

Lidia Vorobyeva

**DESIGNING A  
PRODUCT CATALOGUE FOR  
CAT BAGS FALL WINTER 2016**

Bachelor's Thesis  
Degree Programme in Design

November 2015



<b>Tekijä/Tekijät</b>	<b>Tutkinto</b>	<b>Aika</b>
Lidia Vorobyeva	Muotoilija	Marraskuu 2015
Opinnäytetyön nimi Cat Bags Syksy Talvi 2016 Tuotekuvaston Suunnittelu		45 sivua 17 liitesivua
Toimeksiantaja GROWN UP Group		
Ohjaaja Minna Malja, Taiteiden Maisteri, Graafinen Suunnittelija		
<p><b>Tiivistelmä</b></p> <p>Opinnäytetyön tavoite oli luoda kuvasto Cat Bags:lle. Projekti oli toteutettu yhteistössä laukkujen valmistajan, GROWN UP Group:n ja sen tytäryhtiön GROWN UP Licences:n kanssa. GROWN UP Licences omistaa lisenssin Cat-brändin laukkujen ja oheistuotteiden valmistamiseen ja myyntiin. Kuvaston suunnittelu brändille oli monimutkainen projekti ja se toteutettiin tiiviissä yhteistyössä GROWN UP Licences:n markkinointitiimin ja vastaavan graafisen suunnittelijan kanssa.</p> <p>Opinnäytetyö käsittelee projektin pääpiirteet, kuvailee taustatiedot ja määrittelee opinnäytetyön ongelmat ja tavoitteet. Opinnäytetyö sisältää tutkimuksen joka keskittyy tuoteprofiiliin ja brändin analyysiin. Tutkimustyön tuloksia on jatkossa käytetty hyväksi projektin toteuttamiseen käytännössä. Opinnäytetyö jatkuu työprosessin dokumentoinnilla, muotoilupäätösten kuvailulla ja lopputuloksen arvioinnilla.</p> <p>Opinnäytetyön tulos koostuu lukijaystävällisestä tuotekuvastosta jossa on vahva brändin läsnäolo ja kuluvan kauden yleisvaikutelma. Tuotekuvasto Cat Bags Syksy/Talvi 2016 tullaan julkaisemaan Cat Bags jälleenmyyjille ympäri maailman B2B julkaisuna.</p>		
<p><b>Asiasanat</b></p> <p>brändi, visualisointi, brändin visualisointi, taitto, tuotekuvasto, tuotekuvaston suunnittelu</p>		



# KYAMK

University of Applied Sciences

<b>Author</b> Lidia Vorobyeva	<b>Degree</b> Bachelor of Culture and Arts	<b>Time</b> November 2015
<b>Thesis Title</b> Designing a Product Catalogue for Cat Bags Fall Winter 2016	45 pages 17 pages of appendices	
<b>Commissioned by</b> GROWN UP Group		
<b>Supervisor</b> Minna Malja, Masters of Arts, Graphic Designer		
<b>Abstract</b> <p>The objective of this thesis project was to create a product catalogue for the brand Cat Bags. The project was conducted in co-operation with the bag manufacturer GROWN UP Group and its part called GROWN UP Licenses. The GROWN UP Licenses owns a license to produce and sell bags and related products under the brand Cat. Designing a product catalogue is a complex project including co-operation and collaboration with the GROWN UP Licenses marketing team and a senior graphic designer.</p> <p>The process explained in this study starts with an introductory into the topic, information on the project's background and definition of the study's problems and goals. This study includes conduction of research that focuses on the product profile and brand analyses. The research results have been furthermore applied to the implementation of the project's practical part. The study continues with documentation of the work process, explanation of the design decisions and an evaluation of the final outcome.</p> <p>The main result of this work consists of a reader-friendly product catalogue with strong brand image and of current season overall appearance. The product catalogue for Cat Bags Fall Winter 2016 is going to be presented to the Cat Bags distributors worldwide as a B2B publication.</p>		
<b>Keywords</b> brand, vizualization, vizualization of brand, layout, catalogue, catalogue design		

## CONTENTS

1	INTRODUCTION.....	5
2	PROJECT OVERVIEW .....	5
2.1	Background.....	5
2.2	Problems and goals .....	6
2.3	Schedule.....	7
3	DESIGN RESEARCH.....	9
3.1	Research framework.....	9
3.2	Brand analysis .....	10
3.3	Product profile analysis.....	14
3.4	Design direction.....	17
4	DESIGN PROCESS.....	20
4.1	Work progress .....	20
4.2	Design decisions.....	27
4.3	Evaluation.....	37
5	CONCLUSION .....	39
	REFERENCES .....	40
	FIGURES .....	43

## APPENDICES

Appendix 1. Review of the past 5 seasons Cat catalogues covers

Appendix 2. Review of the past 5 seasons Cat catalogues intro pages

Appendix 3. Review of the past 5 seasons Cat catalogues product pages

Appendix 4. Layout variations of product pages design for FW 2016 Catalogue

Appendix 5. Review of the FW 2016 Catalogue cover, intro and product pages

Appendix 6. Evaluation letter from the senior graphic designer

## 1 INTRODUCTION

Companies that have multifarious goods to sell, invest in publishing product catalogues as effective marketing tools of communication with their buying audience. Laying out an efficiently organized catalogue with a strong brand image is a challenging task. A product catalogue tailored with a smart layout, appealing photographs and precise content has an impact on customer response and, hence, higher sales. Consistency of the corporate style of collateral materials including catalogues from season to season brings recognition to a company, and reinforces its brand.

Creating a product catalogue is an all-in-one graphic design project with various range of tasks. Implementing a project of this type provides a hands-on experience for a graphic designer, in addition to an improvement of working life communication and co-operation skills. A company's brand identity has a strong influence on the overall design of marketing materials. Hence, the company's brand personality must be thoughtfully analyzed and taken into consideration throughout the whole design process. Thus, the implementation of this type of project supports in raising graphic design practical expertise and moreover leads to improving the overall visual, creative and critical thinking skills for a graphic designer.

Designing the Cat Bags product catalogue is a complex project implying close collaboration of the involved parties. The author's goal is to contribute to the graphic design process and the final outcome. The inspiration comes from the opportunity to learn from a real-working-life project and apply the gained knowledge further for solving professional tasks and challenges. Moreover, designing for a world famous brand is a very exciting opportunity for a young professional.

## 2 PROJECT OVERVIEW

### 2.1 Background

The project commissioner is a company called GROWN UP Group represented by its European Office in Aarhus, Denmark. The GROWN UP

Group is a global bag manufacturer working with many of the world leading brands in the travel and fashion industries (GROWN UP Group Website). The GROWN UP Group includes a company called GROWN UP Licenses. The GROWN UP Licenses is audited and certified to produce for the brand Cat Bags. Besides product design, bags and related goods production and accounting services, the GROWN UP Licenses is in charge of all brand coordination and marketing campaigns for Cat Bags. The marketing and brand support services includes promoting Cat Bags in various social media and also the development and implementation of marketing materials both printed and digital.

I got acquainted with the Cat brand when working as a graphic design intern in the GROWN UP Group. During the 4-month internship, in co-operation with the company's senior graphic designer as well as independently, I designed a wide range of collateral materials for Cat Bags. For instance, I worked on creating hanging tags and cards for different items, banners, roll-ups, illustrations, artworks, etc. Moreover, I assisted in Cat Bags Spring Summer 2016 Catalogue project. Designing for Cat Bags raised my understanding of the company's visual identity and the visuality that conveys the brand personality and its message to the intended audience. The overall experience in the bag business helped to gain competence in the industry's specifics, hence, I am able to understand the content related to bags, luggages and complementary items.

The GROWN UP Licenses marketing team works on creating successful marketing campaigns, promoting the Cat Bags products and drawing new customers into the brand's world as well as keeping the loyalty of the current ones. Product catalogues are produced twice a year as per season. The product catalogue Cat Bags Fall Winter 2016 project is carried out in co-operation with the marketing team, the senior graphic designer, in accordance with the Cat company brand regulations.

## 2.2 Problems and goals

The project takes place in real working life and, hence, has a strict time limit. Even though, the economical point of view is not being a subject of this work,

as it does not directly affect on the visual thinking, the budget importance has to be considered. Therefore, the initial goal is to meet all the scheduled deadlines with maximum results at the given budget.

Clearly, a production-based project like this implies close collaboration and co-operation with the parties involved. Every party contributes to the project's outcome with a certain level of responsibility. The author's contribution is based on the graphic design tasks assigned and regulated by the senior graphic designer. Design solutions initiated by the author are being discussed with and decided by the senior graphic designer, approved by the in-house marketing team and, eventually, by the Cat company. Moreover, the freedom of making design decisions is also framed within the brand identity and by the catalogue content. Thus, briefings, meetings and approval checks guide the design throughout the process.

Besides the brand identity and catalogue content, seasonal trends and the products themselves accordingly set the design direction of the project. Thereby, the main goal is to design a current season product catalogue with a strong brand image. The complementing objectives of the main goal are to implement the relevant research, document the work process, explain the design solutions and evaluate the final outcome of the project.

## 2.3 Schedule

Planning and scheduling a project are essentials due to economical factors. The present project is characterized as a production-oriented and client-based project that has an assigned budget and time limitation. All the parties following the schedule is crucial for delivering the final product on time. The project tasks are structured, delegated and scheduled as follows.

Table 1. Cat Bags catalogue FW16 plan

<b>Project Task</b>	<b>Responsible</b>	<b>Deadline</b>
Campaign brainstorm	MT*	10 August 2015
Lifestyle photo shoot concept	MT	19 August 2015
Pages brainstorm	MT, GD**	19 August 2015
Photo shoot preparations	MT, photographer	24 August 2015

1 page layout mock up	GD	Week 36
Approval of layout internal	MT, GD	Week 36
Retouched product photos and text hand over to graphic designers	MT, GD	Week 37
Placement of product information and product photos on layout	GD	Week 38
Lifestyle photo shoot	MT, photographer, stylist	Week 39
Intro pages design	GD	Week 40
First layout with content review	MT, GD	Week 40
Proofreading (internal) Approval by Cat	MT, proofreader, brand coordinator	Week 41
Comments returned Editing	MT, GD	Week 41
Proofreading (external)	MT, proofreader	12 October 2015
Corrections	MT, GD	13 October 2015
Second layout	GD	15 October 2015
Final approval at Cat	MT	15 October 2015
Corrections. Final layout	MT, GD	19 October 2015
Send to print	GD	20 October 2015
Printed catalogues delivered	Printing house	27 October 2015
Shipping to distributors	MT	28 October 2015

\* MT = Marketing Team

\*\* GD = Graphic Designers

The company hires a photographer, a photo shoot stylist and professional models for this project. The photographer's task is to take both lifestyle and product pictures for the catalogue. The photographer is also responsible for retouching and editing the pictures. Once the pictures are ready, they are delivered to the graphic designers.

The in-house marketing team includes two marketing specialists working in Aarhus, Denmark who are carrying out the project's marketing work. The GROWN UP Licenses marketing director works from the Netherlands and is making large-scale decisions and giving final approvals. The in-house brand coordinator provides the communication between the GROWN UP Licenses



and The Cat Company. The author and the senior graphic designer execute the graphic design work.

Thus, the graphic design tasks are the parcel part of the whole process of creating the catalogue. In a large company such as the GROWN UP Group, the tasks are delegated to different parties and implemented by mutual co-operation and reciprocal communication between them. For similar projects but on a different scale, the core stages of the process are being analogue and could be used as check-ups for the planning and management of the project.

### 3 DESIGN RESEARCH

#### 3.1 Research framework

Design research is an integral part of design processes. It implies examining a theory from certain points in order to get an outcome that will lead to the execution of design decisions (Bennett 2006, 12). Design research conduces to well-informed design thinking when relevant information is applied constructively to an appropriate situation. In this work, the author frames design research with the aim of building a sustainable knowledge base for implementing of the project's goals and objectives. The author chose qualitative research techniques as the most suitable for gathering information in terms of this project.

Qualitative research techniques include interviewing, discussions groups and observing (Augustin & Coleman 2011, 32). The author will be interviewing the marketing team on the relevant project's aspects and its context. Critical discussions between the author and the senior graphic designer will be held concerning the both past and present catalogues, current project tasks, design decisions and outcomes. The observation will support accurate documenting of the design process and getting an knowledge of this type of project workflow.

The brand and the product profile are the essential subjects to focus the research on in this work. After the information on these topics is collected, it

will be analyzed to obtain a rational basis for making design decisions. Moreover, the author's output to the design as well as other parties involved in the project will be examined, in addition to design decisions and evaluation of the project's final outcome.

Therefore, both applied and theoretical research will be conducted in this work. Thus, the graphic design decisions will be based on the synthesis of the project-related and theoretical information. The theoretical work basis includes theories explaining visual thinking – theory of typography, layout, colour, print technologies, etc., that have been reviewed from the topic related literature and sources. Additionally, the in-house marketing team implements their own research oriented on consumers, target audience, market, competitors, industry trends, etc. The marketing team refines their research outcomes to the design direction guide that is handed over to the graphic designers and considered by them in the design process.

### 3.2 Brand analysis

*Caterpillar, known for their machines and equipment, is one of the leading brands in the world and ranked top 58 on Interbrand in 2013 in front of brands like Porsche, Cartier, GAP, Ferrari and Harley Davidson (Cat Bags Web Page).* The Cat brand is a cornerstone of the Caterpillar brand portfolio with a strong brand strategy and brand promise “A champion for your enduring success”. The company claims that its products are designed with superior quality, reliability and durability (Caterpillar Web Page). *A very bold brand extension was taken by Caterpillar (Suseendran 2014, 25)* – the brand has moved from specialization in machinery and equipment into fashion market forming Cat Footwear, Cat Apparel and Cat Bags brands. Furthermore, Caterpillar has acquired a spectrum of licensed goods represented all over the world.

Cat Bags have been a part of the Caterpillar licensed products range since the late nineties. According to Wheeler (2012, 84) established brand owners license other companies to gain revenue from royalties on sales of products using their logo, name, slogan, etc. In 2011, the GROWN UP Licenses, part of the leading bag manufacturing company GROWN UP Group purchased the

Cat license. Since then, the sales of the products branded as Cat Bags have been extended to 124 countries worldwide including more than 44 distributors (Cat Bags Web Page). Therefore, all the Cat Bags products, such as bags, travel goods and small accessories, are licensed by Cat and have the brand's visual identity attributes and the true Cat brand DNA. In other words, the Cat Bags has the core characteristics of the Cat brand personality such as hardworking, tough, determined, bold, rugged, independent, etc. (Suseendran 2014, 6).

Logo is the first attribute of the visual identity that creates a look and feel of the brand, being a continuation of the brand personality through visual communication (Post 2004, 114). The Cat brand is being represented by a great range of products and services for which the word "Cat" and the Cat logo (Figure 1) is used. The logo is one of the company's most valuable and recognizable assets, hence it must be protected.



Figure 1. The Cat flag logo.

The Cat flag logo is forbidden to alter in any way, including colours and proportions distortion, printing and presenting in poor resolution and degraded (Caterpillar 2007, 1). Special attention is drawn to the company's signature colours – Cat Corporate Yellow and Black. These colours identify the company and create powerful impressions (Caterpillar 2007, 6). Accurate and consistent use of the Cat corporate colours enhances brand recognition in the customers' minds. All the materials produced for Cat must always include the copyright notice (Figure 2) reflecting the year of publication and be approved by Cat.



www.cat.com · www.caterpillar.com ©2015 Caterpillar. All Rights Reserved. CAT, CATERPILLAR, BUILT FOR IT, their respective logos, "Caterpillar Yellow," the "Power Edge" trade dress as well as corporate and product identity used herein, are trademarks of Caterpillar and may not be used without permission. GROWN UP Licenses Ltd. is a global licensee for bags and accessories for Caterpillar Inc.

Figure 2. The Cat copyright mark and legal line.

Additionally, the Cat Bags distinguishes itself from other competitors by highlighting their own uniqueness. The Cat Bags tagline “Strong. Tough. Reliable” portrays the bold and rugged brand image related to the machinery heritage. General values of the Cat Bags Brand (Kleinberg & Mortensen 2015, 1) are defined as the following:

- The brand is authentic and creative. The products are designed and produced with a strong heritage in mind and a finger on the fashion pulse.
- “Great value for money”. The products are competitive in price, design and quality.
- The brand is bold and dynamic with spot on trends and market needs.
- The brand is dedicated. The products are designed with creative insight and produced with great execution. The products deliver the promised quality.

Thus, the Cat Bags brand message being that their products combine style, comfort and functionality with an authentic industrial heritage staying at the same time in line with all current trends. Although, branding is not limited to products and company publications, as printed materials should also tell the brand story.

All the marketing materials of Cat Bags, in addition to the Cat brand visual attributes utilize the original designation of the Cat brand by incorporating photos of machines, their parts, mechanisms, and industrial sceneries. Moreover, the other Cat branded goods, as shoes, apparel, eyewear and watches are included in the Cat Bags marketing campaigns and lifestyle photography to reinforce recognition of the brand. Figures 3, 4 and 5 illustrate how the Cat Bags marketing materials communicate the brand message.



Thus, the brand communicates its personality and the message also through different publications and printed materials which aimed to be immediately recognizable and identified with the brand. The Cat Bags marketing materials are designed not only to provide information about the products to their customers, but also to create distinctive associations and, hence, make the products more attractive and saleable (Clifton & Simmons 2003, 140). Besides the usage of the Cat logo and the corporate colours, the effect is achieved by the combination of the visual components: layout, typography, photography, graphic elements. Moreover, due to the fact that the bag business is seasonal and highly trend oriented, the marketing materials should also reflect the collection style and the current trends in lifestyles and fashion. Hence, every season, the graphic designer's challenging job is to find fresh and trendy design solutions as simultaneously being consistent to the brand's visual voice.

### 3.3 Product profile analysis

What distinguishes a catalogue from other marketing materials issued by a company? The difference is in the form of presenting the content. A catalogue shows products in the most realistic, detailed and ready-to-buy way. Depending on the purpose catalogues alter with formats: size, number of pages, style of graphic design elements and photography, etc. The page content also differs depending on the business and product specification. Certainly, catalogue's essential goal is to sell; however, a catalogue needs to perceptibly communicate of what it is selling. Successful catalogues increase sales but also inform, educate, inspire, build relationships, etc.

The Cat Bags catalogue is published twice a year accordingly with the seasons. Besides the standard Spring Summer and Fall Winter versions, the company can also initiate a mid-season catalogue if there is an opportunity to increase sales by drawing customers' attention to a certain collection. For instance, "Selfie Collection" was presented in a short catalogue issued in January 2015 due to the start of the school year in South America. Otherwise, the Spring Summer and the Fall Winter catalogues are being issued in April and October accordingly.

The catalogue's format is A4. Since the catalogues are being designed and published in Denmark, this format was chosen according to the European standards. The A4 catalogue format was defined by the company as the best since the same page design could be further used in other marketing materials as newsletters, presentations, etc. without doing significant changes. The paper quality and the edition are decided based on the budget. The printing technology is a four-colour-process. The binding type is perfect bound. The number of pages depends on the content and varies from 56 to 80 pages. The Fall Winter 2016 catalogue is an offset print of 72 pages and the total edition of 500 copies.

The Cat Bags Product Catalogue is a B2B ("Business to Business") publication written in English, which target audience, are the Cat Bags distributors worldwide. Normally, B2B and B2C ("Business to Consumer") marketing materials have different specifics. When B2C publications are selling directly to the final customer, B2B materials are targeted on people who distribute and sell the products to the final customers. Thus, a B2C publication would rather be using more appealing lifestyle photography of the products, whereas a B2B catalogue would have very direct and detail product pictures with precise product information and only spiced up with lifestyle photography and graphics. A B2B publication usually has additional content that relates to marketing, sales and distribution, as these aspects are being valuable for the target audience.

The Cat Bags catalogues are eventually presented to the Cat Bags distributors on "Grand Rapids" distributors meeting in the USA. Additionally, some copies of the catalogue are being sent to the distributors by post. The Cat Bags catalogues is the tool to inform the distributors of the collections and products, and, thereafter, to get orders from them. Therefore, the design must be appealing, selling, remarkable, and at the same time understandable and informative. There are certain catalogue and page attributes that must be incorporated into the design.

The catalogue starts with the cover page that always has the Cat logo, the Cat Bags tagline, season name and a lifestyle photo with a bag image on. The author has reviewed 5 catalogue covers of the past seasons (Appendix 1). Fresh design solutions can be found in each of them but all have the strong

Cat brand personality in both photography and graphic design elements. The main focus is on the product – the bag.

The first catalogue spread has a lifestyle photo, short company story, and information of order deadline, table of contents and the icons symbolizing channels of distribution. The catalogue content is organized in accordance with the collections/styles. Every collection section starts with the intro page that has a lifestyle photo, short collection story, materials information, key features information, colour swatches and channels of distributions. The author has done a revision of the 5 intro pages of the same collection from different seasons (Appendix 2).

The collection section continues with product page(s) – the most important and informative part of the catalogue. A product page shows from 1 to 5 products at once. The essential elements of the product page are product photo and the product information (name, article number, dimensions, features, available colours). Sometimes a special feature icon(s) complements the product information. For instance, that icon can inform about special laptop protection incorporated to a bag. A call-out icon “New” marks the new items. Appendix 3 shows five different set-ups of a product page with the same number of the products on. The catalogue has a page number and repeats season name on both the intro and product pages. The back page has one or a mix of lifestyle photos, the company contact information, the official website and Facebook page links, and the Cat legal line.

Thus, all the catalogues, regardless of season, have the required content and elements incorporated to the design. The review of the 5 catalogues from the past seasons demonstrates the variety of the design solutions with the embedded brand identity. Although, each of them has a distinctive character, all have the strong Cat brand personality. The catalogue design makes them associated with and recognized with the brand. The overall design concept is aligned with the Cat Bags tagline “Strong. Tough. Reliable” and gives exactly this impression.



### 3.4 Design direction

Every season the marketing team brainstorms the direction of the new marketing campaign for the Cat Bags. The campaigns include newsletters, catalogues, website, social media, etc. The marketing team follows up with the main competitors (Samsonite, Thule, Eastpack, Herschel, etc.), lifestyle and design blogs to keep up-to-date with the trends and to be more consumer-oriented. Thus, every season the team comes up with ideas and incorporates them in each component of the marketing campaign.

During the first brainstorm meeting with the marketing team, the graphic designers were given a hand out called "Cat Bags Graphics Marketing Inspiration FW16". It is an overall design direction for all the campaigns and materials of the season. Regarding the catalogue design, few things have been emphasized. Firstly, special attention has to be drawn to Cat Bags consumer profiles. The marketing team defined 3 different consumer profiles for the Fall Winter 2016 Catalogue:

- "Groundbreakers". This consumer is an early design adopter, free spirited, technology and social media whizz-kid.
- "Urban Connectors". This consumer is looking for functional and timeless solutions with effortless and yet practical style.
- "Yellow Blooded". This consumer appreciates the authentic Cat design with unsurpassed quality and rugged and straightforward style.

All the bag collections were classified regarding which consumer type they refer to. Thus, graphic designers should assign a certain colour for a certain consumer profile and use this colour as an indicator for bag collections.

The marketing team suggested to create a mix of mood pictures for the intro pages, changing from collection to collection (Figure 6). Another difference from the last catalogue is to replace the collection intro text with the key words from the Consumer profile overview and to drop the key features of the collection. It means that the intro pages will have more space for pictures. Things that are required to keep on the intro page are materials description, colours overview and sales channels icons.



Figure 6. The design direction for setting up pictures on the intro pages.

Additionally, the marketing team asked to create a special look for the Selfie collection which is more young and colourful, because the collection is aimed for teenagers and high school students. Thus, the catalogue pages of the Selfie collection have to stand out from the others and match the concept of taking "selfies". The marketing team specified that Cat Bags Instagram page look should be incorporated to the design (Figure 7) with the new hashtags #mykindofbag #catbags #selfieforfun #selfiebag #letsdoaselfie.



Figure 7. Cat Bags Instagram page.

Moreover, for the Selfie collection, the graphic designers were asked to bring something fresh to the products themselves. Figure 8 shows an idea of playing with a bag from the Spring Summer 2016 season.



Figure 8. Idea of combining a product and graphics.

The guide for the catalogue design direction also had some inspirational pictures of how products with all over prints can be shown. Figure 9 illustrates the idea for creating artworks with printed products. Thus, the graphic designers expected to create at least one of this type of artwork for the catalogue and incorporate it to the page design.



Figure 9. The design direction for showing items with all over prints.

Therefore, the company's marketing team prepares recommendations for visual components of the catalogue every season. The suggested concepts

are based on research on the competitors, consumers, trends on the market and the catalogue content. The graphic designers get the recommendations consolidated into the Graphics Inspiration Manual. Thus, the graphic designers commit to implement the given directions further in the catalogue design.

## 4 DESIGN PROCESS

### 4.1 Work progress

The current project is a case study in printed documents design. Hereby, the author believes that practical expertise in graphic design is as important as theoretical knowledge. All the graphic design work implemented for the project can be divided into the following groups (written in the chronological order):

- Creating ideas for the product pages layouts
- Setting up the document in InDesign (working with grid, master pages and layers)
- Placing text and pictures
- Working with colours
- Editing round
- Adjusting sizes of the product pictures
- Placing icons
- Designing intro pages
- Editing round
- Finalising the layout
- Sending to print

Creating ideas of the layout has started from examining the catalogue pages overview prepared by the marketing team (Figure 10). The pages overview is an Excel file showing catalogue page number and the page content accordingly. The file gives the information of the collections' order, number of products on the same page, the products' order and the colour that the

product has to be shown in. Reading and analysing the pages overview is the starting point of planning the catalogue layout.

Page	Title	Content	Color of bag in catalogue	Collection colors for intro page	Comments
1	Frontpage				
2	Table of content				Table of content, small text and order round information
3	Sales Channel overview				
4	Consumer profiles				All 3 consumer profiles in this spread
5	Consumer profiles				
6	Millennial Universe	Introduction			Show the universe overview from the sales kit
7	Millennial Classic	Introduction		01_Black 12_Black/Yellow 172_Black/Anthracite	Needs to be smaller to make more room for the products
7	Millennial Classic	Bryan	01_Black		Show both standing and lying picture
7	Millennial Classic	Kenneth	172_Black/Anthracite		
7	Millennial Classic	Derrick	12_Black/Yellow		
8	Millennial Classic	Brandon	01_Black		
8	Millennial Classic	Benji	172_Black/Anthracite		
8	Millennial Classic	Brent	12_Black/Yellow		
8	Millennial Classic	Brent JR	01_Black		
9	Millennial Classic	Raymond	172_Black/Anthracite		
9	Millennial Classic	Ronald	01_Black		
9	Millennial Classic	Rodney	12_Black/Yellow		
9	Millennial Classic	Ryan	12_Black/Yellow		
10	Millennial Ultimate	Introduction		01_Black 172_Black/Anthracite	Need to explain a special offer with sunglasses (Ben)
11	Millennial Ultimate	Charlie	172_Black/Anthracite		
11	Millennial Ultimate	Ben	172_Black/Anthracite		
11	Millennial Ultimate	Bradley	01_Black		

Figure 10. A part of the Catalogue pages overview Excel file.

The product page layout is defined by a number products placed on the same page. Product pages have to show from 1 to 6 products at once, hence there are at least 6 variations of the product pages layouts. Figure 11 illustrates the ideas of the product pages set-ups. The author has started from sketching a page with the maximum number of products (6) down to a 1-product page. The author has also created 2 alternative layouts for 3- and 2-product pages that can be chosen depending on the product proportions.

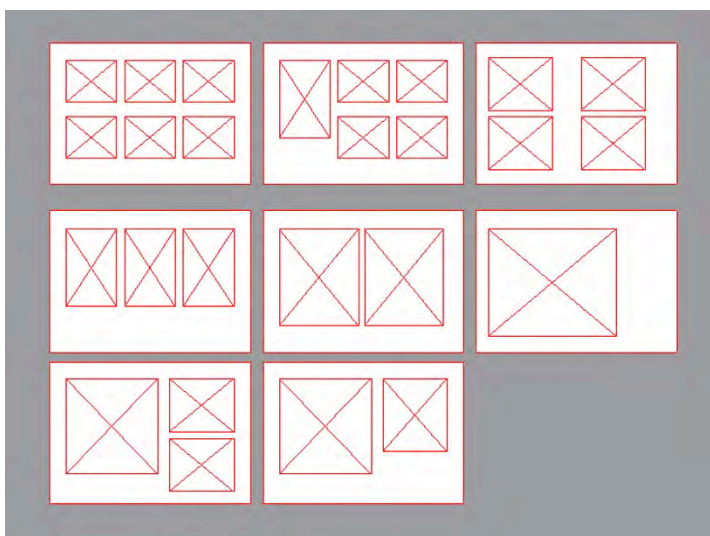


Figure 11. Creating ideas for catalogue product pages layout.

The author continued with adding and organizing the required elements to the product pages layouts such as product name, article number, product dimensions and features and the page attributes as collection name, season name and page number. Appendix 4 demonstrates all the 8 layout variations designed for the catalogue product pages. The senior graphic designer had approved the layouts and set up the working document in Adobe InDesign CS6.

Setting up the document is a very important step in the work progress. A well-constructed document is quick and comfortable to work with through the whole project. Grid is a basic component of document infrastructure which establishes a system for arranging content within a page (Lupton 2010, 151). Figure 12 shows the created grid for the document.

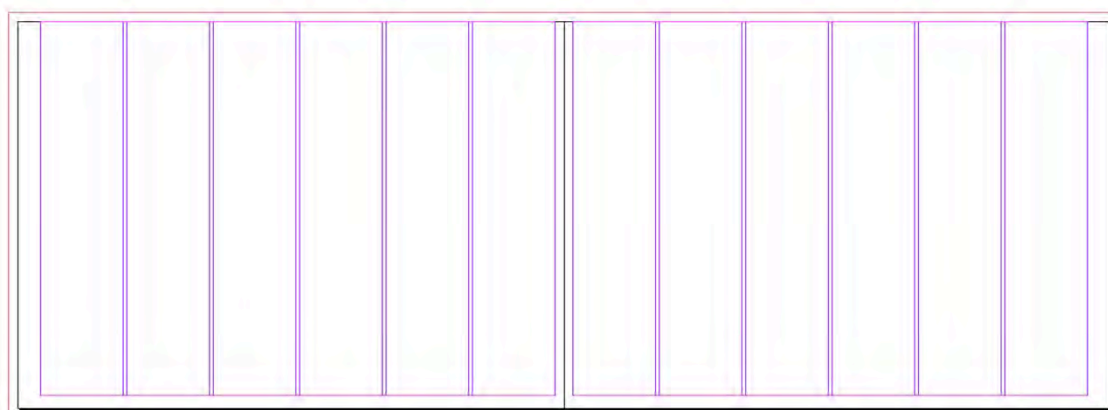


Figure 12. The document's grid.

The document which is the predetermined A4 landscape consists of 72 pages made up of 35 consecutive spreads and 2 separate pages for the cover and the back page. The document has 6 column grid with gutter size 2 mm and inside margins which are 5 mm, outside margins – 12 mm, bottom margins – 7 mm.

Another important step in working with complex documents is to organize the content accordingly on layers. The layer is an important workflow tool that helps the quick navigation inside the document and prevents the content from accidental moving. The layers also serve a good help when few people are



working on the same document and pass it to each other back and forward during the project. In this case, some layers could be locked or/and hidden depending on the task. The document has 8 layers which names are self-explanatory of the content placed on them (Figure 13).

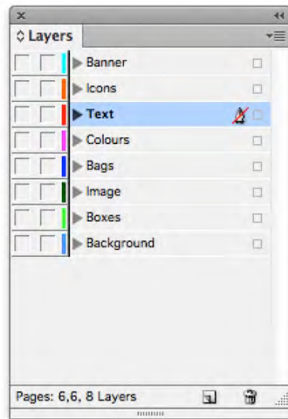


Figure 13. The document's layers.

The next attribute of the document infrastructure are master pages which reflect variations of layouts in the document. The master pages serve as ready made templates with the assigned sets of design elements. After the master page is being applied to the document's page, it can be filled with the required content such as text and photos. Using the master pages ensures that the placement of the content to the document is consistent and all the elements stay on the correct places. Figure 14 demonstrates that the working document has 9 different set-ups for the master pages according with the catalogue content.

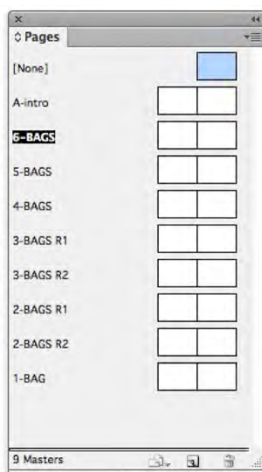


Figure 14. The document's master pages.

After the document infrastructure was set, the senior graphic designer finished the document preparation by applying certain master pages to the catalogue pages accordingly, based on the information in the pages overview file.

Afterwards, the author filled the product pages with the texts and pictures.

The next step was to create a colour palette for the document. A production department of the GROWN UP Group located in China has provided a PDF file containing all the PANTONE colours and the all over prints of the products. The author's task was to find the matching CMYK colours, extract the all over prints as JPEG files and create the according colour palette in the working document (Figure 15).

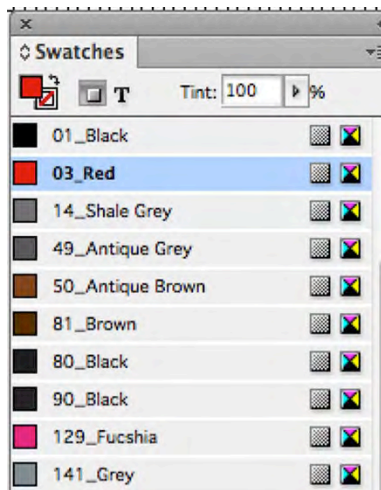


Figure 15. A part of the document's colour palette.



Figure 16. Products' colour and all over print swatches.



The products presented in the FW 2016 catalogue have over 30 colours and all over prints variations. The created palette and all over prints images were used for demonstrating available colour/print options for every product (Figure 16). After the product pages have been filled with the product texts, pictures and colour/print swatches, the catalogue was sent to the marketing team for a check and went through the first editing round.

Despite the settings providing proportional placement, the product pictures required manual adjusting of the sizes. The product pictures have to present the bags as realistically as possible. Hence, the products placed on the same page should be scaled proportionally and accordingly. The author went through every product page and looking at the dimensions, has adjusted every product picture in relation to the others on the page.

The senior designer created icons representing special features of the products. The author was assigned to place the icons accordingly to every product. Figure 17 illustrates the icons placement in the catalogue.



Figure 17. Placement of icons.

The photographer hired for this project provided the graphic designers with the lifestyles pictures taken for the catalogue intro pages. The author was assigned to create ideas for setting up the intro pages. Eventually, the author came up with two alternative layouts which have been used further by the senior graphic designer. The intro pages design will be later explained in the chapter "design decisions". The senior graphic designer has worked himself on the catalogue cover, page of contents and the back page.

It is important to mention the tasks complementing the basic work on the catalogue. The author was assigned to carry out few small projects in Adobe Photoshop. Since, the catalogue is created for the upcoming year, not all the materials shown on the pages have been finalised. Figure 18 illustrates recreation of the lock package with the new background style.

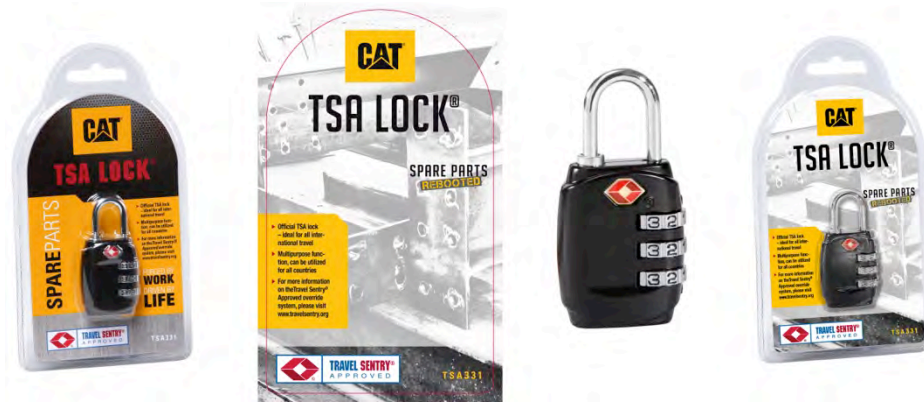


Figure 18. Photoshop task on the TSA Lock package.

Another example is based on Figure 9 ("Design direction" chapter) that demonstrates a direction for presenting products with all over prints. The photographer has provided two pictures of the same product placed on a different background. The author's task was to create an artwork combining two photographs together. Figure 19 shows the original pictures and the final outcome that has been eventually used in the catalogue.



Figure 19. Photoshop task on the bag with all over print.

Afterwards, the catalogue pages have been sent once again to the marketing team for a second editing round which involved a third party professional proof reader. Later on, the senior graphic designer has finalised the catalogue pages according to the given comments. When the in-house marketing director and the Cat company had approved the finalised copy, the senior graphic designer adjusted the resolution of all the pictures to 300 ppi and sent the catalogue to printing.

## 4.2 Design decisions

Due to the fact that this project's outcome is a product catalogue, special attention has to be drawn to designing product pages. The senior graphic designer specified that the Fall Winter 2016 catalogue outlook must correspond with the Spring Summer 2016 edition. Thus, the author's challenge was to find that fine line between being consistent in the visual style and to bring an element of visual surprise to the design.

The author took the rectangle with a bevel corner used in the last catalogue (Appendix 3/3) as a starting point for the product pages set-up. This shape was chosen as a frame for placing product pictures. Being distinguished by light grey colour, the frame serves for both functional and attentional purposes. It separates product image from the surroundings and draws additional attention to the product.

The author decided to keep only two typefaces used in the last catalogue – Big Noodle Titling and Helvetica Neue LT Std 57 Condensed (Figure 20), since the catalogue content is already busy enough with photography, colours and shapes. These typefaces have a similar anatomy and work nicely by balancing each other. The Big Noodle Titling, available only in capitals is a "font star" of the layout that brings the attention to the titles and headings. The letter shapes have a tough and powerful feeling, amplifying the brand message conveyed to the viewer.

**BIGNOODLETITLING REGULAR (20 PT)**

ABCDEFGHIJKLMN**O**PQRSTUVWXYZ

1234567890!"#€%&/()=?`<>

Helvetica Neue LT Std 57 Condensed (20 pt)

ABCDEFGHIJKLMN**O**PQRSTUVWXYZ

abcdefghijklm**o**pqrstuvwxyz

1234567890!"#€%&/()=?`<>

Figure 20. The typefaces used in the catalogue.

The Helvetica Neue LT Std 57 Condensed being a neutral canvas for the first typeface is used for presenting all the informative content of the catalogue. This typeface is well-designed, legible at small sizes and does not take the reader's attention from the content. Figure 21 illustrates how the image and the type merge together giving a simple and strong visual effect.



Figure 21. Product presentation on the product pages.

The author came up with this solution due to the challenge of showing bags at maximum size, combining all the required attributes together and the text content to be comfortable for reading. Due to the hierarchy and the composition, the reader is able to discern different kinds of contents and access the information clearly and quickly.

Nevertheless, images and words are not enough to convey all the information, thus the symbols are often being incorporated to the design. Icons provide a shorthand meaning and convey a concise visual language to the reader by the compact use of space.

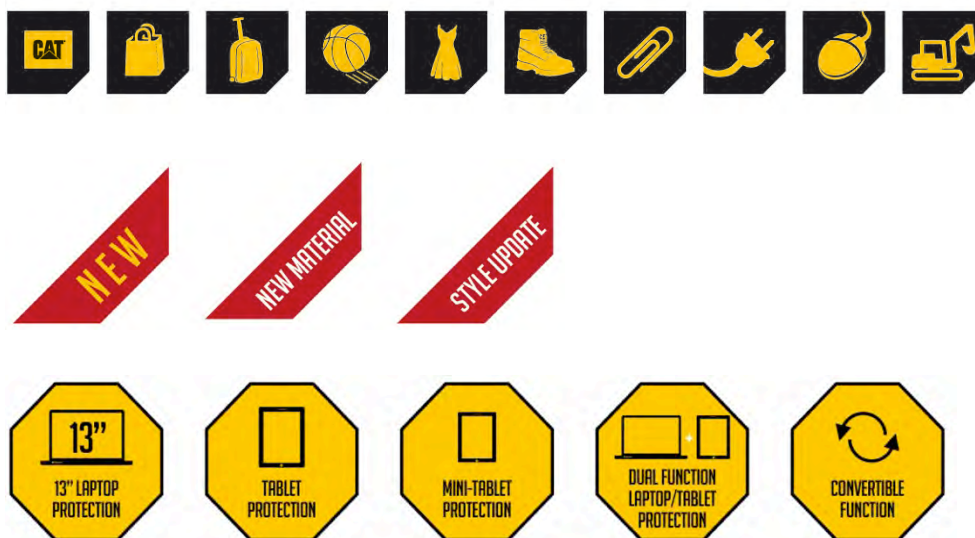


Figure 22. Variations of the used icons.

The senior graphic designer has created a variety of icons (Figure 22) for showing the sales channels of the Cat Bags products, seasonal call-outs and product special features. These icons support the overall unity by using the same style, typefaces and the corporate colours.

Therefore, the same set-up (Figure 21) repeats depending on the number products are presented on the page. Figure 23 shows a 6-bags product page with the page content. Due to the same spacing between the elements, the page content is being tied together and enables the viewer to quickly find the needed information.









<p><b>83195 CITY BAG</b></p>  <p><b>GOLIATH</b></p> <p>29 x 22 x 10.5 cm / 9.8 x 8.7 x 4.1" 2.5 ltr / 0.7 gal 0.4 kg / 0.9 lbs</p> <ul style="list-style-type: none"> <li>Insulated water bottle holder on side</li> <li>Removable shoulder strap and belt loop on the back panel</li> <li>Organizer panel in front zipper pocket</li> </ul>	<p><b>83331 LUNCH BAG</b></p>  <p><b>COLOSSUS</b></p> <p>21.5 x 24.5 x 14.5 cm / 8.5 x 9.6 x 5.7" 6 ltr / 1.6 gal 0.35 kg / 0.7 lbs</p> <ul style="list-style-type: none"> <li>Two insulated compartments with zipper closure</li> <li>Adjustable shoulder strap</li> <li>Webbing straps on both sides</li> </ul>	<p><b>83134 WAIST BAG</b></p>  <p><b>MASTODON</b></p> <p>23.5 x 14.5 x 7 cm / 9.3 x 5.7 x 2.8" 1 ltr / 0.3 gal 0.2 kg / 0.5 lbs</p> <ul style="list-style-type: none"> <li>Adjustable waist belt with quick-release buckle</li> <li>Key chain in front zipper pocket</li> <li>Secured zipper pocket on back panel</li> </ul>
<p><b>83133 MINI-TABLET BAG</b></p>  <p><b>JUMBO</b></p> <p>15 x 23 x 5 cm / 5.9 x 9 x 2" 1 ltr / 0.3 gal 0.2 kg / 0.5 lbs</p> <ul style="list-style-type: none"> <li>7" tablet compartment</li> <li>Zipper pocket on front panel</li> <li>Adjustable shoulder strap</li> </ul>	<p><b>83196 CROSSOVER BAG</b></p>  <p><b>HERCULES</b></p> <p>20 x 31 x 10 cm / 7.8 x 12.2 x 3.9" 5 ltr / 1.3 gal 0.3 kg / 0.7 lbs</p> <ul style="list-style-type: none"> <li>Padded tablet compartment</li> <li>Padded adjustable shoulder strap with quick-release buckle</li> <li>Discreet zipper back pocket</li> </ul>	<p><b>83132 TABLET BAG</b></p>  <p><b>MAMMOTH</b></p> <p>22 x 30.5 x 6.5 cm / 8.7 x 12 x 2.6" 5 ltr / 1.3 gal 0.4 kg / 0.9 lbs</p> <ul style="list-style-type: none"> <li>Padded tablet compartment</li> <li>Zipper pocket on front and back panels</li> <li>Adjustable shoulder strap</li> </ul>

Figure 23. 6-bags product page.

During the editing rounds, the marketing team asked to place consumer profile names on the product pages by moving the collection names, instead of the seasons name. Moreover, every consumer profile was defined by a colour: "groundbreakers" – blue, "urban connectors" – red, "yellow blooded" – grey. Figure 24 shows how the design has changed. The upper shape of the banner is now indicating the consumer profile which a certain catalogue page refers to. This change has been done for the reader's easier navigation between the catalogue pages.



Figure 24. Changes in the side banners design.

Finalising the product pages look, the senior graphic designer, based on the author's idea, has added a rough cement wall texture behind the products. Moreover, he has changed the appearance of the product names by colouring them to the Cat yellow colour and placing white blocks behind. Figure 25 illustrates the finalised outlook of the catalogue product page where the white blocks together with the shaped bevel corners create an interesting geometric effect and the texture behind the products, giving the desirable contrast and enhancing the product colours.

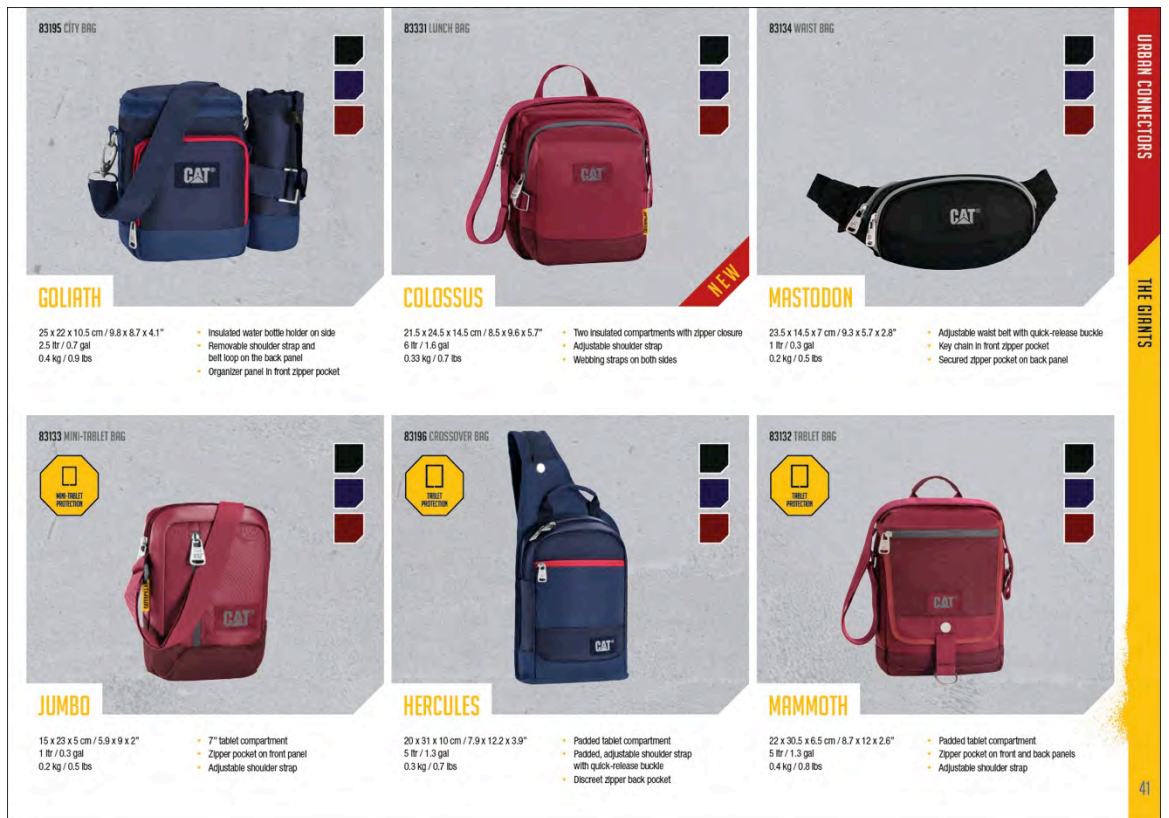


Figure 25. Finalised design of the 6-bags product page.

The author has suggested two alternative layouts for setting up the catalogue intro pages. The first one is horizontally oriented where the lifestyle picture bleeds off the top of the page the same way as the upper frames for products. The lifestyle picture ends in the same line with the lower product frames and the intro text is aligned with the product information. Figure 26 shows the whole spread with the intro page layout is based on the author's idea and is executed by the senior designer.

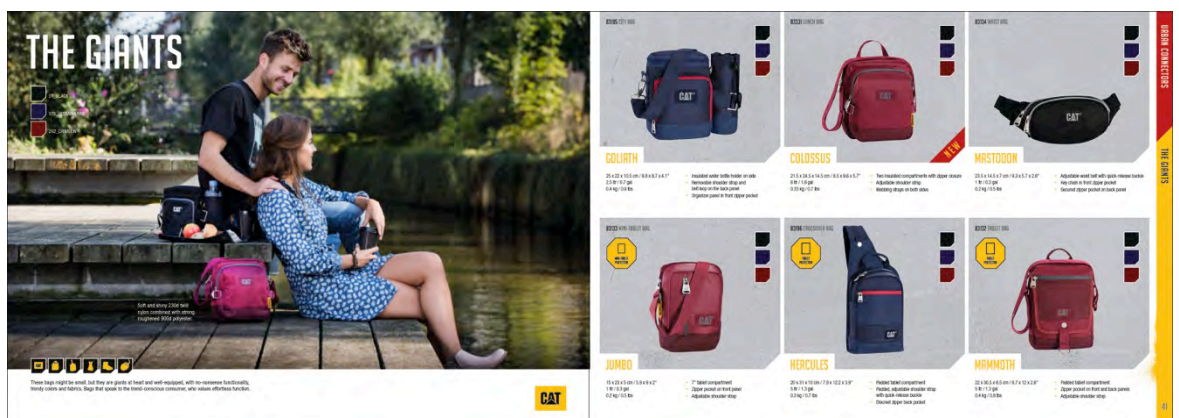


Figure 26. Finalised layout of the intro page. Variation 1.



Another set up is where a lifestyle photo bleeds off from the top to the bottom of the page leaving a vertical blank space equal to the white space columns on the product page. Additionally, a set of extra photos (based on the design direction shown on the Figure 6) framed the same way as the products, was added to the page. Figure 27 illustrates the whole spread where the intro page look finalised by the senior designer.

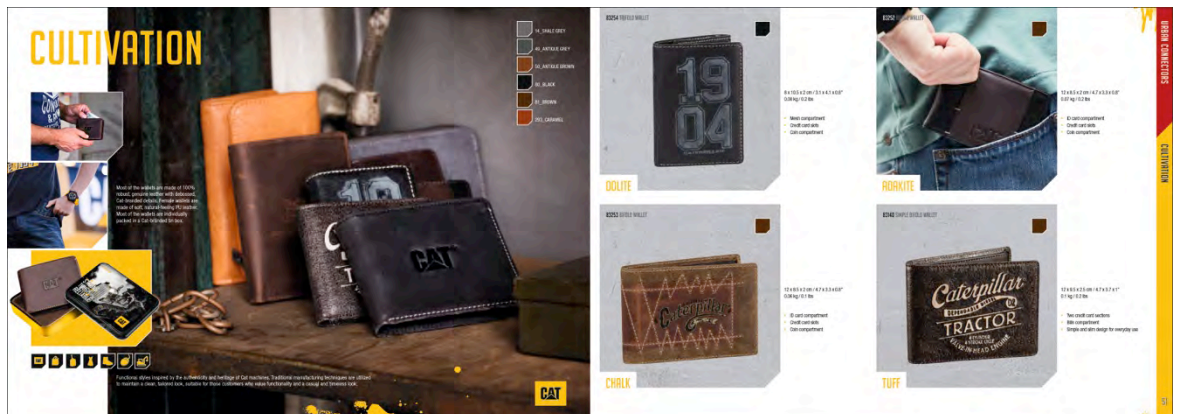


Figure 27. Finalised layout of the intro page. Variation 2.

Therefore, every small design decision on both spreads combines to create the complete visual effect for the viewer. Lifestyle photography set the final tone of the overall look and by sending the same message with the other graphic design elements, made the visual effect even more powerful.

The author was invited to the shooting of the lifestyles photos for the catalogue. The photo shoot took place in three different locations around Aarhus, Denmark: at an industrial area with the Cat machines, an artistic area in the centre of Aarhus and at an urban area at the city port. While observing the photoshoot, the author took a range of inspirational pictures of the Cat machines, buildings, graffiti, textures, etc. Figure 28 demonstrates some of the photos taken by the author. Initially, the pictures have been taken for personal use as inspirational materials.



Figure 28. Inspirational pictures taken by the author.

Eventually, the pictures have been used on some of the intro pages in the catalogue. The senior graphic designer incorporated them to the design to emphasise the lifestyle photos taken by the professional photographer. Figure 29 shows an example of the intro page where the photos taken by the author have been used. This combination of images complements the main lifestyle photo and enhances the desirable mood of the collection.



Figure 29. Intro bags page that incorporates the photos taken by the author.

The author was assigned to create a different layout for the Selfie collection pages as described earlier in the chapter "Design direction" (Figures 7 and 8).

The inspiration came from the collection style which is young, colourful and energetic. Using Adobe Photoshop, the author has created a playful artwork which incorporates bag and colours from the Selfie collection (Figure 30). The senior graphic designer suggested to place the artwork on the Selfie collection intro page in the catalogue.



Figure 30. Artwork for the Selfie collection.

The author took the artwork as the starting point, and based on the marketing team directions, created few ideas for the Selfie spread. Figures 31 and 32 demonstrate the spreads for the Selfie collection designed by the author.



Figure 31. The author's idea for the Selfie collection spread. Variation 1.



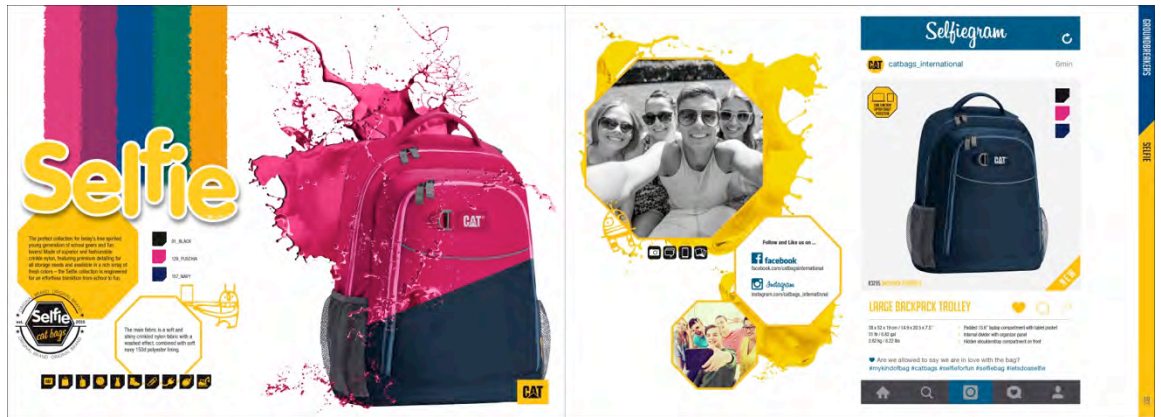


Figure 32. The author's idea for the Selfie collection spread. Variation 2.

After the marketing team's feedback where they asked to simplify the design, the senior graphic designer has rearranged some elements on the spread. Figure 33 illustrates the final layout for the Selfie collection that incorporates the artwork, instagram frame, collection information and photography tied together with colour splashes and spray paint effects for a fun and young feeling.



Figure 33. Final design for the Selfie collection spread.

Thus, the design decisions have been based on the basic rules about content, tied together with the desired brand voice and the direction of the project provided by the marketing team. This all together has been an aid in the arrangement of the catalogue elements into a pleasing entity made to be appealing to the target audience but simple, straightforward and easy to read.

### 4.3 Evaluation

According to Bennett (2006, 32), the design process is not finished, when the design is produced and delivered, but the evaluation is also an integral part of the design process. Primarily, it is important to evaluate if all the project stages met the scheduled deadlines. Unfortunately, the project outcome – the catalogue was delivered with a week's delay. The delay was caused by the photographer who did not provide the graphic designers with the photographs on time. This situation provoked a rescheduling of the dates of the other project steps. Nevertheless, this delay did not have negative consequences, as the original schedule was planned with a few days margin.

Furthermore, the author should summarise her contribution to the project's implementation. She has been working on the design of the catalogue product pages, filling them up with content, making corrections and adjustments. The author was assigned to work on the complementing tasks, such as creating artworks for the certain catalogue pages. She suggested ideas for the catalogue intro pages and the Selfie collection spread that have been further used and developed by the senior graphic designer. The inspirational photos taken by the author have been eventually used on the catalogue intro pages.

An important aspect in the evaluation is to be in active dialogue with the parties involved in the project. The senior graphic designer was asked to evaluate the author's input to the work. Summing up the evaluation letter (Appendix 6), on the senior graphic designer's opinion, the author was involved *enthusiastically in both small and large design decisions*, and has accomplished the work in the various design and production stages in a *positive and professional manner*.

To evaluate the project's final outcome – the catalogue, the author asked the marketing team to answer three questions by giving a score from 1 to 5 points.

1. How would you evaluate the overall catalogue's readability (the reader's ability to understand the style of pictures and graphic elements, usability of the publication)?

The answer: 4

2. How does the catalogue convey the brand image of Cat Bags?

The answer: 4-5

3. How would you evaluate the catalogue appearance regarding current trends in the bag industry and lifestyles?

The answer: 4-5

Additionally, the GROWN UP Licenses marketing director has given very positive feedback about the overall impression of the catalogue design. He has defined the Fall Winter 2016 edition as more appealing and successful brand-wise in comparison to the Spring Summer 2016 catalogue. Appendix 5 demonstrates the current catalogue cover, intro and product pages that can be overviewed in comparison to the analogous pages of the past 5 seasons catalogues (Appendices 1-3).

## 5 CONCLUSION

When designing a product catalogue, the graphic designer's task is to create pages that sell products and appeal to the public. A usable catalogue is one that is easy to read and navigate with a clearly presented content. Therefore, a designer should think of the reader's whole journey through the pages

Catalogues communicate with company customers in a so-called brand-in-the-hand manner. Hence, the desired brand image and its values should be taken into consideration during the design process. Catalogues in their core, should convey the brand personality and its message throughout the pages.

The project's final outcome – the product catalogue for Cat Bags Fall Winter 2016 was given very positive feedback by the GROWN UP Licences management and the marketing team. From the author's point of view, this study succeeded in achieving the set goals. The author conducted the planned theoretical research that served as a basis for implementing the practical part of the project.

The author has gained a valuable professional experience from working on the project's practical part. This experience includes both understanding of working on a complex printed document and finding appropriate design solutions in accordance with a company's brand identity. Moreover, during the design process, the author has learnt how to visually communicate ideas and decisions of the other parties involved in the project.

## REFERENCES

- Adams S. 2014. *Foundations of Layout and Composition: Marketing Collateral*. Available at: <http://www.lynda.com/Design-Page-Layout-tutorials/Foundations-Layout-Composition-Marketing-Collateral/156958-2.html> [Accessed 25 September 2015].
- Armstrong H. 2009. *Graphic Design Theory: Readings From the Field*. Princeton Architectural Press.
- Augustin S. & Coleman C. 2011. *Designer's Guide to Doing Research Applying Knowledge to Inform Design*. John Wiley & Sons.
- Bennett A. 2006. *Design Studies: Theory and Research in Graphic Design*. Princeton Architectural Press.
- Butler J. 2014. *The 33 Laws of Typography*. Available at: <http://www.lynda.com/Design-Page-Layout-tutorials/33-Laws-Typography/147012-2.html> [Accessed 4 August 2015].
- Cat Bags Web Page. Available at: [www.cat-bags.com](http://www.cat-bags.com) [Accessed 20 September 2015].
- Caterpillar Web Page. Available at: [www.caterpillar.com](http://www.caterpillar.com) [Accessed 14 September 2015].
- Caterpillar. 2007. *Corporate & Dealer Identity*. Internal publication.
- Cherry R. 2008. *Catalog: The Illustrated History of Mail-Order Shopping*. Princeton Architectural Press.
- Clifton R. & Simmons J. (eds.). 2003. *Brands and Branding*. Economist Books.
- Coates K. & Ellison A. 2014. *Introduction to Information Design*. Laurence King Publishing.
- French N. 2009. *Designing a Magazine Layout*. Available at: <http://www.lynda.com/Bridge-CS4-tutorials/designing-a-magazine-layout-hands-on-workshop/46818-2.html> [Accessed 20 September 2015].



French N. 2015. *Designing an Illustrated Book*. Available at: <http://www.lynda.com/InDesign-tutorials/Designing-Illustrated-Book/385428-2.html> [Accessed 10 August 2015].

GROWN UP Group Website. Available at: [www.grown-up-europe.com](http://www.grown-up-europe.com) [Accessed 15 September 2015].

Honeywell P. & Carpenter D. 2005. *Digital Magazine Design: With Case Studies*. Intellect Ltd.

Jamieson H. 2007. *Visual Communication: More Than Meets the Eye*. Intellect Ltd.

Kleinberg P. & Mortensen R. 2015. Cat Bags Brand Values. GROWN UP Licenses Internal Publication.

Lupton E. 2010. *Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students (2nd Edition)*. Princeton Architectural Press.

Lupton E. 2011. *Graphic Design Thinking: Beyond Brainstorming*. Princeton Architectural Press.

McCue C. 2012. *Print Production Fundamentals*. Available at: <http://www.lynda.com/Acrobat-tutorials/Print-Production-Fundamentals/100221-2.html> [Accessed 28 September 2015].

Pettersson R. 2011. *Information Design, Volume 1: Message Design*. Institute for Infology.

Pettersson R. 2011. *Information Design, Volume 4: Graphic Design*. Institute for Infology.

Poggenpohl S. & Sato K. 2009. *Design Integrations: Research and Collaboration*. Intellect Ltd.

Post K. 2004. *Brain Tattoos: Creating Unique Brands That Stick in Your Customers' Minds*. AMACOM Books.

Saltz I. 2014. *Foundations of Typography: Choosing and Combining Typefaces*. Available at: <http://www.lynda.com/Design-Typography->

tutorials/Foundations-Typography-Choosing-Combining-Typefaces/162445-2.html [Accessed 25 September 2015].

Simpson I. *Catalogues – The art of selling of the page*. Available at: <http://www.catalogues4business.co.uk/blog/post/catalogues-the-art-of-selling-off-the-page/> [Accessed 15 September 2015].

Simpson I. *The importance of catalogues as a sales and marketing tool*. Available at: <http://www.catalogues4business.co.uk/blog/post/the-importance-of-catalogues-as-a-sales-and-marketing-tool/> [Accessed 15 September 2015].

Suseendran S.S. 2014. *Caterpillar Brand Story – Product and Brand Management Individual Assignment*. Available at: <http://www.slideshare.net/SuseendranSudhaSuren/caterpillar-brand-story> [Accessed 20 September 2015].

Törner Halvordsson L., Halgreen C. & Mattot J. 2006. *Brochures and Catalogues in The Media Mix*. Sappi Europe SA. Available at: <http://www.sappi.com/regions/eu/SupportandSponsorships/Sappi%20Life%20with%20Print/Downloads/LWP%20booklet%20Brochures%20and%20Catalogues%20in%20the%20Media%20mix.pdf> [Accessed 15 September 2015].

Williams-Ng S. 2014. *Storytelling for Designers*. Available at: <http://www.lynda.com/Design-Design-Skills-tutorials/Storytelling-Designers/165645-2.html> [Accessed 28 September 2015].

## FIGURES

Figure 1. The Cat Flag Logo. GROWN UP Licenses. Stock of Cat visual identity materials. 1 September 2015.

Figure 2. The Cat copyright mark and legal line. GROWN UP Licenses. Stock of Cat visual identity materials. 1 September 2015.

Figure 3. A mix of the Cat Bags printed marketing materials (hanging cards, hanging tags, packages for small goods, etc.). Vorobyeva L. 20 September 2015.

Figure 4. The Cat marketing materials examples: cardboard box and metal boxes for wallets. Vorobyeva L. 20 September 2015.

Figure 5. The Cat marketing materials examples: hanging tags on luggage items and hanging cards for laptop and tablet cases. Vorobyeva L. 20 September 2015.

Figure 6. The design direction for setting up pictures on the intro pages. GROWN UP Licenses Marketing Department. 28 August 2015.

Figure 7. Cat Bags Instagram page. Screenshot. GROWN UP Licenses Marketing Department. 28 August 2015.

Figure 8. Idea of combining a product and graphics. Screenshot. GROWN UP Licenses Marketing Department. 28 August 2015.

Figure 9. The design direction for showing items with all over prints. GROWN UP Licenses Marketing Department. 28 August 2015.

Figure 10. A part of the Catalogue pages overview Excel file. Screenshot. Vorobyeva L. 8 October 2015.

Figure 11. Creating ideas for catalogue product pages layout. Vorobyeva L. 14 September 2015.

Figure 12. The document's grid. Vorobyeva L. 8 October 2015.

Figure 13. The document's layers. Screenshot. Vorobyeva L. 8 October 2015.

Figure 14. The document's master pages. Screenshot. Vorobyeva L. 8 October 2015.

Figure 15. A part of the document's colour palette. Screenshot. Vorobyeva L. 8 October 2015.

Figure 16. Products' colour and all over print swatches. Screenshot. Vorobyeva L. 8 October 2015.

Figure 17. Placement of icons. Screenshot. Vorobyeva L. 8 October 2015.

Figure 18. Photoshop task on the TSA Lock package. Vorobyeva L. 14 October 2015.

Figure 19. Photoshop task on the bag with all over print. Vorobyeva L. 14 October 2015.

Figure 20. The typefaces used in the catalogue. Vorobyeva L. 14 October 2015.

Figure 21. Product presentation on the product pages. Vorobyeva L. 14 October 2015.

Figure 22. Variations of the used icons. Vorobyeva L. 14 October 2015.

Figure 23. 6-bags product page. Vorobyeva L. 16 October 2015.

Figure 24. Changes in the side banners design. Vorobyeva L. 18 October 2015.

Figure 25. Finalised design of the 6-bags product page. Vorobyeva L. 18 October 2015.

Figure 26. Finalised layout of the intro page. Variation 1. Vorobyeva L. 18 October 2015.

Figure 27. Figure 27. Finalised layout of the intro page. Variation 2. Vorobyeva L. 18 October 2015.

Figure 28. Inspirational pictures taken by the author. Vorobyeva L. 18 October 2015.

Figure 29. Intro page that incorporates the photos taken by the author.

Vorobyeva L. 18 October 2015.

Figure 30. Artwork for the Selfie collection. Vorobyeva L. 18 October 2015.

Figure 31. The author's idea for the Selfie collection spread. Variation 1.

Vorobyeva L. 18 October 2015.

Figure 32. The author's idea for the Selfie collection spread. Variation 2.

Vorobyeva L. 18 October 2015.

Figure 33. Final design for the Selfie collection spread. Vorobyeva L. 18

October 2015.

Cover pages of the CAT Bags Catalogues: Spring Summer 2014 (on the left) and Fall Winter 2014 (on the right)



Cover pages of the CAT Bags Catalogues: Spring Summer 2015 (above) and Fall Winter 2015 (below)





Cover page of the CAT Bags Catalogue Spring Summer 2016





Intro pages of the Tarp Power Collection of the CAT Bags Catalogues: Spring Summer 2014 (on the left) and Fall Winter 2014 (on the right)

**Icons:** [Icon 1] [Icon 2] [Icon 3] [Icon 4] [Icon 5]

A range of eye-catching tough bags for the urban jungle. The new TARP POWER Collection is made of hard-wearing, strong and flexible tarpaulin fabric, matched with durable rubber material on the base. A functional style for anytime of the day wherever you go.

# tarp power

**DESCRIPTION OF MATERIAL**  
Made of durable tarpaulin combined with hard-wearing rubber material on the base.

**KEY FEATURES**

- Easy access mesh compartments
- Strong webbing on handles and shoulder straps
- Easy adjust buckles on shoulder straps on certain styles
- Multi-featured organizer panels in certain styles

**COLORS**

- 01, Black
- 12, Black/Yellow

**4** Cat bags travel gear & accessories

FALL / WINTER 2014 CAT-BAGS.COM

# TARP POWER

**Icons:** [Icon 1] [Icon 2] [Icon 3] [Icon 4] [Icon 5]

A range of eye-catching tough bags for the urban jungle. The Tarp Power collection is made of hard-wearing, strong and flexible tarpaulin fabric, matched with durable rubber material on the base. A functional style for anytime of the day wherever you go.

**DESCRIPTION OF MATERIAL**  
Made of durable tarpaulin combined with hard-wearing rubber material on the base.

**KEY FEATURES**

- Easy access mesh compartments
- Strong webbing on handles and shoulder straps
- Easy adjustable buckles on shoulder straps on certain styles
- Multi-featured organizer panels in certain styles

**COLORS**

- 01, Black
- 12, Black/Yellow

**32** CAT BAGS TRAVEL GEAR & ACCESSORIES

Intro pages of the Tarp Power Collection of the CAT Bags Catalogues: Spring Summer 2015 (above) and Fall Winter 2015 (below)

# TARP POWER

**DESCRIPTION**

A range of eye-catching tough bags for the urban jungle. The Tarp Power collection is made of strong and flexible tarpaulin fabric matched with durable rubber material on the base. A functional style for anytime of the day, wherever you go.

**MATERIALS**

Made of durable tarpaulin combined with durable rubber material on the base.

**KEY FEATURES**

- Main compartments with easy access
- Strong webbing on handles and shoulder straps
- Easily adjustable buckles on shoulder straps on selected styles
- Organizer panels with multiple features in selected styles

**CAT**  
STRONG TOUGH RELIABLE

**CAT-BAGS.COM**

- DEPARTMENT STORES
- LUGGAGE/BAG STORES
- ELECTRONICS
- 01\_BLACK
- 12\_BLACK/YELLOW

# TARP POWER

A range of eye-catching tough bags for the urban jungle. The Tarp Power collection is made of strong and flexible tarpaulin fabric matched with durable rubber material on the base. A functional style for anytime of the day, wherever you go.

**Description of material**

Made of durable tarpaulin combined with durable rubber material on the base.

**Key Features**

- Main compartments with easy access
- Strong webbing on handles and shoulder straps
- Easily adjustable buckles on shoulder straps on certain styles
- Organizer panels with multiple features in certain styles

**01\_BLACK**

**12\_BLACK/YELLOW**

- DEPARTMENT STORES
- LUGGAGE/BAG STORES
- ELECTRONIC STORES
- CAT DEALER STORES

cat-bags.com | 681161616 | 2015 bags-tarp-power-collection

Intro page of the Tarp Power Collection of the CAT Bags Catalogue Spring Summer 2016

 **TARP POWER**

A range of eye-catching tough bags for the urban jungle. The Tarp Power Collection is made of strong and flexible tarpaulin fabric matched with durable rubber material on the base. A functional style for any time of the day, wherever you go.

**MATERIAL**  
Made of durable tarpaulin combined with durable rubber material on the base.

**KEY FEATURES**

- Main compartments with easy access
- Strong webbing on handles and shoulder straps
- Easily adjustable buckles on shoulder straps on certain styles
- Organizer panels with multiple features inside certain styles

 01_BLACK	 DEPARTMENT STORES
 12_BLACK/YELLOW	 LUGGAGE/BAG STORES
	 ELECTRONICS STORES
	 CAT DEALER STORES

22 | CAT-BAGS.COM | SPRING SUMMER 2016

TARP POWER



Product pages of the Tarp Power Collection of the CAT Bags Catalogues: Spring Summer 2014 (on the left) and Fall Winter 2014 (on the right)

CAT

**DETAIL**  
**BACKPACK**  
**8326**

Dimensions: 36 x 46 x 15 cm / 14 x 18.1 x 5.9"  
 Volume: 21 l / 5.5 gal  
 Weight: 0.8 kg / 1.8 lbs

Features:

- 15" laptop compartment with soft front lining
- Front zipper compartment with organizer panel
- Side zipper pockets

Colors: Black  
 Black/Cat Yellow



NEW STYLE

**GREAT BASIN**  
**SMALL MESSENGER**  
**8325**

Dimensions: 37 x 30 x 10 cm / 14.6 x 11.8 x 3.9"  
 Volume: 8 l / 1.8 gal  
 Weight: 0.5 kg / 1.1 lbs

Features:

- Laptop compartment with soft front lining
- Zipper pocket on flap
- Front pocket with organizer panel

Colors: Black  
 Black/Cat Yellow



NEW STYLE

**BRYCE**  
**MESSENGER BAG**  
**8327**

Dimensions: 43 x 30 x 12 cm / 16.9 x 11.8 x 4.7"  
 Volume: 10 l / 2.6 gal  
 Weight: 0.8 kg / 1.7 lbs

Features:

- 14" laptop compartment with soft front lining
- Zipper pocket on flap
- Front pocket with organizer panel

Colors: Black  
 Black/Cat Yellow



NEW STYLE

3

CAT-BAGS.COM FALL / WINTER 2014

**DENALI**  
**BACKPACK / 83028**


Dimensions: 51 x 45 x 13 cm 12 x 18 x 5"  
 Volume: 20 l 5.3 gal  
 Weight: 0.8 kg 1.8 lbs

**KEY FEATURES**

- 16" laptop compartment with soft front lining
- Front zip compartment with organizer panel
- Side zipper pockets

**COLORS**

01, Black  
 12, Black/Yellow



**GREAT BASIN**  
**SMALL MESSENGER / 83025**


Dimensions: 41 x 31 x 10 cm 16 x 12 x 4"  
 Volume: 9 l 2.4 gal  
 Weight: 0.5 kg 1.1 lbs

**KEY FEATURES**

- Laptop compartment with soft front lining
- Zipper pocket on flap
- Front pocket with organizer panel

**COLORS**

01, Black  
 12, Black/Yellow



**BRYCE**  
**MESSENGER BAG / 83027**


Dimensions: 43 x 30 x 12 cm 16.9 x 11.8 x 4.7"  
 Volume: 10 l 2.6 gal  
 Weight: 0.8 kg 1.7 lbs

**KEY FEATURES**

- 14" laptop compartment with soft front lining
- Zipper pocket on flap
- Front pocket with organizer panel

**COLORS**

01, Black  
 12, Black/Yellow





TARP POWER 33

Product pages of the Tarp Power Collection of the CAT Bags Catalogues: Spring Summer 2015 (above) and Fall Winter 2015 (below)

**TARP POWER**
**CAT**

**DENALI**  
BACKPACK - 83026







Available colors  
01 12

W/H/D 31 x 45 x 13 cm - 12 x 18 x 5"  
Volume 20 l - 5.3 gal  
Weight 0.8 kg - 1.8 lbs

- > 15.6" laptop compartment with soft tricot lining
- > Front Zipped compartment with organizer panel
- > Side zipped pockets

**GREAT BASIN**  
SMALL MESSENGER - 83025







Available colors  
01 12

W/H/D 41 x 31 x 7.5 cm - 16 x 12 x 3"  
Volume 6 l - 1.6 gal  
Weight 0.5 kg - 1.1 lbs

- > Tablet compartment with soft tricot lining
- > Zipped pocket on flap
- > Front pocket with organizer panel

**BRYCE**  
MESSENGER BAG - 83027





Available colors  
01 12

W/H/D 43 x 35 x 12 cm - 16.9 x 13.8 x 4.7"  
Volume 10 l - 2.6 gal  
Weight 0.6 kg - 1.3 lbs

- > 15" laptop compartment with soft tricot lining
- > Zipped pocket on flap
- > Front pocket with organizer panel

SPRING/SUMMER 2015 CAT-BAGS.COM


**29**

**DENALI** 83026

BACKPACK

31 x 45 x 13 cm / 12 x 18 x 5"  
20 l / 5.3 gal  
0.8 kg / 1.8 lbs

- > 15.6" laptop compartment with soft tricot lining
- > Front zipped compartment with organizer panel
- > Side zipped pockets




Available colors  
01 Black  
12 Black/Yellow

**ARCHES** 83221



ROLL TOP BACKPACK

34 x 51 x 21 cm / 13.4 x 20 x 8.3"  
32 l / 8.5 gal  
1.09 kg / 2.4 lbs

- > Padded 17" laptop compartment
- > Organizer panel with detachable key chain
- > Large capacity bag with roll top and quick-release buckle closure



Available colors  
01 Black  
12 Black/Yellow

**CAT**

**37**

**TARP POWER**

cat-bags.com | fall/winter 2015 bags/catalogues/collectibles

Product page of the Tarp Power Collection of the CAT Bags Catalogue Spring Summer 2016

**DENALI**

83026 Backpack



**DIMENSIONS**  
 31 x 45 x 13 cm / 12 x 18 x 5"  
 20 ltr / 5.3 gal  
 0.8 kg / 1.8 lbs

- FEATURES**
- 15.6" laptop compartment with soft tricot lining
  - Front zipper compartment with organizer panel
  - Side zipper pockets

**COLORS**

01\_ 12\_

**ARCHES**

83221 Roll Top Backpack



**DIMENSIONS**  
 34 x 51 x 21 cm / 13.4 x 20 x 8.3"  
 32 ltr / 8.5 gal  
 1.09 kg / 2.4 lbs

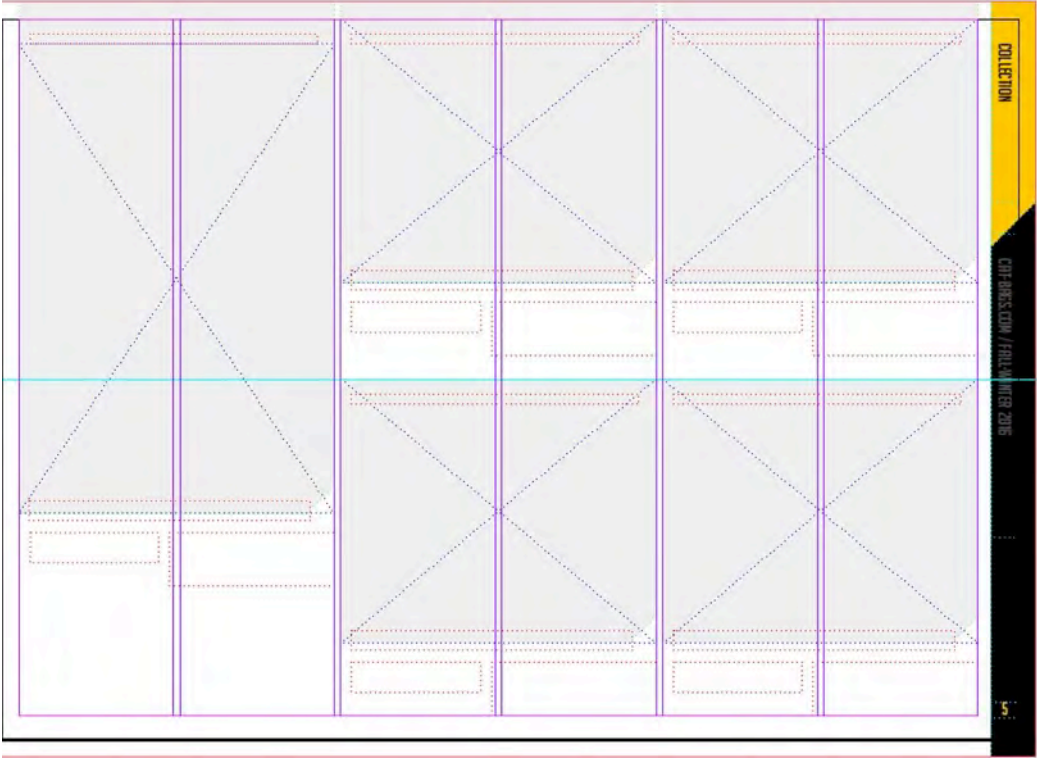
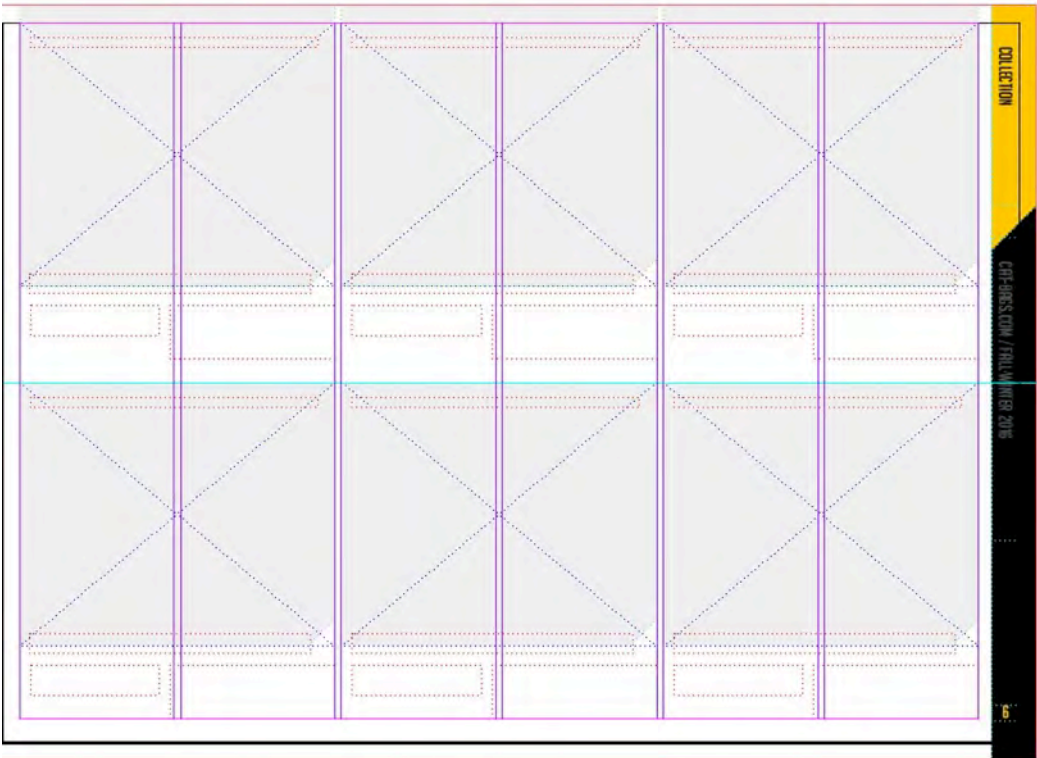
- FEATURES**
- Padded 17" laptop compartment
  - Organizer panel with detachable key chain
  - Large capacity in bag with roll top and quick-release buckle closure

**COLORS**

01\_ 12\_

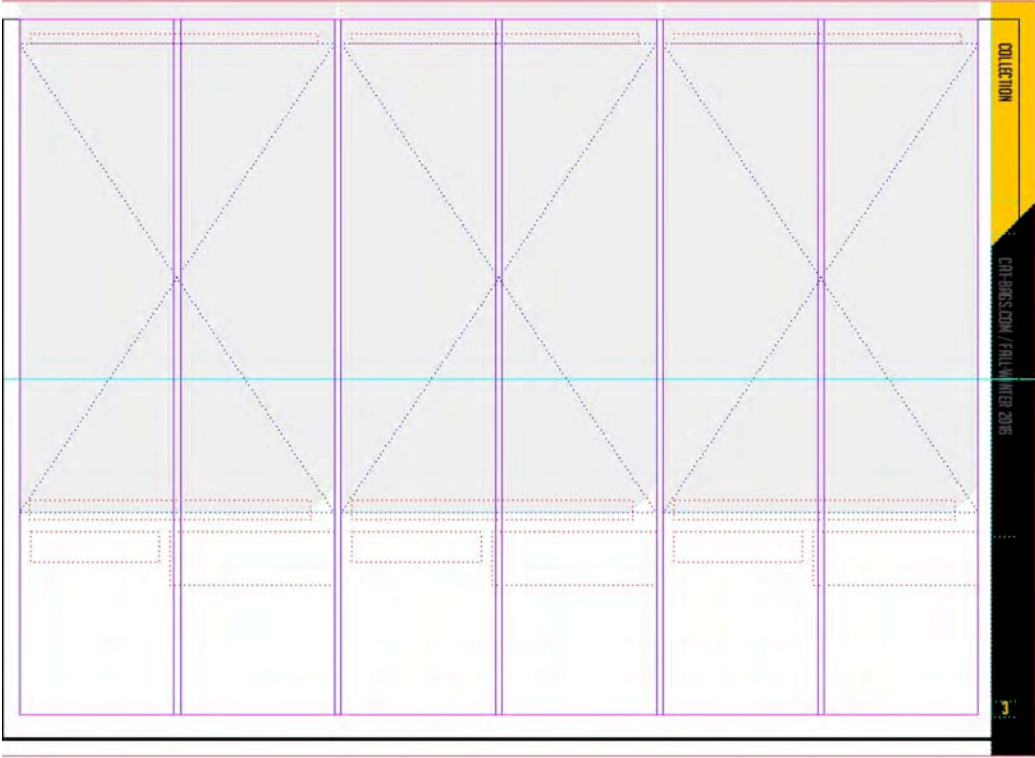
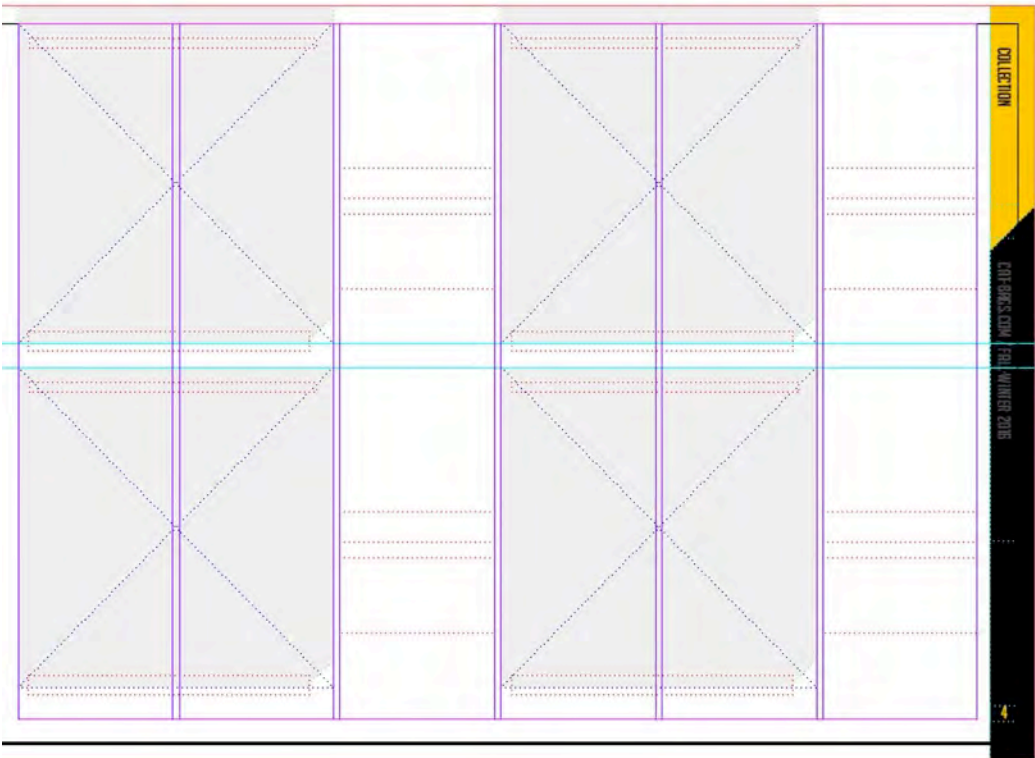
TARP POWER

Layout variations for 6- and 5-bags product pages

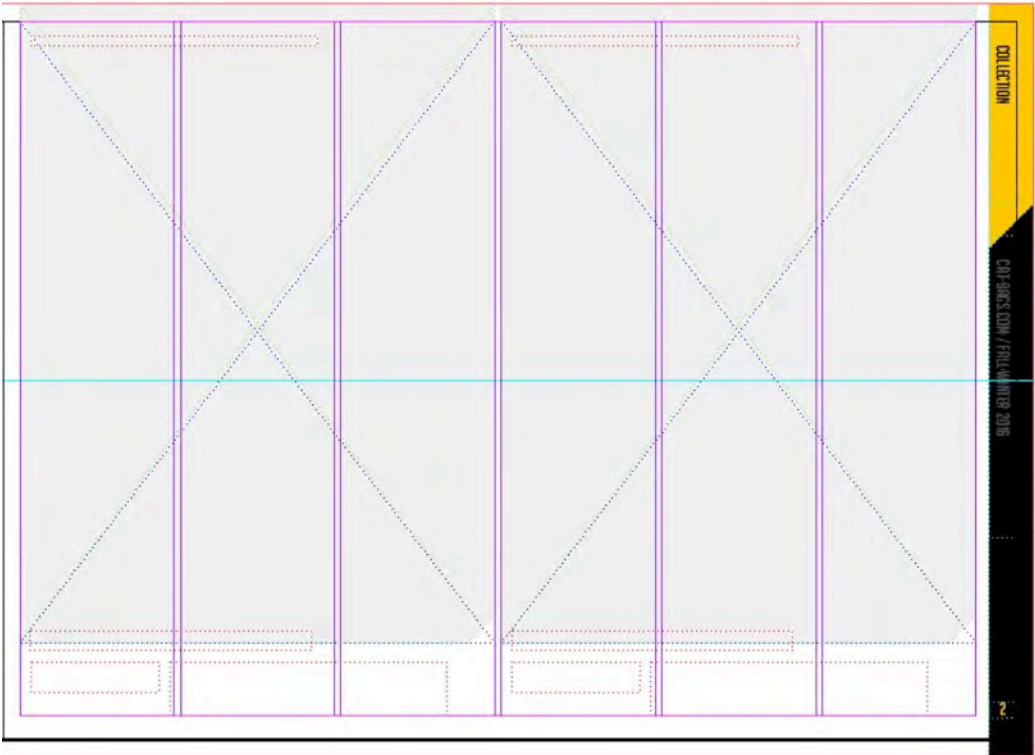
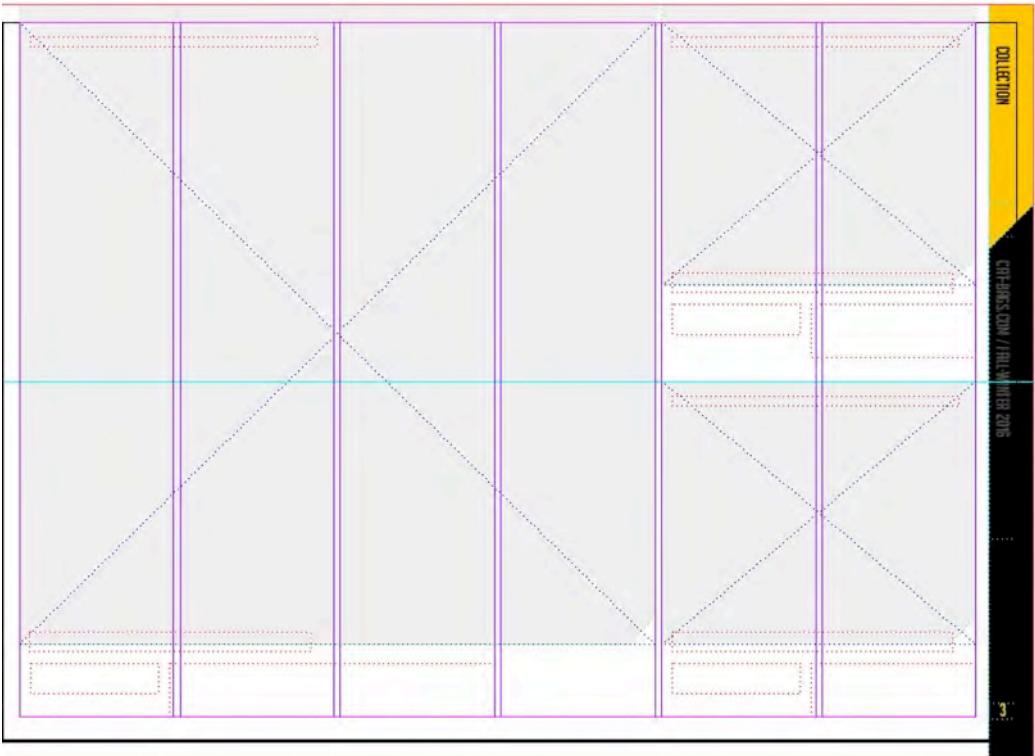




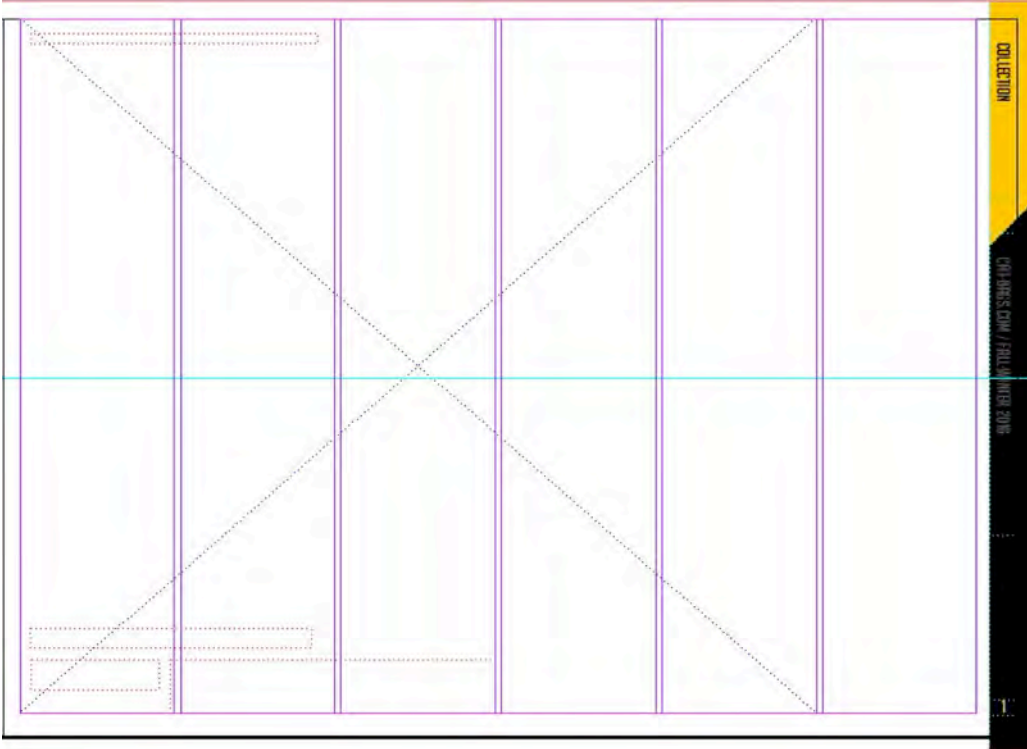
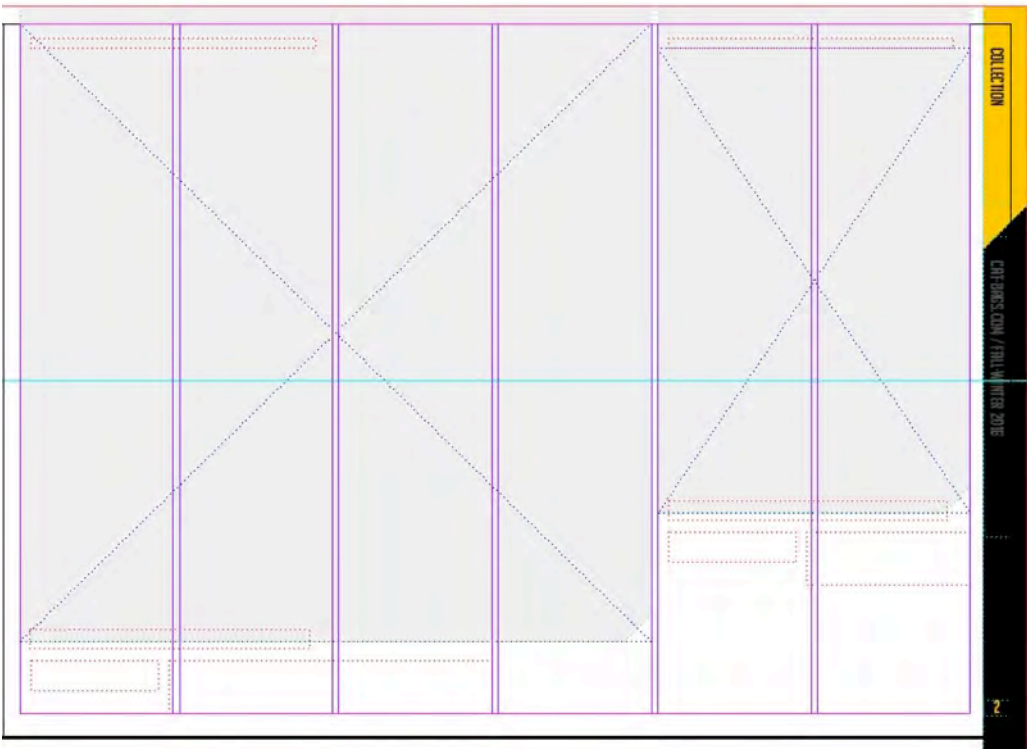
Layout variations for 4- and 3-bags product pages



Layout variations for 3- and 2-bags product pages



Layout variations for 2- and 1-bag product pages



Cover page of the CAT Bags Catalogue Fall Winter 2016





Intro page of the Tarp Power Collection of the CAT Bags Catalogue Fall Winter 2016

# TARP POWER

01\_BLACK

Made of durable tarpaulin combined with durable rubber material on the base.

336F L XE

CAT

CAT

CAT

CAT

CAT






CAT

CAT

The Tarp Power Collection is made of strong and flexible tarpaulin fabric matched with durable rubber material on the base. A functional style for any time of the day, wherever you go. Tough bags for the crowd with yellow blood.

FREE SALES VIDEO Scan to view the film

Product page of the Tarp Power Collection of the CAT Bags Catalogue Fall Winter 2016

<p><b>83330 ROLL TOP TABLET BAG</b></p>  <p><b>ACADIA</b></p> <p>24 x 45 x 7 cm / 9.4 x 17.3 x 2.8" 6 ltr / 1.6 gal 0.46 kg / 1.0 lbs</p> <ul style="list-style-type: none"> <li>• Padded tablet compartment</li> <li>• Roll top with zipper and quick-release buckle closure</li> <li>• Front zipper pocket with key leash</li> </ul> <p><b>NEW</b></p>	<p><b>83325 ROLL TOP BACKPACK</b></p>  <p><b>ARCHES</b></p> <p>34 x 51 x 21 cm / 13.4 x 20 x 8.3" 32 ltr / 8.5 gal 1.09 kg / 2.4 lbs</p> <ul style="list-style-type: none"> <li>• Padded 17" laptop compartment</li> <li>• Organizer panel with detachable key chain</li> <li>• Large capacity in bag with roll top and quick-release buckle closure</li> </ul> <p><b>STYLE UPDATE</b></p>	<p><b>83324 BACKPACK</b></p>  <p><b>DENALI</b></p> <p>31 x 45 x 13 cm / 12 x 18 x 5" 20 ltr / 5.3 gal 0.8 kg / 1.8 lbs</p> <ul style="list-style-type: none"> <li>• 15.6" laptop compartment with soft tricot lining</li> <li>• Front zipper compartment with organizer panel</li> <li>• Side zipper pockets</li> </ul> <p><b>STYLE UPDATE</b></p>
<p><b>83329 CABIN TROLLEY</b></p>  <p><b>CRATER</b></p> <p>37 x 54.5 x 19 cm / 14.6 x 21.5 x 7.5" 46 ltr / 12 gal 2.7 kg / 5.9 lbs</p> <ul style="list-style-type: none"> <li>• Easy-carry grab handles on front</li> <li>• Side compression straps with quick-release buckles</li> <li>• Inside zipper mesh pocket</li> </ul> <p><b>STYLE UPDATE</b></p>	<p><b>83327 MEDIUM DUFFEL</b></p>  <p><b>YOSEMITE</b></p> <p>60 x 29 x 29 cm / 23.6 x 11.4 x 11.4" 56 ltr / 14.8 gal 1.1 kg / 2.4 lbs</p> <ul style="list-style-type: none"> <li>• Large main compartment with easily accessible zipper closure</li> <li>• Front zipper pocket and internal mesh zipper pocket</li> <li>• Multiple carrying options: adjustable shoulder with shoulder pad, carry handle with handgrip, padded mesh</li> </ul> <p><b>STYLE UPDATE</b></p>	

YELLOW BLOODED

TARP POWER

## Evaluation letter from the senior graphic designer

Lidia has played an integral part in the production of the Cat bags fall-winter 2016 catalogue. She has participated in a positive manner in all stages of the production process. It was important for Lidia to be as practically involved as much as possible in the various stages of production, and she has accomplished this in a positive and professional manner.

She has been called upon from a very early stage to contribute in the initial layout of the product sections. Here she was required to draw upon experience she has gained working on other projects for the Cat bags, and unite this with a design that complemented previous catalogues for the brand. She has successfully achieved this in an interesting and fresh direction, which still relates to the spring-summer 2016 catalogue, but with a new fresh "twist". The catalogue is an extensive document, which relies on structure, and an understanding of applying master elements, and text/object formatting. Again Lidia has applied herself in a consequent manner, while working with a large amounts of data, corrections and most importantly, within well defined time limitations and deadlines.

Lidia has involved herself enthusiastically in both small and large design decisions. Asking her self and colleagues relevant questions, before moving forward with her work processes. She has developed and presented appropriate solutions where required. Her input is noticeable on the product layouts, and introduction pages. She has especially worked hard on a design solution for the "Selfie" collection, which was required to be special focus area in the catalogue.

It is my opinion, that Lidia has involved herself in an assured way in the various design and production stages, in what is an important product for the customer. Furthermore she has gained an important understanding of working with one of the most recognised brands in the world. She has maybe found it difficult to begin with, but during the process, has learnt to understand that compromising ones own ideas to accommodate the decisions of others is an essential part of the larger production process. I feel she has grown in confidence, during the production of the catalogue, both personally and as a designer.

Best regards  
Peter Tully Schmidt