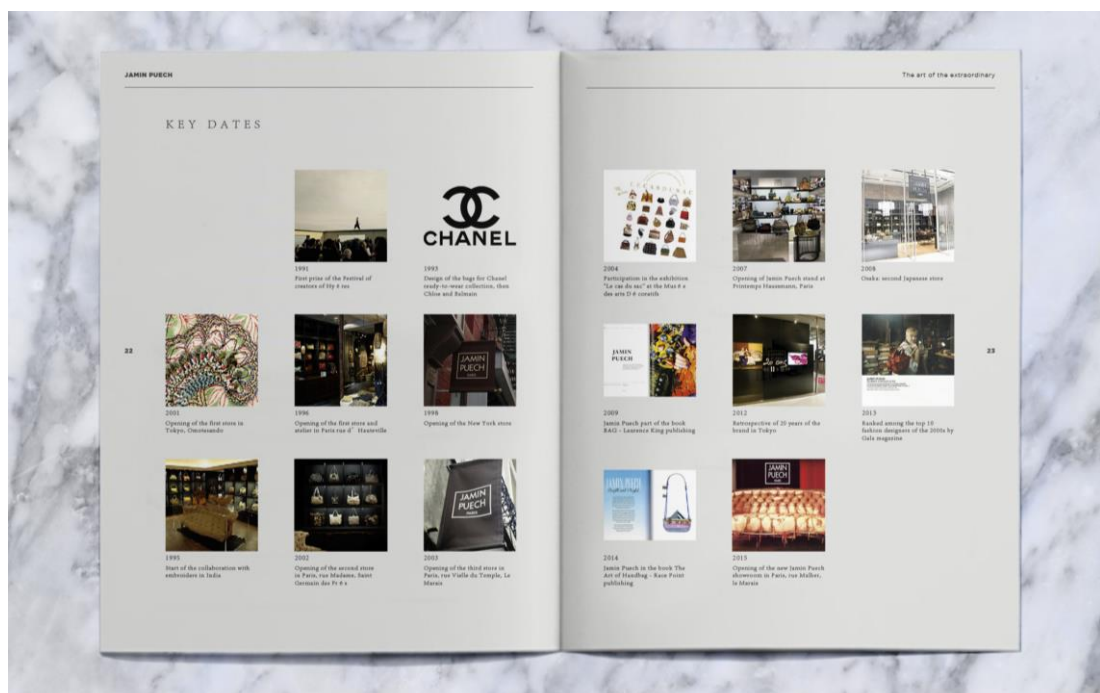
In the top margin of the page – *running head* (Kane 2011,115) – there are headers “Jamin Puech” on the *verso* (the left-hand page) and “The art of extraordinary” on the *recto* (the right-hand page). *Folios* – page numbers - were places in the middle of *running shoulders*. Running head is detached from the text page with

thin stroke, to set a structure and outline the grid (Picture 26). Text blocks are centralized on text page, as well as images.



Picture 26. Margins elements and spread general grid.

The textual structure is one-dimensional: it has eight equal chapters without sub-sections. There is also an introductory spread in the beginning and a visual spread “Key dates” with minimum of text but with photo collage (Picture 27).



Picture 27. The “Key Dates” spread (p.22-23).

Paragraphs are centered. That is an optimal format for small blocks of text in one-column text grids. Moreover, centered format establishes equal value to the both sides of line, thereby support the central axis of grid. Left flush alignment is only relevant for multicolumn grid. It was used for the pages with a greater share of text, comparing to others (Picture 28). Especially some attention was paid to the edges of paragraphs not to appear too jagged. Justified alignment is not a matter of concern in this cases, due to being too formal and breaking evenly grey value of text with the diversity of interletter and interword spacing.



Picture 28. Left flushed alignment. Multicolumn text grid

Each text line contains around 55 characters, the most opportune number of symbols for reading. The default tracking and leading of type was proportionally increased in purpose. More loose interletter and interline spacing gives more air to text body, achieving refined look of typography. Plenty of space allows for taking advantage of this.

In accordance with the practical guidelines, considered previously, only two typeface families were used: Adobe Song Std and Gotham. Whereas Gotham, more modern, formal and dynamic sans serif type, became a secondary supporting agent, used for margin elements (Pictures 29, 30).



Pictures 29, 30. Typefaces preview.

Main text body font size 10pt was chosen, the conventional and optimal for printing materials. However, the digital version of catalogue has font of 12pt, due to specification of a human eye perception, described previously. Headlines sizes differ in accordance with the compositional demand and hierarch principle. Margin headers and folios are 6pt, revealing a subsidiary and inconspicuous data. Text color is dark grey not to provoke a great contrast between text and background and perform soft and delicate look. The background color was chosen to be a very light warm shade of grey, in order to align a color boundary between images and background.

The client required to leave the cover page plain with the dark grey logo centralized on white background. Thick paper with ribbed texture was chosen. On the back-cover JP head office address in Paris is displayed (Picture 31).



Pictures 31. The front and back covers.

Digital version has absolutely the same layout with the only difference: margins are equal and composition is centralized. Pages are presented by one, not by spreads (double-page layout), and do not look like a book. Digital version is implemented in PDF format.

5.2.3 Seasonal line-sheets



Picture 32. Front cover of line-sheets. Embroidery collection SS17.

The major function of seasonal line-sheet, as a format, is to demonstrate all of the units of the new collection. Each of 112 sample has its own data: the name, the unit code, the sizes, the material constitution and the price. Visually every sample was represented with a picture and a swatches of color variety (Picture 33).



Picture 33. Individual rectangular block for a bag model with adjoining data.

Worth to mention, the pricing parameter was intended to be done separately for Europe, for USA and for Japan. Here comes the first issue of diversification of the document onto three lines for three markets of brand realization. Collection has four conceptual ranges: embroidery bags, leather collection, raffia line and accessories. It was required to make the separate document for each of those as well; there comes the second division. Finally, a format to be printed in physical catalogue and a digital version to be sent to clients via e-mail were created. Hereby, in total there are 24 files (Figure 5).

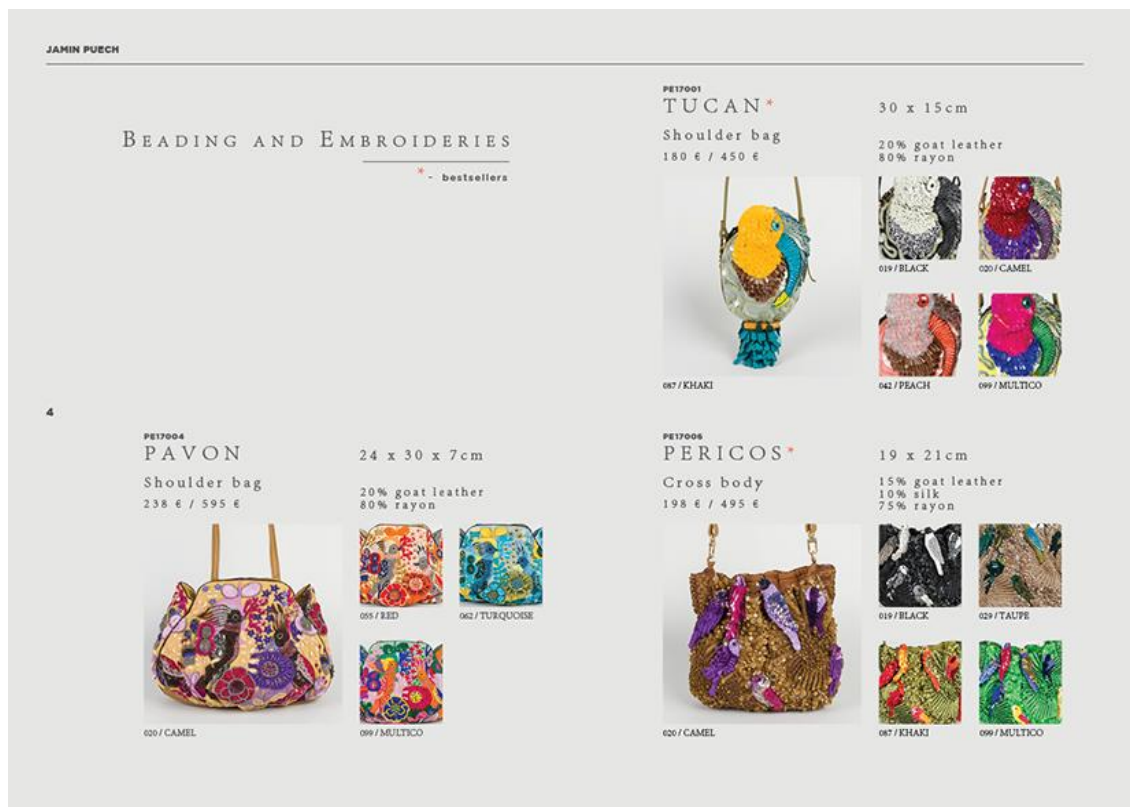
	US prices		Japan prices		Europe prices	
EMBROIDERY	digital	print	digital	print	digital	print
LEATHER	digital	print	digital	print	digital	print
RAFFIA	digital	print	digital	print	digital	print
ACCESSORIES	digital	print	digital	print	digital	print

Figure 5. The files of seasonal line-sheets required.

One of the crucial differences between the two documents is format. For the seasonal line-sheets a standard horizontal A4 size was chosen (Picture 32). Thus, the design of the page was made in conformity with this format.

Seasonal line-sheets have even less text than the overall catalogue. The principle semantic load is represented by short lines of bullet points: names, codes, colors, etc. (Picture 33). This structural approach emphasizes the especial importance of textual hierarchy and a solid grid for the perceptual organization. A page of the line-sheet contains rectangular blocks, individual for every model (Picture 34).

The following catalogue realization was more monotonous and technical. As it was mentioned, in general document represents the style unity with the overall catalogue design. The same layout principles, color solution and typefaces were chosen.



Picture 34. The verso (left page) of the spread demonstrates page composition used through the wholes line-sheets.

Through the creation process, there have been many changes occurring continuously. I always was in touch with a communication manager, who was informing about the continual changes, that the committee of Jamin Puech managing staff negotiated and approved during their meetings. The communication with the manager was occurring by means of Excel files, shared within the virtual cloud service. Thereby any renewals happened were available straight (Picture 35).

	A	B	C	D	E	F	G	H	I	J	K	L
4	PO / PV	180 / 450 €		150 / 400 € JAPAN ONLY		238 / 595 €						
5	Nature :	Evening bag		Evening bag		Day bag						
6	Family :	Beading and embroideries		Beading and embroideries		Beading and embroideries						
7	Category :	Shoulder bag		Hand bag		Hand bag						
8	Compo :	20% GOAT LEATHER, 80% RAYON		70% SILK, 30% RAYON		20% GOAT LEATHER, 80% RAYON						
9	Photo :											
10												
11												
12												
13												
14	Colors :	19 BLACK		19 BLACK		51 CORAL		20 CAMEL				
15		20 CAMEL		55 RED		75 PURPLE		55 RED				
16		42 PEACH		87 KHAKI		62 TURQUOISE		62 TURQUOISE				
17		87 KHAKI		99 MULTICO		99 MULTICO		99 MULTICO				
18		99 MULTICO						19 BLACK				
19								015 GREY				
20		PE17005 CONSTELACION		PE17006 PERCOS	/ B /	PE17007A COSMO		PE17007B BOTANICA	/ B /			
21	PO / PV	CANCELLED		180 / 450 €		CANCELLED		140 / 350 € COMING SOON				
22	Nature :	Evening bag		Evening bag		Evening bag		Day bag				
23	Family :	Beading and embroideries		Beading and embroideries		Beading and embroideries		Beading and embroideries				
24	Category :	Shoulder bag		Cross Body		Cross Body		Cross Body				
25	Compo :	15% GOAT LEATHER, 85% RAYON		15% GOAT LEATHER, 10% SILK, 75% RAYON		25% GOAT LEATHER, 80% RAYON		20% GOAT LEATHER, 80% RAYON				
26	Photo :											
27												
28												
29												
30												
31	Colors :	55 VERMILLION		19 BLACK		19 BLACK		19 BLACK				
32		62 TURQUOISE		20 CAMEL		55 VERMILLION		20 CAMEL				
33		75 PURPLE		29 TAUPÉ		62 TURQUOISE		51 CORAL				
34		99 MULTICO		87 KHAKI		99 MULTICO		62 TURQUOISE				
35				99 MULTICO				99 MULTICO				
36		PE17008 AZTECA	/ B /	PE17009 OTOMI	/ A /	PE17010 ESTALLIDO	/ C /	PE17011 FLORES	/ B /			
37	PO / PV	220 / 550 €		300 / 750 €		280 / 650 €		290 / 725 €				

Picture 35. The Excel file shared online. The start point of the work process.

A single change had to be reviewed systematically, considering the specific diversification of documents. For example, the same change had to be made in each of four documents belonging to a certain price category. This part was the most challenging in the whole project, since it constantly demanded an absolute concentration and accurate corrections in accordance with changes. No need to say, that this part was the most monotonous and time-consuming.

5.3 Results and evaluation

5.3.1 In-between evaluation



Picture 36. The first draft version printed out as a physical sample.

Before the digital era every professional typographer used specimen book – the physical demonstration of typeface, displaying how the one looks live in print (Kane 2011, 162). For the current project a trial half-sized sample was printed to review editorial design, to evaluate the on-going results and to formulate the changes (Pictures 34, 35, 36). After a discussion with the commercial director and the communication manager, the following points required changes:

- to scale down the logo on the cover page
- to use a light grey as a background color
- to refuse the format of collages and thumbnails, as outmoded and dull
- the catalogue format to be changed from standard A4
- ... and many more.



Picture 37, 38. The first draft version printed out as a physical sample for in-between evaluation and development.

5.3.2 Timetable

The practical implementation of the project in general took around seven weeks. The logotype ideation, negotiation and implementation in practice took five days. Simultaneously the work on the overall catalogue was started. The first draft version was sent to the creative director for the primary corrections and evaluation after a week of work. A trial-version was printed out to see, how everything works (see in-between evaluation above). After the design was examined empirically and outputs figured out, they were realized in practice; this took another week. After the final check of the commercial director, the last insignificant changes took not more than two days to be done. In total the catalogue creation, including the trial-sample printing and two feedbacks, took about two weeks.

Seasonal line-sheets, due to the immense number of data, took more than a month to implement. Through the whole process of creation, there have been many changes occurring continuously. Since the document was always under the control of the commercial director and the creative manager (to make the conceptual data corrections), the evaluation of design was happening simultaneously with these corrections.

The first part of the project took place in July 2016, whereas the second part was done in September 2016.

5.3.3 The result and feedback

Firstly, a print package and a PDF file of Jamin Puech catalogue were made. The obtained design is presented in Appendix 3. Preliminarily, the logo redesign was carried out as well in order to be used for the editorial design subsequently.

Moreover, twelve print packages of line-sheet for four collections in three price categories were duplicated with the corresponding digital PDF files. Eventually, there were 24 files created. Due to the immensity of the material (over 100 pages), there are just thumbnails of spreads, presented in Appendix 4.

Three staff members, who were in charge for the project, were asked for some feedback with a small evaluation questionnaire, to make it certain that the result corresponds the initial requirements (Appendix 2). In a nutshell, there were four clusters of interest under consideration: the design objective (ideation), the design practical implementation, the professional competence and accuracy of the designer. It was suggested to rate several vocational qualifications from “1” (absolutely unsatisfactory / strongly disagree) to “5” (excellent / strongly agree).

Two of three feedback forms were received back. All in all, both respondents gives positive feedback. None of the skills, represented in the form, is rated with 1 or 2 (negatively). The design concept average score is rated quite high: from 4 to 5. Respondent 2 notes that she did not completely concur with the chosen style; however she rates it positively: 4; so the Respondent 1 does. The consistency of the design is evaluated with the highest value by both commissioners.

The practical implementation is also evaluated equally high by both. The only incomppliance occurs regarding the design of line-sheets. The first respondent rates it with 3 (no comment), whereas Interviewee 2 gives the highest score and compliments it.

The vocational competence (team play, interdisciplinary orientation, graphic design skills) gets very high appreciation from two respondents, whereas the designer’s accuracy, demonstrated during the project, should be improved upon a little bit in future. The average value is 3.5.

The results of the evaluation with comments are presented in Appendix 2. Eventually, the managing committee sanctioned to print out the final design and to use it as one of the touchpoints in future.

Self-evaluation

I managed to participate in a project that revealed a great vocational interest to me, owing to the previous experience in similar projects. Nevertheless, this project presented itself a novel and original challenge. Within the designated frames of the brief, company's requirements, textual content and visual materials, I was able to realize my creative vision fully.

I had a unique chance to work with the competent professionals of the adjacent fields: the commercial and fashion design spheres; and to see, how business operates from within.

6 CONCLUSION

Within the current project, the process of elaboration of consistent editorial design for brand was traced throughout the main stages. The practical part was supported with the relevant theoretical framework.

Brand was reviewed as a general phenomenon and in particular case of Jamin Puech. The importance of editorial design was proved and its basic principles were combined with the received data about the given brand. Finally, in accordance with the requirements the editorial design was realized. Thereby, a particular case was investigated in a broader context.

The knowledge base, gathered before, relates to the current project in variety of perspectives. Hereby, I explored the case from the viewpoints of branding, fashion design industry and a graphic design spheres. The collaboration with the stakeholders from those domains became a unique and precious experience for me as a professional. This practice will definitely reveal an efficient skill framework and contribute to my future vocational growth greatly.

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Questionnaire form for Marija Posa, a fashion designer.

“Five Dimensions” of brand personality survey;
Email from 20.07.2016.

The interviewee's answers are after the questionnaire in blue color. No changes were made.

Dear Marija, within the qualitative research for my thesis I decided to use the method of personal questionnaire. Since you are tightly connected with the creative processes of Jamin Puech and familiar with the brand history, the distinctive features of niche production, your perception and opinion are competent and relevant enough to be used for the paper.

The survey methodology has a goal to detect and define the brand personality of Jamin Puech. The determination of brand significant traits will help me to understand its target group and spirit. It will become a “trigger” of implementation the consistent and harmonic editorial design in accordance with Jamin Puech personality.

It is planned to use the method “Big Five” dimensions of brand personality by Jennifer Aaker (Aaker, J. L. 1997. Dimensions of Brand Personality. Journal of Marketing Research. August 34-3, 347-355). The full description of the method can be found here:

<http://www.haas.berkeley.edu/groups/finance/Papers/Dimensions%20of%20BP%20JMR%201997.pdf>). Below is the excerpt from the paper with the brief overview of the method: <here was a subchapter 2.2.3 “Brand personality and “Five Dimensions” method”, copied from the thesis>

In a nutshell Aaker uses the method of “Big Five”, applicable in psychics, in point of brand. In other words, a brand is described as if it was a person. For example:

	Coca-Cola – cool, all-American, real;
whereas	Pepsi – young, exciting and hip;
and	Dr Pepper – non-conforming, unique and fun;

(examples by Aaker, J. L. 1997. Dimensions of Brand Personality).

Hereby, the symbolic description of brand subsequently become a basis of branding and advertising. In Aaker's survey, there were 114 traits selected out of more than 300. Later there left 42 of those to form five dimensions of brand personality.

Below the list of characteristics attached:

Success	Leader	Confidence	Upper class	Glamorous	Good-looking
Charming	Feminine	Smooth	Outdoors	Masculine	Western
Tough	Rugged	Down-to-earth	Family-orient	Small-town	Honest
Sincere	Real	wholesome	Original	Cheerful	Sentimental
Friendly	Daring	Trendy	Exciting	Spirited	Cool
Young	Imaginative	Unique	Up-to-date	Independent	Contemporary
Reliability	Hard-working	Secure	Intelligent	Technical	Corporate

I would want to ask you to describe Jamin Puech, as if it was a person, how do you see it (bohemian, young / mature, high class / hippie, refine, kitschy, male / female). Please, determine the most significant and specific traits. You are free to use the traits from the list above, as well as your own characteristics.

Interviewee replies:

Jamin Puech - Bohemian-chic, unique, charismatic, colourful, creative, artistic, profound, unpredictable.

(every bag has it is story which brings you to the journey).

to the part with my interview add this, please: Marija Posa states: "You can have the dress from H&M or Mango outlet..or.. And you still will look fashionable, fabulous, stylish and cool ... if the special brand (Proenza, Schouler, Olympia, Mary Katranzou or Moschino or Chloe...) accessories (this time I am speaking about the bags, purses) accomplish your look.

I am not sure, if you need to add this to your paper, but what I think about Jamin Puech: According to the Aaker Brand Personality classification I cannot put JP to the one table description, JP can be Honest, Cheerful (Sincerity), Daring, Imaginative, Spirited(excitement), Upper-class, Charming(Sophistication).

I mean for a consumer it may be too complex (this classification); for a creative firm as JP there is no precise segment on market; customers are very different.., it can be 18 years girls from Japan or Moscow or whatsoever who need something new and unusual everyday, super exclusive and glamorous; or it may be women of 40, 50 years old from Paris or London, or even business ladies, or creative person.. Choose something from here if it may help.. good luck, keep in touch ;)

Questionnaire form.

project evaluation;

Please, evaluate the demonstrated vocational competence of the designer, within the realized project. Rate the statements, from 1 to 5, where 1 stands for “absolutely unsatisfactory” / “strongly disagree”; and 5 is “excellent” / “strongly agree”. Do not hesitate to leave your comments.

Vocational qualifications	1	2	3	4	5	Leave you comment
THE DESIGN OBJECTIVE						
How do you find the overall design idea?						
How does the chosen design consonance with the brand personality?						
How do you evaluate the creative attitude of the designer?						
Does the suggested design perform consistency?						
THE DESIGN IMPLEMENTATION						
How do you appraise the obtained press production generally?						
...new version of the logotype						
...the catalogue						
... the line-sheets						
PERSONAL VOCATIONAL COMPETENCE						
How do you apprise the graphic design skills of Elizaveta						
How well the designer demonstrated an ability of teamwork						
How good Elizaveta orients herself in interdisciplinary spheres (technical preparedness to work with print-house staff; balancing between fashion design/business and graphic design)?						
How do you find the designers skills of working with required softwares?						
ACCURACY						
How accurate Elizaveta concerned about the project data (details)?						
How well managed to follow the estimated schedule?						

Other comments:

The evaluation results.

Respondent#1's feedback is in blue color

Respondent#2's feedback is in orange color

Vocational qualifications	1	2	3	4	5	Leave you comment
THE DESIGN OBJECTIVE						
How do you find the overall design idea?				✓	✓	
How does the chosen design consonance with the brand personality?				✓	✓	The design is beautiful! But I see Jamin Puech more bright and colorful, not so pale and classic
How do you evaluate the creative attitude of the designer?				✓	✓	
Does the suggested design perform consistency?					✓	
THE DESIGN IMPLEMENTATION						
How do you appraise the obtained press production generally?				✓	✓	
...new version of the logotype				✓	✓	
...the catalogue					✓	
... the line-sheets			✓		✓	very well built, clear
PERSONAL VOCATIONAL COMPETENCE						
How do you apprise the graphic design skills of Elizaveta				✓	✓	
How well the designer demonstrated an ability of teamwork					✓	Very communicative and prompt; Elisa was working with several personnel and showed decent abilities of teamwork
How good Elizaveta orients herself in interdisciplinary spheres (balancing between fashion design/business and graphic design)?					✓	Elizaveta carried out all the technical preparedness for print-house
Do you find the designers skills of working with the required softwares satisfactory?					✓	I don't really know, what software(s) was used; the result is satisfactory
ACCURACY						
How accurate Elizaveta concerned about the project data (details)?			✓	✓		We had many missed ups with line-sheets, but finally everything is fine!
How well managed to follow the estimated schedule?			✓	✓		Collection sheets took 3 weeks more than estimated, It was not only Elizaveta's responsibility catalogue was made in time; line-sheets – almost, the delay was not crucial

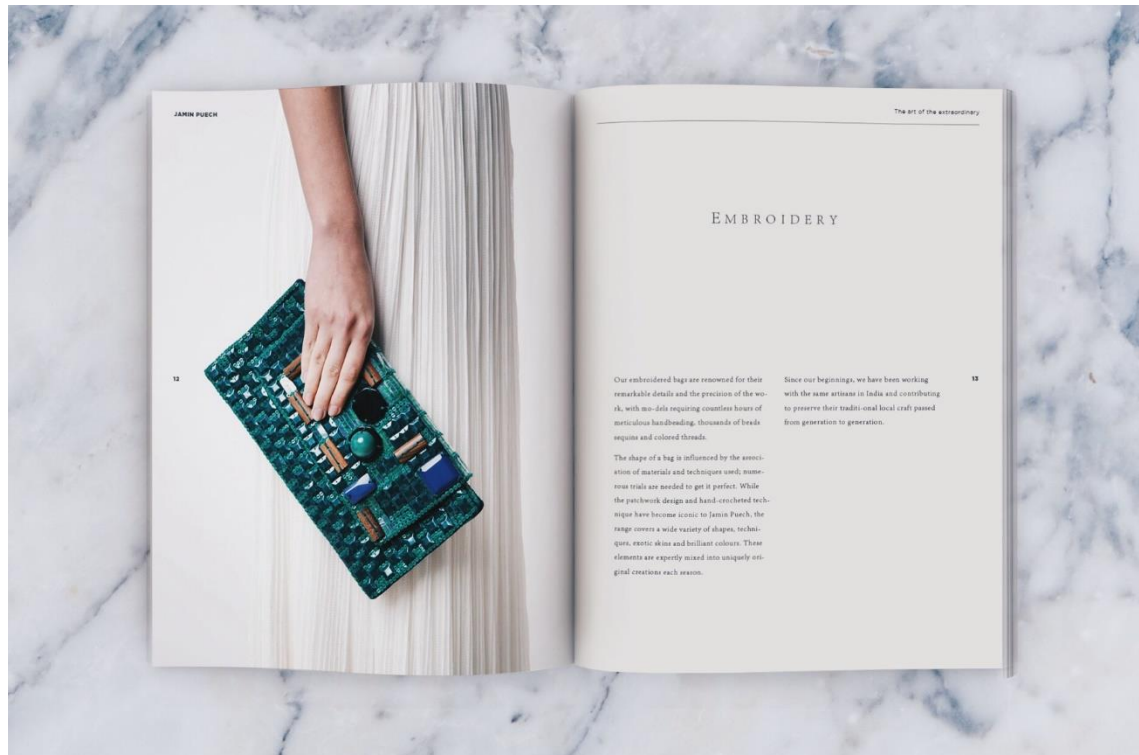
Other comments: Company paid the rémunération with premium. Elisa is a responsible specialist with creative vision; very good job

Jamin Puech catalogue spreads



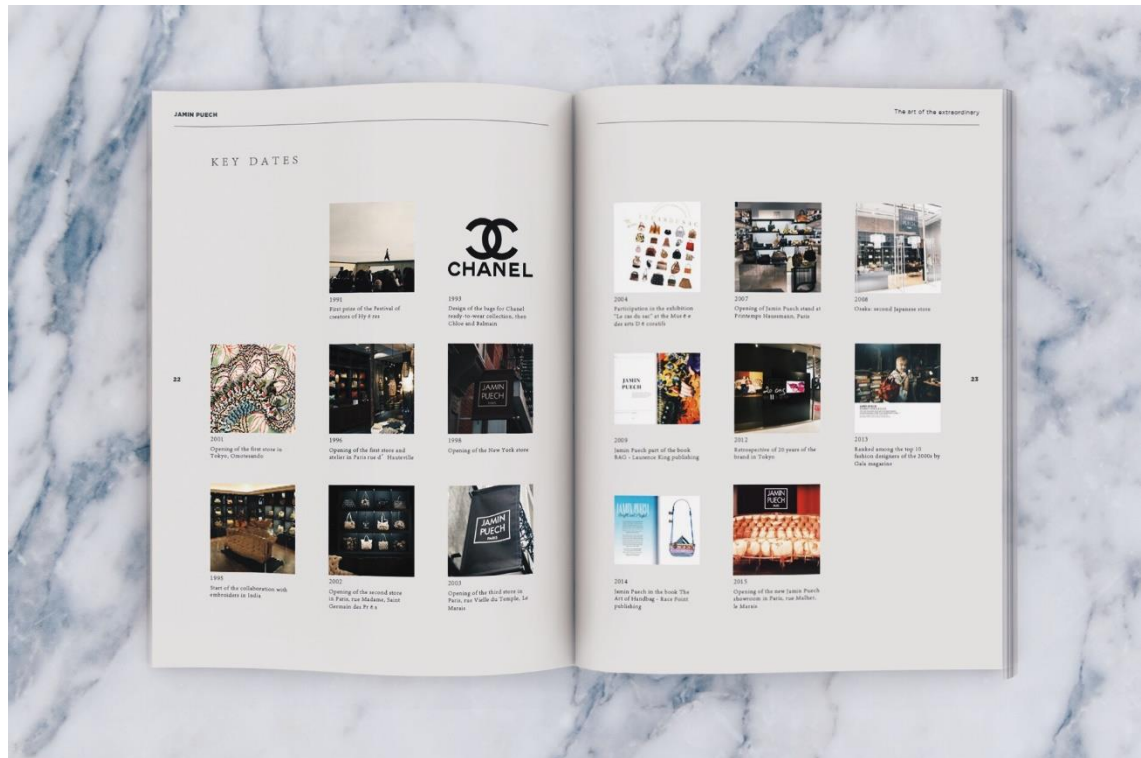








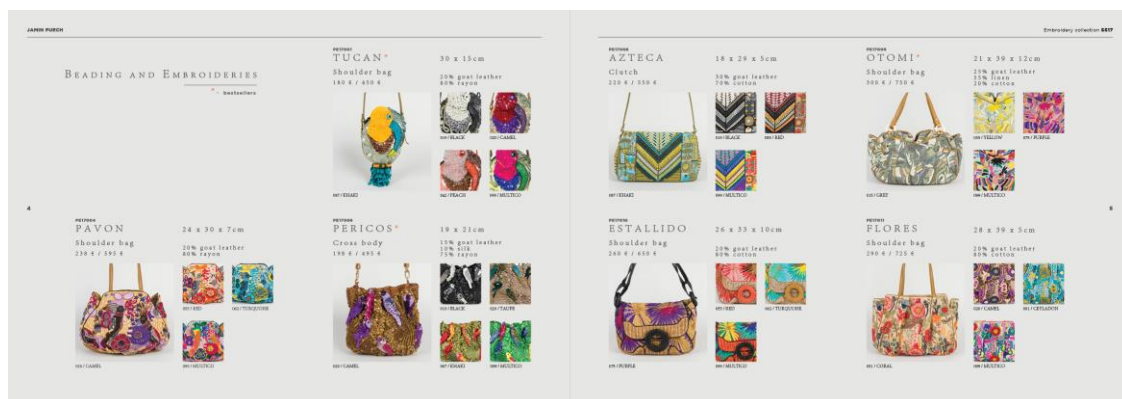
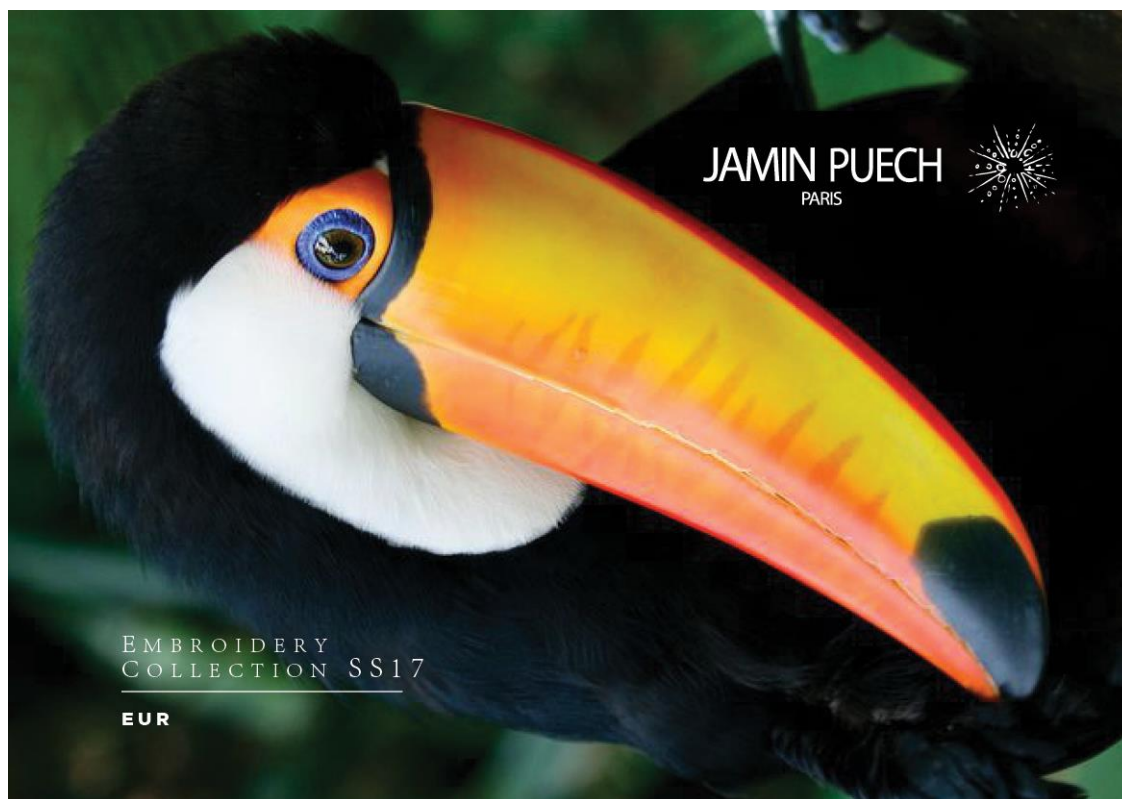


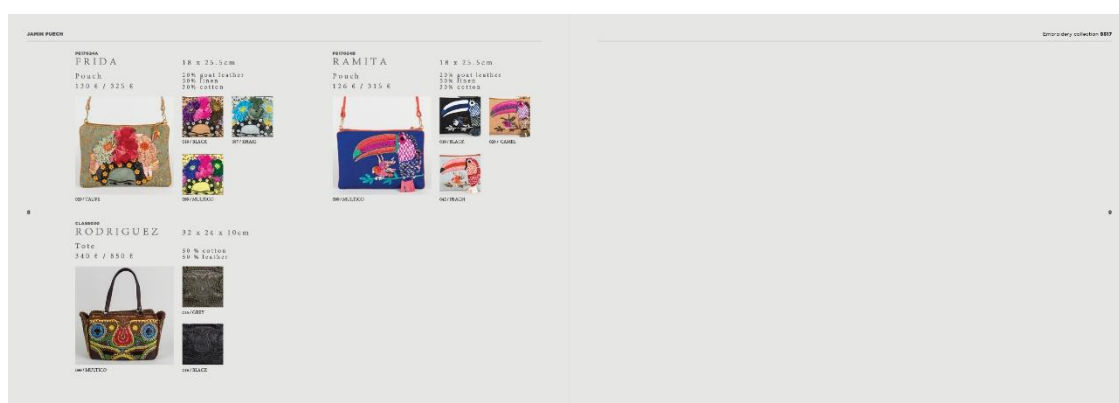
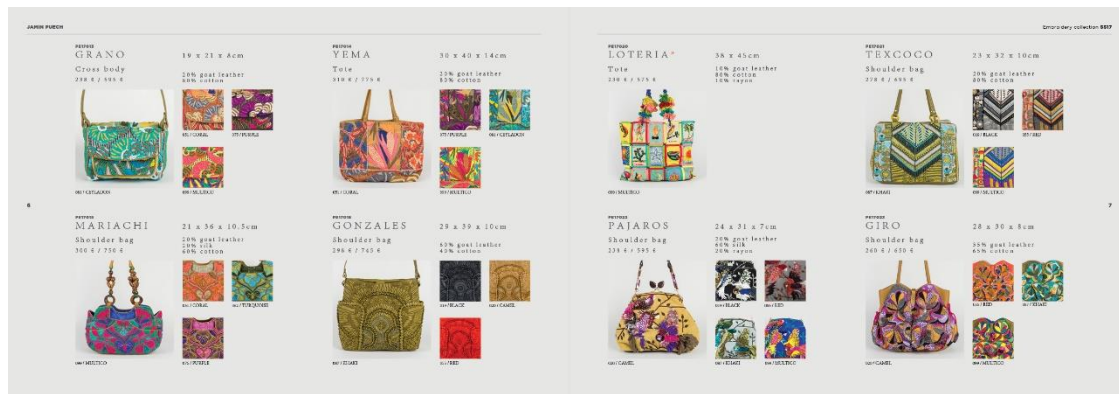


Jamin Puech seasonal line-sheets spreads.

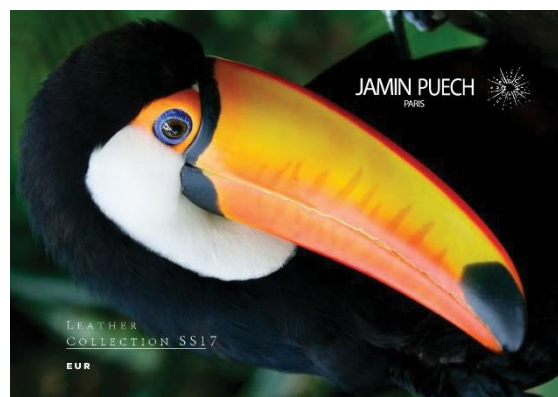


Embroidery collection SS17, EUR





Leather collection SS17, EUR



MEXICAN CIRCUS

The window overlooks the fountain, in the middle of the square. A huge round shell sits on a stone column, seen from here, from above. It looks like an open flower. Like one of those round flowers, used by Frida Kahlo as a symbol on her long brown braids.

The window overlooks the square, in the middle of the city. Seen from here, from above, Plaza del Basaltillo looks like a flower too. A band of facades forming a corolla, and as many balconies as there are houses.

The window overlooks the square, in the middle of the city. Seen from here, from above, *Flora del Benéfico* looks like a flower too. A handful of facades forming a corolla, and as many colours as there are houses.

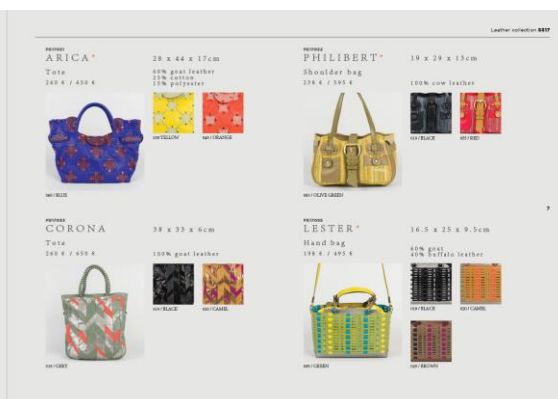
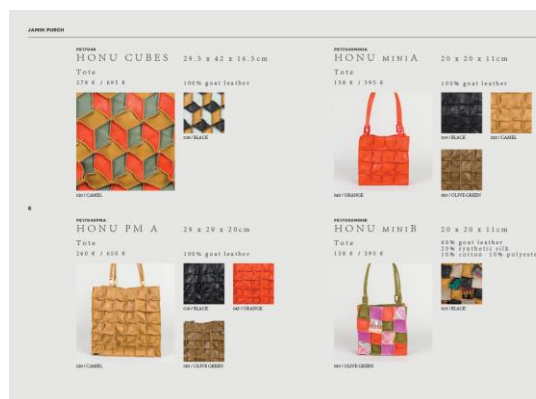
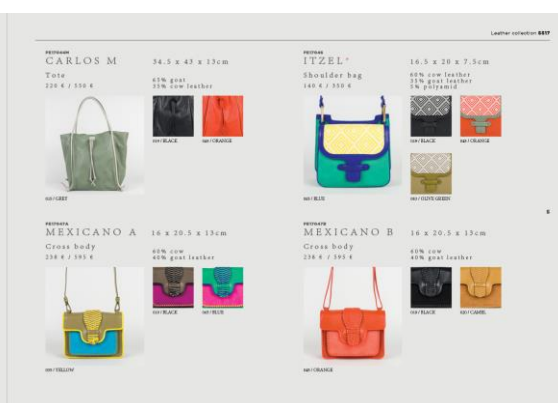
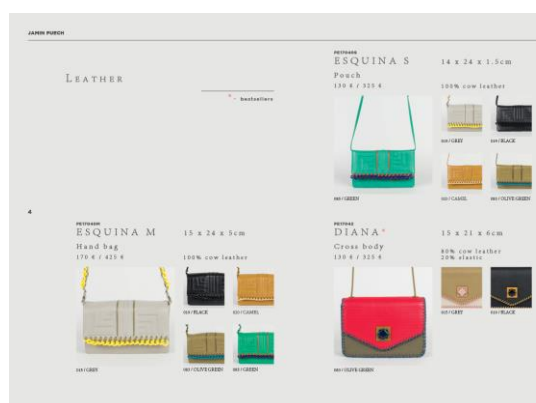
The window overlooks the city. This city in central Mexico. This city that looks like a bouquet, from wherever we look at it. Ochre facades, and yellow ones. Pale red ones, crimson red ones. Some purple houses, pink ones and green ones. Yes, green ones. And royal blue, turquoise, pale blue, with thousands of windows drawn with a white outline. A jungle of colours which, in the same second, captures you and seizes from you. From wherever we look at it. Guanajuato city.

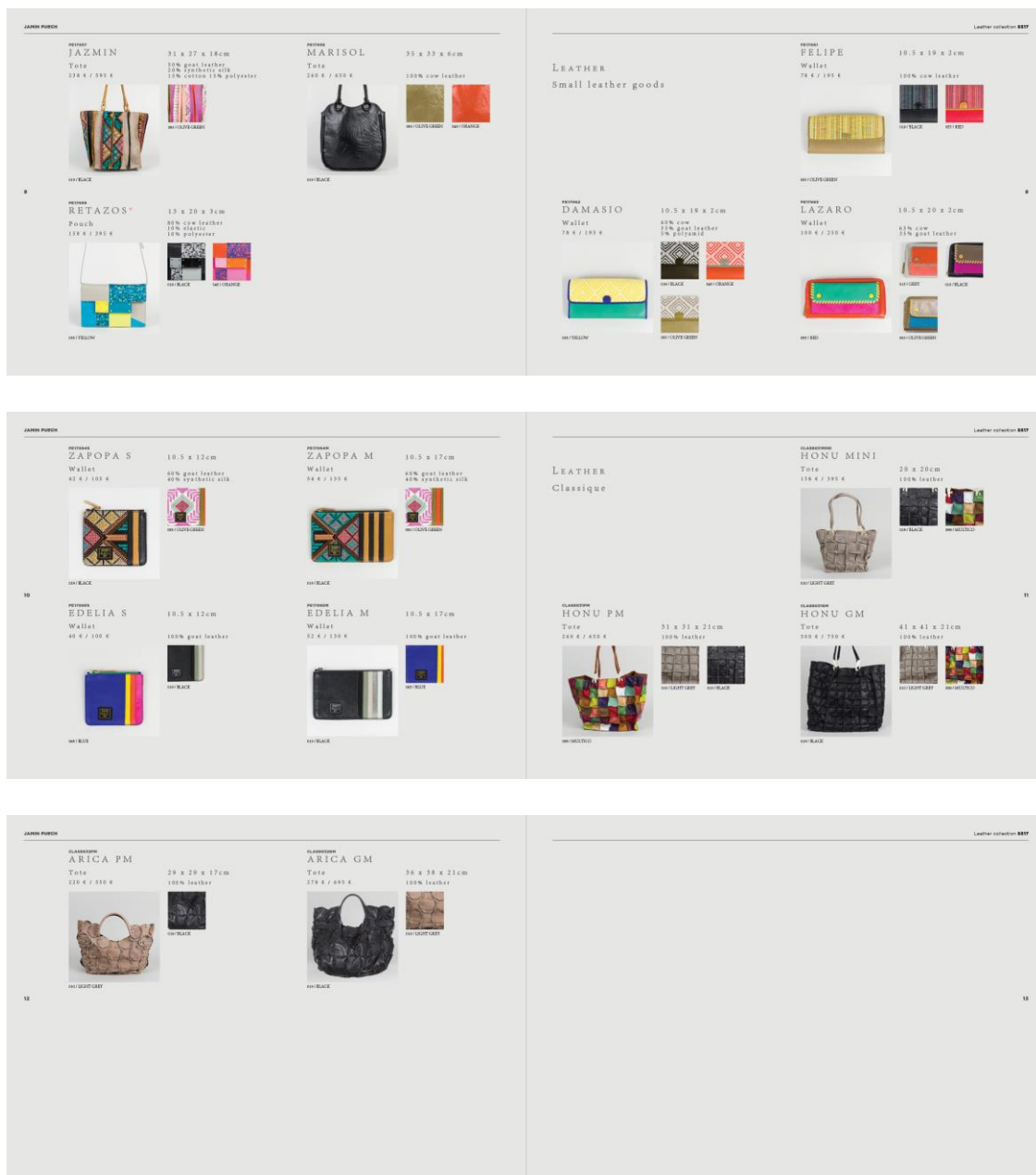
Mexico was born here and falls asleep here every night. Mexico was born here with Miguel Hidalgo. In the early 19th century, he went off with 80,000 men to spread the colours of independence to Mexico. Today, the major market of this city bears his name. A gigantic arch, another jaguar. Market stands reveal mountains of strawberries, pyramids of pineapples, watermelons opened wide. On market stands, columns of woven baskets, fabrics with incredible embroideries, bunches of chili peppers and cascades of tassels.

Mexico was born here with Diego Rivera. The master of mural paintings. Overturned, overpowered, frozen, painted of Mexico, San Francisco or Detroit, Modigliani's friend. Rivera's husband, those two married then divorced, and then married again. Breaking up and getting back together, again and again, as Mexico is making clothes.

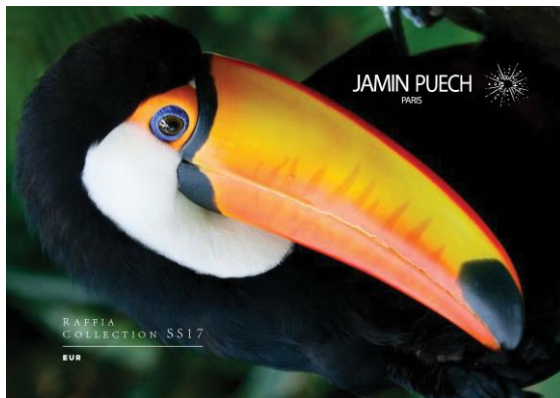
This spirit is the basis of new Janine Pasch collection. These infinite combinations: This endless jungle. This colour chart, open wide with colours flowing from Cassiopeia leave to traditional costumes. From RIVER'S Greece to hours' patio decorated by Bazzani.

Woven baskets, cascades of tulle, arabesques with Aztec patterns. Colls of geometry. Cut fruits offering their raw flesh. Large leaves as shelters, populated by toucans and hummingbirds. And ribbons of leather-climbing handrails the way crocodiles do. Tassels arranged in bunches. And then the wide open flowers. Like flowers that hang around Frida Kahla's neck or in her hair. Like the fountain in the middle of the square, in the middle of the city, in the middle of the country.





Raffia collection SS17, EUR



MEXICAN CIRCUS

The window overlooks the fountain, in the middle of the square. A huge round shall sit on a wine column. Seen from here, from above, it looks like an open flower. Like one of those round flowers, used by Frida Kahlo as a symbol on her long brown braids.

The window overlooks the square, in the middle of the city, seen from here, from above, Plaza del Benito looks like a flower too. A handful of facades forming a corolla, and as many colours as there are houses.

The window overlooks the city. This city in central Mexico. This city that looks like a bouquet, from wherever we look at it. Other facades, and yellow ones. Pale red ones, crimson red ones. Some purple houses, pink ones and green ones. Yes, green ones. And round blue, turquoise, pale blue, with thousands of windows drawn with a white outline. A jungle of colours which, in the same second, captures you and escapes from you. From wherever we look at it. Guatemala city.

Mexico was born here and falls asleep here every night. Mexico was born here with Miguel Hidalgo. In the early 19th century, he went off with 80,000 men to spread the colours of independence to Mexico. Today, the major market of this city bears his name. A gigantic arch, another jungle. Market stands reveal mountains of strawberries, pyramids of pineapples, watermelons opened wide. On market stands, columns of woven baskets, fabrics with incredible combinations, bunches of chili peppers and cascades of tassels.

Mexico was born here with Diego Rivera. The master of mural paintings. Overlaid, interpenetrated lines, painted in Mexico, San Francisco or Detroit. Modigliani's friend, Frida's husband. These two! Married then divorced, and then married again. Breaking up and getting back together, again and again, as Mexico is matching colours.

This spirit is the basis of new Jamin Puech collection. These infinite combinations. This endless jungle. This colour chart, open wide with colours flowing from Guatemala lanes to traditional costumes, from Rivera's fountains to houses' patios designed by Barragán.

Woven baskets, cascades of tassels, embroidered with Aztec patterns. Cuffs of geometry. Cat faces offering their raw flesh. Large leaves as shawls, populated by toucans and hummingbirds. And ribbons of leather clothing handles the way reapers do. Tassels arranged in bunches. And then the wide open flowers. Like flowers that hang around Frida Kahlo's neck or in her braids. Like the fountain in the middle of the square, in the middle of the city, in the middle of the country.



JAMIN PUECH

RAFFIA

EXOTICO⁺
Shoulder bag
100 € / 230 €

20 x 17 x 12 cm

90% cotton
10% leather

SANDIA
Hand bag
110 € / 270 €

22 x 27 x 9 cm

90% cotton
10% leather

FLORA
Cross body
90 € / 220 €

16 x 21 x 6 cm

90% cotton
10% leather

JAMIN PUECH

RAFFIA collection SS17

CACTUS⁺
Shoulder bag
190 € / 490 €

30 x 33 x 10 cm

90% cotton
10% leather

TRENZA
Cross body
100 € / 250 €

18 x 24 x 5.5 cm

90% cotton
10% leather

FOLIO
Tote
110 € / 270 €

23 x 29 x 9 cm

90% cotton
10% leather

PLATANERA⁺
Tote
120 € / 300 €

26 x 31.5 x 10.5 cm

90% cotton
10% leather

JAMIN PUECH

LEOPARDO⁺
Tote
70 € / 190 €

26 x 31.5 x 10.5 cm

90% cotton
10% leather

HOJA⁺
Tote
100 € / 250 €

34 x 41 cm

90% cotton
10% leather

JUNGLA
Tote
230 € / 590 €

31 x 32 x 9 cm

90% cotton
10% leather

FOLLAJE
Tote
140 € / 350 €

31 x 27 x 14 cm

90% cotton
10% leather

JAMIN PUECH

RAFFIA collection SS17

RIVERA
Tote
180 € / 450 €

32 x 37 x 14 cm

90% cotton
10% leather

BORLA S⁺
Cross body
70 € / 180 €

19 x 19 x 9 cm

90% cotton
10% leather

BORLA L
Tote
130 € / 320 €

37 x 27 x 9 cm

90% cotton
10% leather

BORLA XL
Tote
210 € / 540 €

37 x 47 x 10 cm

90% cotton
10% leather

Accessory collection SS17, EUR

