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Development of the visual identity
for a new lingerie brand



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Abstract

The aim of the research was to show best practice of the development process of a visual identity for a new, luxury lingerie brand. A part of the research was also to learn about luxury brand values and visual identity by studying other luxury lingerie brands and use that as input for the development of the new brand.

The study started with a literature review, investigating the areas of brand identity, brand visual identity elements and visual identity development process.

The performed empirical development of a new, luxury lingerie brand's visual identity brought learning about the preferred procedure. The general principles for the development, with four main process phases of planning, brand platform development, concept development and implementation that was collected from literature was useful because it gave an overall structure to the project. The concept phase of the development started with idea generation and a consumer evaluation of the concepts. A design theme was then chosen for the selected concept, and the detailed design of the visual elements was developed. A conclusion from the project is that the design theme should have been developed for each concept proposal before evaluation, so that the consumers could have got a feeling for the complete design style and have given more correct feedback. Because of time limitations of the thesis project, this was not possible.

The project consisted of different phases of creativity and structured work that succeeded each other. Several iterations within the process were necessary and experimentation of the design ideas was important as the ideas grew better and better for each iteration. Good cooperation and discussion between the designers also helped in taking the design work forward.

A final consumer evaluation, which could not be performed in this project, to get the consumer feedback on the developed design, would also have been valuable in an optimal project so that some final adjustments could have been done.

This type of development project requires a number of skills and competences such as photo technique, sewing skills, computer skills in Photoshop, Illustrator and 3DStudioMax and also hand sketching skills is an advantage.

Key words:

Luxury lingerie, brand visual identity elements, brand visual identity development process, brand values.

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1 Introduction

1.1 Research purpose

The research purpose was to go into depth with the development of a luxury brand's visual identity. It is of special interest to investigate this process for luxury brands since the luxury consumers have very high expectations on the product quality in terms of fabrics, craft and aesthetics. Therefore, it is also important that all other aspects of the brand, such as the visual identity, can reflect and visualize all the values and benefits of the brand to satisfy a selective customer. Chevalier & Mazzalovo (2012) elaborate on this phenomenon and they describe the expectations of a luxury brand. This is something that goes beyond the product itself; they give an example of a Hermés' scarf, which has all the quality and craftsmanship expected by the brand, but in addition, there is something more. Chevalier & Mazzalovo describe this as "a sort of beyond the actual product", something intangible; an idea and prestige, which is the brand itself. All of the brand manifestations must promote "this something" without betrayal, to defend the identity of the brand. This includes all the visual identity aspects such as advertising, point of sale, websites and stores.

The aim of the research was to show best practice of the development process of a visual identity by empirically performing it on a new brand. The business idea of the new brand was made-to-measure lingerie for the women who have a need for the perfect fit and comfort of their underwear. There is a demand for personalized lingerie on the market since many women have difficulties to find panties and especially bras that fit them. (Roberts, 2012) This type of business, with a manufacturing volume of one piece per type, will not be able to compete with low-price fast fashion lingerie products and therefore the new brand will need to have a luxury image.

As input to the development of the visual identity of the new, luxury lingerie brand, it was also necessary to study the other luxury brands' visual identity to learn from them how they worked with graphic design to form the brand identity.

1.2 Problem description

Development of a brand's visual identity requires the performance of graphic design, which is an interdisciplinary activity that can also be referred to as visual communication or visual design. The terms can be defined as "The art of communication to inform, educate, influence, persuade and provide a visual experience- one that combines art and technology to communicate messages vital to our daily lives." (Resnick.E, 2003, P.15). According to Bessant & Bruce (2002), design is the systematic transformation of ideas into reality and the creative problem-solving is fundamental to this process. Dyrud & Worely (2006) concludes that visual design is simultaneously informative and artistic and that "effective design involves

choice, judgment and a sense of aesthetics and the intersection of image, word, number and art.” Best (2010) refers to design as a user-centered, problem-solving process and “an iterative, cyclical, non-linear process with a decision-making series of feedback loops of creative inquiry that refines each successive iteration with the goal of reaching a design solution.” According to Bailey (2008), graphic design means “the conscious organization of text and images to communicate a specific message. “ He further describes that the process has, in varying degrees, aesthetic-, sensory- and functional involvements and the target is a combination of informing, advertising and decorating.

The ambition for this research was to empirically demonstrate the complexity in developing the brand identity for a luxury brand and gain learning of the detailed steps of the process required to reach the target. The authors want to show a good example and illustrate that the graphic design- and brand identity development performance is both a creative and organized process.

1.3 Research gap

Very few authors elaborate on the subject of processes for developing the brand identity. There was especially a gap in literature regarding the development of a luxury lingerie brand’s visual identity, which is why this was an interesting subject to investigate.

1.4 Research questions

The research questions addressed in this report are divided into one main research question and two sub research questions.

Main RQ:

What is the development process looking like for developing a visual identity of a new luxury lingerie brand?

Sub RQ:

Sub RQ1: What are the common brand values and common elements of the visual identity that signifies a luxury lingerie brand?

Sub RQ2: What should be the design of the visual elements in order to translate the brand values for a new, luxury lingerie brand into the design?

1.5 Structure of the thesis

The thesis starts with a literature review in chapter two, investigating the existing knowledge of developing the visual identity of a brand.

Chapter three describes the methodology of the research, which was an empirical study in performing the development of a new brand identity.

Chapter four presents the findings and results from the empirical investigation.

Chapter five includes an analysis of the findings and learning of the project.

In chapter six, the conclusions are stated and recommendations for future projects are given.

1.6 Limitations

This study is only focused on developing the design of the visual identity and the actual implementation of the design in the business is not in the scope.

The graphic design of production equipment and technical documentation was scoped out of the research as it was considered to be too technical and too time consuming to investigate further.

The product design has also been scoped out of the development since the new brand already had a product collection that was going to be used for the study.

This study was only focusing on the visual part of the brand and was not investigating the market possibility or preferred business model for the tailor-made lingerie.

2 Literature review

2.1 Structure of the literature review

Before investigating the development process of a new brand identity, there was first a need to establish some definitions; what is meant by a brand, brand values and brand identity. Further it was important to find what other authors say about what are the graphic elements that together make the visual identity of a brand.

The main research question was to establish the development process of creating a visual identity of a luxury, lingerie brand. Hence the main part of literature review was to search for the generic process of developing a visual identity for a brand. What are the steps included in transferring the brand values into graphical elements to form a visual identity of the brand? There are also helpful means in the literature in terms of models for creation of brand values and formation of the platform for the brand. One of those models is presented in the literature review.

2.2 Introduction to visual brand identity

2.2.1 Definition of a brand

First, it is necessary to clarify what is meant by a brand and brand values. Davis (2009) makes the following definition of “a brand”:

“A brand represents the full personality of the company and is the interface between a company and its audience”.

Further he says that the brand should express a personality that the customers can associate to and that it is important to work both on the functional and emotional aspects of the brand to create a differentiation on the market. Hence the description of brand values is then the attributes that the consumers perceive as a result of what is promised by the brand. The brand values can help to create the emotional experience and connection to the brand and to build loyalty. The brand values are important both externally as well as internally in the company.

2.2.2 Brand identity

Chevalier & Mazzalovo (2012) defines brand identity as:

“The capacity of a brand to be recognized as unique, over time, without confusion, thanks to the elements that individualize it.”

The visual identity, meaning the graphic design elements of a company, provides an opportunity to reflect the brand’s unique characteristics and meaning. The purpose of developing the brand identity is, according to Bergström (2013), to clarify the

business idea and culture, to contribute to a homogeneous image of the company and to contribute to a feeling of belonging, both internally and externally.

2.2.3 Brand visual identity elements

The characteristics that contribute in building a brand is by Kendall (2009) called brand elements. These brand elements can either be tangible or intangible. The tangible elements consist of physical characteristics such as symbols, logotypes, colors and sounds. The intangible brand elements are the ones that are not of a physical, “hardware” character, but can be described as the feelings and emotional reactions the brand should give rise to. Important when working with the intangible brand elements is to be clear of the brand meaning in the communication with the consumer and this meaning needs to be repeated and consistent in all communication. It means using the same kind of language in all brand touch-points towards the customers. (Kendall, 2009)

Chevalier & Mazzalovo (2012) are not separating between tangible and intangible brand values like Kendall is doing, but are referring to the following list of elements as contributing to building the brand:

- The products
- Advertising campaign, the choice of media and models
- Events and relation to the press
- The architectural concepts of the stores and offices
- Display-window concepts
- Signage, labels, stationery – the signature system in general
- Salespersons uniforms

Hinn & Rossling (1994) has another list of brand building elements:

- **Persons:** Persons connected to the company are the strongest identity carriers of a brand. This could be for example the founder of the brand, the board members, fictive persons or employees.
- **Products:** This means both hardware and “software”. The result of a company is clarified through the physical product; the hardware and is an important carrier of the brand identity. Software in this context means information that is needed to transfer knowledge between the manufacturer and the user. Products communicate the identity of the brand to the consumer. A good product should, according to the authors, have the following characteristics: They should bring about reward; they should signalize belonging, should give the user an “aha-experience” and create a relation to the user.
- **Names and brands:** The brand’s name is an important identity carrier and when choosing a name you should think of uniqueness, clarity, endurance and that it is internationally viable.

- **Graphic program:** The graphic program means visual items such as the logotype, color and fonts and the importance of them is to visualize the company's characteristics.
- **Corporate advertising:** Commercials is a way to rationalize the sales process but also a way to build the brand profile.
- **Corporate events:** Events can be an efficient marketing activity and helps building and maintaining the brand identity.
- **Sponsorship:** Sponsorship is a variant of corporate events, but with sponsorship you don't control the execution. The important is to make sure that your brand is connected to the right sort of event or product.
- **PR:** Press relations can help to carry commercial messages, but it is on the terms of the press. It's important to build relations with the type of press that fits with the company's profile.
- **Production equipment:** Equipment and office gives signal to employees and customers about the corporate identity. A clean factory could for example signalize a production of high qualitative products.
- **Technical documentation:** The technical documentation has a huge potential as an identity carrier. It is about knowledge transfer between manufacturer and user.

According to Bergström (2013), the following should be included in a company's visual identity: logotype, name, web name, corporate picture and colors. Kim et. al. (2010) also includes the editorial style in the graphic design guide.

2.3 Brand visual identity development process

2.3.1 Introduction

There were three interesting books that clarified the process of developing a brand's visual identity. Unfortunately, no peer review papers were to be found on the subject. The extent of the different processes presented was in the essentials the same but yet a little different between the authors. Davis (2009) is focusing more on the analysis part and is only briefly describing the translation of the research into the design, as a last step of the process. Kendall (2009) is only briefly reporting about the different steps of the process but is not going into any detail of the visual identity creation step. Hinn&Rossling (1994) have the most detailed description of the visual identity development process and their process is stretching all the way from setting the goal up to the implementation of the project.

2.3.2 Development process by Davis (2009)

The role of the brand strategy is, according to Davis (2009), to set the direction for the brand and the steps in the brand development process are:

1. The first step of the brand development process is creating a **brand framework and strategy**, which means setting the direction for the brand. It should be supported by research.
2. **Research and analysis**. This phase includes analysis of the market, of the competitors, trends, testing a brand name or how people respond to a new product.
3. **Brand analysis** means an internal analysis of brand image, heritage, strengths and company values. It can also include analysis of threats or opportunities in the market.
4. **Customer analysis** includes an investigation of trends and customer buying habits.
5. **Competitor analysis** means mapping the brand image of the company compared to competitors.
6. **Translating research into design** is the last step that means that the research must lie as a foundation for the creative development of the brand.

2.3.3 Development process by Kendall (2009)

Kendall (2009) has the following steps in the recommended brand building process:

1. Conducting research
2. Clarifying strategy
3. Designing identity
4. Creating touch-points
5. Managing assets, which means, launching the brand to the public.

The different steps presented above are only briefly described by Kendall (2009) and give no detailed recommendations on actually how to translate the brand values into the physical design of the graphic elements.

2.3.4 Development process by Hinn&Rossling (1994)

Hinn&Rossling (1994) are the authors who go most into depth with the development of the actual graphic elements. Their model includes the complete project from planning to implementation:

1. Purpose and goal
2. Identity and strategy
 - a. Project planning and staffing
 - b. Information collection
 - c. Identity revision
 - d. Analysis, profile and strategy
3. Concept development
 - a. Design platform
 - b. Concept proposals
 - c. Company nomenclature

- d. Decision
- e. Detailed development
- f. Testing and final decision
- 4. Implementation
 - a. Responsibility
 - b. Implementation plan containing goals, organization, target groups, documentation, activities, evaluation principles, time plan, budget

This process gives more input to the detailed steps of creating the visual identity of the brand.

2.3.5 Creating brand identity

Chevalier and Mazzalovo (2012) are, in the context of brand identity, explaining “the brand identity prism”, originally developed by Jean-Noel Kapferer in 1992. The brand identity prism is a useful tool for analyzing the brand identity and can also be a means when developing the elements of a new brand. The different sectors of the prism are the following, see figure 1:

- The “physique” of the brand identity prism means the concrete element that comes immediately when the name of the brand is mentioned. For example “Aubade: women’s lingerie”, “Hermes: a Kelly crocodile hand bag” or “Ferrari: a red automobile”.
- The “brand personality” means that if the brand was a person, what kind of character would he/she have?
- The “culture” is linked to the values of the creator, the country or region where the brand was developed.
- “Relationship” means the social communication of the brand.
- The “reflection” describes the typical customer the market associates with the brand. (This should be the external view and not the target customer.)
- “Self-image” means the image the consumers have of themselves when using the product.

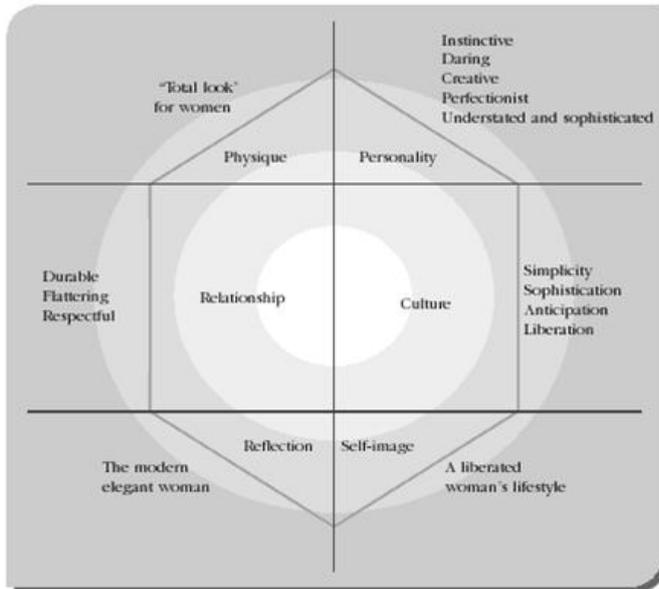


Figure 1: The brand identity prism (Chevalier and Mazzalovo, 2012)

2.4 Summary of literature review

The visual identity, meaning the graphic design elements of a company, provides an opportunity to reflect the brand's unique characteristics and meaning. The characteristics that contribute in building a brand is by Kendall (2009) called brand elements. Part of the literature review had the purpose of finding out what visual elements that are carriers of the identity of a brand. The derivation of the brand's values is the foundation of all work with the visual elements. Values are the attributes that the consumers perceive as a result of what is promised by the brand. The brand identity prism is a valuable tool in facilitating the brand development process, as it helps you to consider all the aspects of the brand meaning.

The brand identity elements can be divided into tangible and intangible elements. The most important visual brand identity elements are: the products, names, logotypes, colors, fonts, advertisements, store architecture, signage, labels, stationery, production equipment and technical documentation.

It will be necessary to make some limitations in the selection of elements to be included in the development of the visual identity because of the time- and resource limit of this research.

The overall research question was to find and empirically test the process for developing a visual identity of a new, luxury lingerie brand. The methodology described by Hinn&Rosling (1994) was the one that most detailed described the development of the visual identity of a brand. This was a generic process, for any type of brand, and not especially dedicated to luxury lingerie brands. With some minor changes, this was found to be useful for the empirical part of the research.

The authors describe four main phases of the visual identity creation; “Planning”, “Identity and strategy”, “Concept development” and “Implementation”. Hinn&Rossling (1994) however start their process with setting the goal and purpose of the project and go as far as to the implementation in the company. Since the thesis was only a research project, the actual company implementation was not included in the scope, hence some slight adjustments of this process had to be performed. The section about identity revision was not relevant for this project as this was a new brand. Company nomenclature was not relevant either in this case since the study would not go into depth with the naming structure within the company.

3 Methodology

3.1 Methodology of research

The methodology of the thesis was divided into two main steps:

1. **Literature review:** First a literature review was performed to find the basic information regarding the research questions. The literature review gave valuable input about how a generic visual identity development process could look like.
2. **Empirical study in performing a development of the visual identity of a luxury, lingerie brand:** The general process for development of a visual identity of a brand was taken from Hinn&Rossling (1994), but with some modifications. The identity revision, which was an activity in the process by Hinn&Rossling (1994), has been taken out since the thesis concerned a completely new brand, and this topic is only relevant for analyzing an existing brand. The implementation is not included in the scope of thesis.

3.2 Assessment of the research

1. Literature review:

The literature review can be considered as reliable since the literature found regarding the development process of a visual identity had a similar content.

2. Empirical study in performing a development of the visual identity:

The reliability is high, since if the research would be repeated, the same development process would be used. However, the validity of this part is lower, since a final consumer evaluation of the developed design could, because of time limitations, not be performed.

4 Results

4.1 Introduction

Answering of the research question, “What is the development process looking like for developing a visual identity of a new luxury lingerie brand?”, was done through empirically performing a development of a visual identity of a new, luxury lingerie brand. The starting point was to use the process found in literature and experience it by performing the different steps and activities when developing the new brand. Chapter 4.2 describes how the development process, found in literature, was modified to suit the needs of the new brand development. The following chapters describe the empirical development that was performed and the result of it in order to analyze and evaluate the process.

4.2 Overview of the development process of a brand’s visual identity

An overview of the development process with the main phases and sub-steps, as performed in the thesis, can be seen in figure 2. The general process for development of a visual identity of a brand was taken from Hinn&Rosling (1994), but with some modifications. The process consists of four main phases; “Planning”, “Identity and strategy”, “Concept development” and “Implementation”. The “Project planning and staffing”, which is a sub-step of “Identity and strategy”, was not going to be performed since the implementation in the real business was not in the project scope. The next sub-step, “Information collection”, was a time-consuming step used to collect information and gain learning about other luxury lingerie brand identities to be used as input for the development of the new brand. The preceding sub- step “Identity revision”, was taken out since the thesis concerned a completely new brand, and this topic was only relevant for analyzing and developing an already existing brand. The last step of the process by Hinn&Rosling, the “Implementation”, was scoped out of the thesis.

Some of the activities in the process were done in a different order compared to the process described by Hinn&Rosling (1994), like the “Company nomenclature” for example. A company name had to be one of the first things to be determined in the “Identity and strategy” phase of the process as a name for the brand was needed before a logotype could be created. The “Consumer evaluation and testing” could, because of time limitations of the thesis, not be performed at the end of the project on the final design, as suggested in the processes described in literature. Feedback was going to be collected from potential customers much earlier in the process, already after “Concept proposals” in the “Concept development” phase, before going into the “Detailed development”.

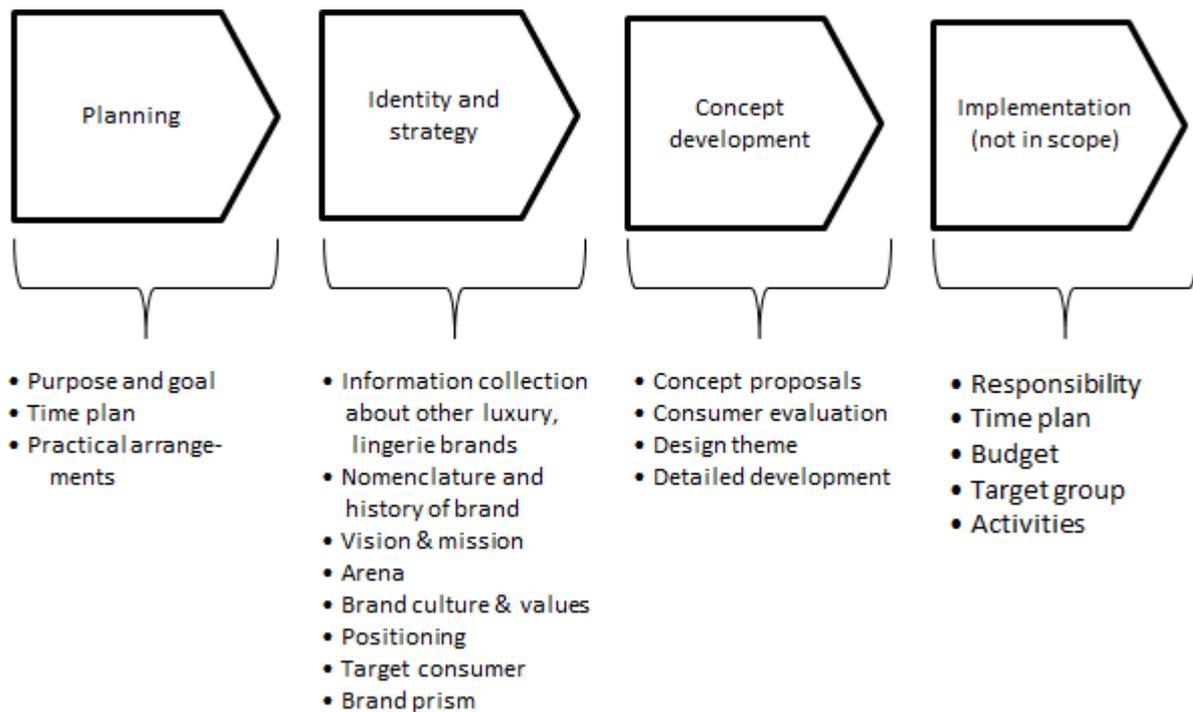
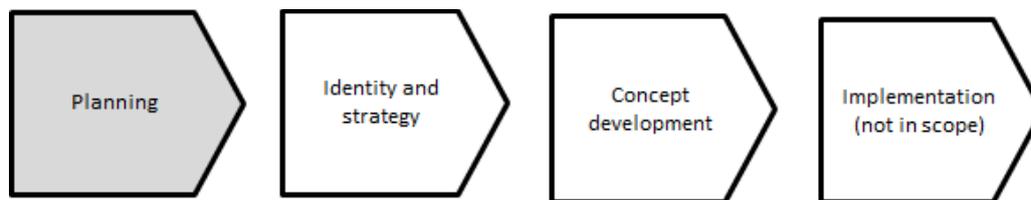


Figure 2: The four main phases of the development process performed in the thesis

4.3 Empirical development; “Planning” phase



➤ **Introduction**

The first phase of the development process, the “Planning” phase, contained practical things like defining the purpose and goal of the development project, creating a time plan for the project and administer other practical arrangements needed.

➤ **Purpose and goal**

The purpose and goal of the development was to create a general visual style for the new, luxury lingerie brand. The visual elements that are carriers of the identity of a brand were identified in the literature. The most important visual elements that carry the brand characteristics and meaning are, according to the studied literature, the following: the products, names, logotypes, colors, fonts, advertisements, store architecture, signage, labels, stationery, production equipment and technical documentation. Production equipment and technical documentation was however scoped out of the research as it was considered to be too technical and time consuming to investigate further. The product design has also been scoped out of the

development since the new brand already had a product collection that was going to be used.

Based on the above, the goal was decided to be to create a logotype, font and color palette and demonstrate the implementation of these by developing examples of:

- Product photos
- Product brochure
- Website
- Poster
- Store design
- Packaging
- PowerPoint templates

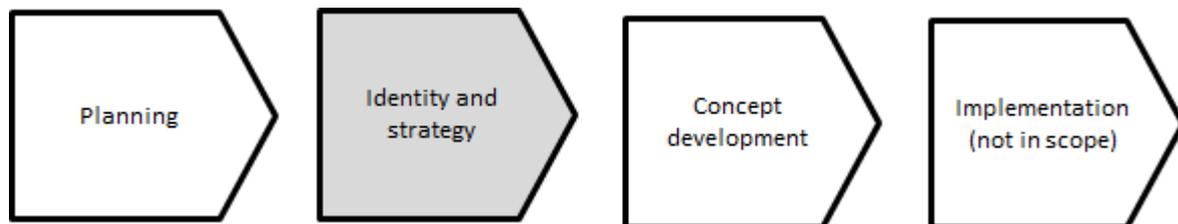
➤ **Time plan**

A time plan for the thesis was established in the beginning and it was followed during the project. See appendix 7.2.

➤ **Practical arrangements**

The photo studio had to be booked in due time since it was heavily booked, so that professional photos of the products could be taken. The photos were then going to be used in the creation of applications like website, poster and brochure for the new brand.

4.4 Empirical development: “Identity and strategy” phase



4.4.1 Introduction

The “Identity and strategy” phase is the part of the development process in which the brand platform is defined. It starts with the sub-step “Information collection”. Here, information about how other luxury, lingerie brands have designed their visual identity was collected. This was important in order to learn what elements in the visual design of the other luxury lingerie brands that makes them “luxury”, and which could later be implemented in the new brand to give that a luxury association. This information collection was done in a structured way and the details of that procedure is described in Appendix 7.1. The result from this information collection is presented in chapter 4.4.2. The information was then used in the following sub-steps of the “Identity and strategy” phase, when the new brand platform was developed. This consisted of

“Nomenclature and history of brand”, “Vision and mission”, “Arena”, “Brand culture and values”, “Positioning”, “Target consumer” and “Brand prism”.

4.4.2 Information collection about visual identity of other luxury, lingerie brands

Eleven luxury lingerie brands were selected (see selection criteria in Appendix 7.1.3) and their visual identities were analyzed in terms of brand values, logotype, brand colors, font, advertising, website design and store design.

➤ **Brand values of other luxury, lingerie brands**

Most of the brands that were studied referred to brand values like craftsmanship, aesthetics, and heritage. This is similar to the brand values that consumers generally associate with luxury, according to an investigation made by Hudders, Pandelaere and Vyncke (2013). In addition to these values, according to the information collected by this thesis, the luxury lingerie brands also want to be connected to some softer values like romantics, sensuality and femininity.

➤ **Logotypes of other luxury, lingerie brands**

Most of the other luxury lingerie brands use just a line text for the logotype. Only one brand uses a picture mark where the logotype is surrounded by a chaplet. About half of the brands in the study are using a logotype font with serifs while the rest of the brands are either using a font without serifs or a squiggly font. Kim et. al. (2010) states that a font with serifs often is equated with tradition while the ones without serifs are equated with modernity. Most of the brands use a black font on white background. Figure 3 shows different examples of the logotype font.

Font with serifs	Font without serifs	Squiggly font
 <p>Petits Bisous, 2015</p>	 <p>Lise Charmel, 2015</p>	 <p>Agent Provocateur, 2015</p>

Figure 3: Examples of logotype design.

➤ **Brand colors of other luxury, lingerie brands**

The two main dominant brand colors used by the other luxury lingerie brands are black and white and in addition to this, different scales of grey. Blacks and whites are statements of style, chic, and sophistication (McCulloch 2010). Some of the brands use accentuating colors like golden, pink or fuchsia. According to Hinn&Rosling (1994), the golden color represents richness and a long life, while pink color represents girl, woman, happiness and fecundity.

➤ **Fonts of other luxury, lingerie brands**

For the headline, the brands use different font types and some of them are with serifs and some of them without. For the body copy, some of them are using Arial font, while the rest use different fonts like Georgia, Times new roman, and Ucida_faxregular. This is another result than what was said by Kluge et al. (2015), who stated that the luxury brands only use the Arial font for headlines. See figure 4 for examples of different fonts.

ARIAL FONT

GEORGIA FONT

TIMES NEW ROMAN FONT

Figure 4: Examples of the fonts of the brands in the study.

➤ **Advertising of other luxury, lingerie brands**

Most of the other luxury, lingerie brands that were studied adopt the simple and clean design where the color tones are limited and with few items in the background. However, some brands are using a more classical style with some luxury elements likes expensive furniture and accessories in the background. The classic style was also found in the most of the luxury brand’s advertisement according to a paper by Brioschi (2006). Some of the brands are mixing the both styles. Figure 5 show two styles of advertisements.



Figure 5: Two different styles of advertisements found when studying other luxury lingerie brands.

➤ **Website design of other luxury, lingerie brands**

The criteria for evaluating the website design was taken from the study made by Kluge et al (2015), where they found that most luxury homepages use darker

background colors, larger space for the main content and full screen mood, horizontal navigation bar, and fewer elements. Comparing with this study, all of the lingerie brands have large space for the main content where the images are in high quality and full screen. Regarding the dark background, only one brand applies that while the rest are using a light background. Most of the brands have a horizontal navigation bar and fewer elements than a conventional brand’s website. Figure 11 shows one of the studied lingerie brand’s homepage.



Figure 6: Petits bisous home page. (Petits bisous 2015)

➤ **Store design of other luxury, lingerie brands**

The elements of evaluating and analyzing the store design were taken from Schwedt, Chevalier and Mazzalovo (2012). They say that successful luxury brands use historical buildings that can reinforce the brand’s own history, in addition to working with famous architects. Further they have clean window design and an understandable product display. Depending on these criteria it was found that some of the brands are using the classical style, some are using the modern style, and some are mixing the two styles. Most of the brands have a clean window display and an understandable product display. Figure 7 shows examples of historical and modern buildings, luxury window and product display.

Historical building	Modern building
 <p data-bbox="201 1957 691 1986">La Perla store in Paris (cpp-luxury, 2014)</p>	 <p data-bbox="807 1957 1398 2022">La Perla store in Emirates (mall of the emirates map, 2015)</p>

Figure 7 a and b: examples of modern and historical buildings.

4.4.3 Nomenclature and history of the new brand

The name of the brand, Christina of Sweden, was inspired by the sister of the founder. Christina had bought an elegant, tight fitting robe for an evening event and was in need of a bra that gave a good support and perfect contour underneath this figure-revealing dress. She visited all the lingerie stores but could not find anything with a good fit. The founder, with a long experience of design, craft and product development, took the challenge to develop a bra, perfectly adapted to the sister's body. With this new developed bra underneath the dress, her sister could now go to the evening event with a confidence that her body shape and contour would be advantageous through the whole evening. This further inspired the founder to start a business and continue to help other women who shared the same problem as Christina.

4.4.4 Vision & mission of the new brand

➤ **Vision**

Make woman confident with her body

➤ **Mission**

To offer exclusive, bespoke, tailor made lingerie for women.

4.4.5 Arena of the new brand

The bespoke, tailor made lingerie business works in the following way: It starts with that the woman makes an appointment, either online, by phone or directly in the store in Gothenburg. Together with the professional personnel, the customer can then discuss her needs and demands and look at inspiring styles and samples of high quality fabrics. The experienced fitters will take the woman's measurements and a unique pattern will be developed for her. Each garment will be sewn with utmost care by the skilled seamstresses in the atelier and packaged and delivered to the customer by delivery service, or picked up by the customer in the store.

4.4.6 Brand culture and values of the new brand

The ambition of the new brand is to helping every woman to find the perfect fit for her body and making her confident that she has a garment, which is giving the perfect contour and right support. Through the personalization they can make the woman's wishes and desires come through. Utilizing the pattern cutting experience, problem solving attitude and innovative spirit, they can meet all different types of needs and demands, from wanting a specific fabric or style and a perfect fit of the garment to suiting special needs like strapless bra for evening wear, nursing bra or adjusting for body asymmetry or mastectomy surgery. The aim is to support women; no matter what needs or problems she has, every woman wearing the Christina of Sweden lingerie shall feel professional and sophisticated and experience confidence with her

body shape. By use of the skilled seamstresses with long textile experience every garment is unique and like a piece of art, created exclusively for each customer.

The brand values of Christina of Sweden are associated from the needs and desires felt by the brand's namesake; Christina needed lingerie that helped her feeling elegant, feminine and comfortable during her important business event.

All products are characterized by elegance and femininity and offering the best possible comfort for the customer.

Every woman wearing Christina of Sweden lingerie reflects a confident, independent woman. Self-confidence starts from the inside and what you wear underneath is important!

4.4.7 Positioning and competitive advantages of the new brand

Christina of Sweden offers something that competitors don't have; making the unique, tailor made lingerie. From the measurement, the unique pattern will be developed and the customer can choose the style and fabric of the garment.

Considering the small market in Western Sweden, and the discussion by Chevalier and Mazzalovo (2012) regarding the two segments of luxury brands; the true luxury brands and the intermediary luxury brands, Christina of Sweden should focus on the intermediary luxury segment, which could be available for a larger range of consumers than the real luxury brands. Positioning as an intermediary luxury brand would then mean a higher price compared to all ready-to-wear lingerie resellers in western Sweden, but lower price than renowned, luxury brands like for example La Perla.

Today, the closest competitor is Korsetten in central Göteborg, who offers a wide range of mass-produced lingerie of high quality, see positioning map in figure 8. They also have a small customization service, where they can make minor adjustments of an existing bra if it is not fitting properly. They also offer a good fitting service.

NK dam offers high quality lingerie of well-known brands. You can also book a personal fitting consulting of the lingerie, but there is no customization service.

Chia, Aviani and Evanette all offers mass-produced, high quality lingerie and a good fitting service with similar price as Korsetten and NK Dam.

Change offers a wide range of mass-produced lingerie of medium quality. They have skilled personnel, assisting in the fitting.

H&M and Lindex offer mass-produced goods of medium to low quality with no fitting service in store.

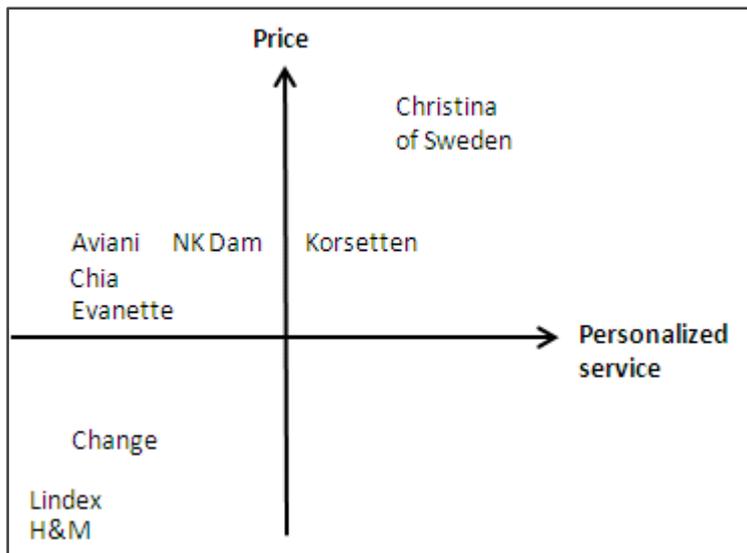


Figure 8: Positioning map.

4.4.8 Target consumer of the new brand

The target consumer for Christina of Sweden is a business woman in the age range between 30 and 55 years old. It is important for her to wear lingerie which is comfortable and that gives her confidence that her shape looks good. She has a genuine interest in fashion, is selective in taste and wants to have her needs and desires of the garments satisfied. She lives in western Sweden. See figure 9.



Figure 9: The target customer for Christina of Sweden.

4.4.9 Brand identity prism for the new brand

All of the above described parts of the brand platform can be summarized in the brand identity prism, described by Chevalier and Mazzalovo (2012). See figure 10.

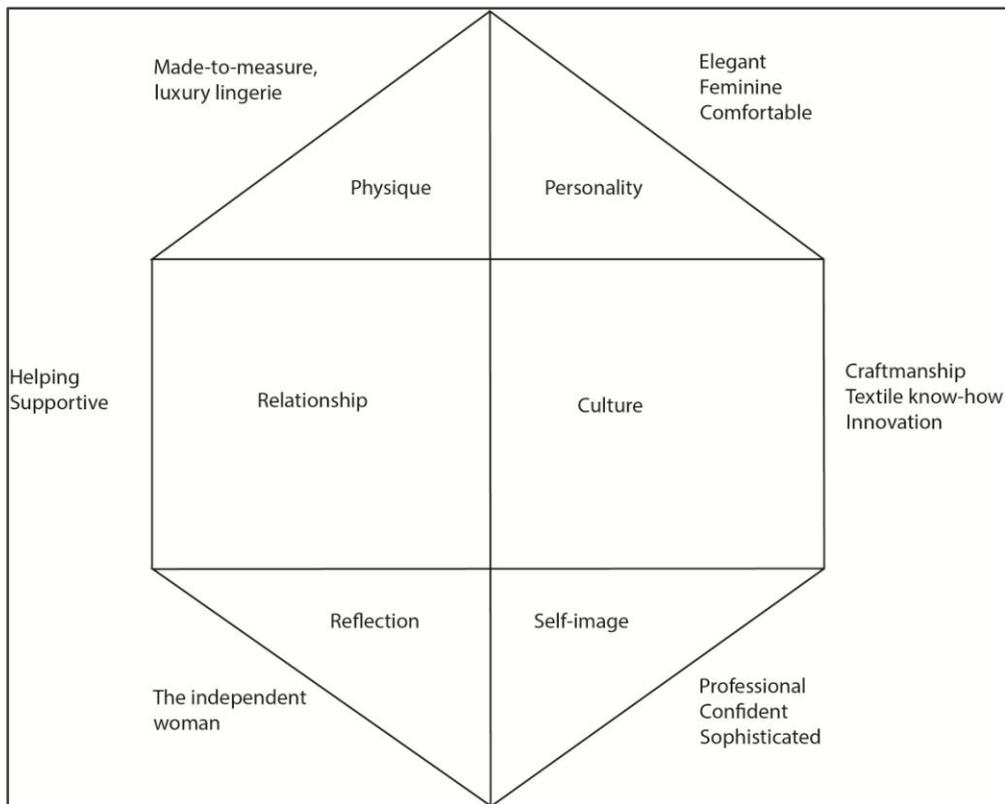
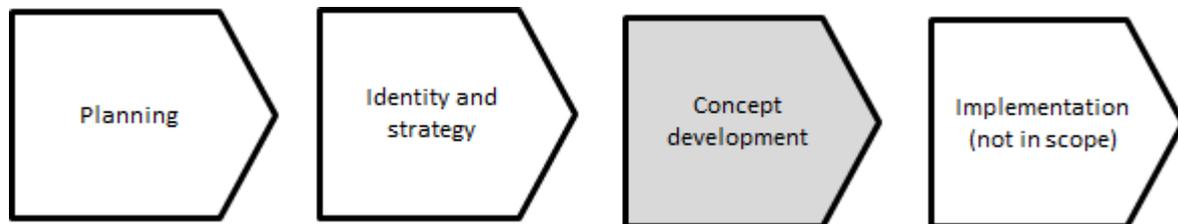


Figure 10: The brand identity prism for Christina of Sweden.

4.5 Empirical development: “Concept development” phase



4.5.1 General methodology of “Concept development” phase

It was decided to develop three different concepts of visual profile elements, which would be evaluated by a group of potential consumers and a final concept would be selected and developed further. Because of the time limitation of the study, it was decided to start with only a few graphic elements, of which the most important ones were considered to be the logotype, the color palette and fonts. Three different variants of these elements were developed and combined into three different concepts of website and packaging. The three concepts were then taken into a consumer evaluation, which gave an input to which was the most suitable concept to proceed with. A design theme was then developed within the chosen concept, and detailed development of the design style took place for all the elements included in the scope; logotype, fonts, color palette, website, packaging, poster and brochure. See schematic concept development process in figure 11.

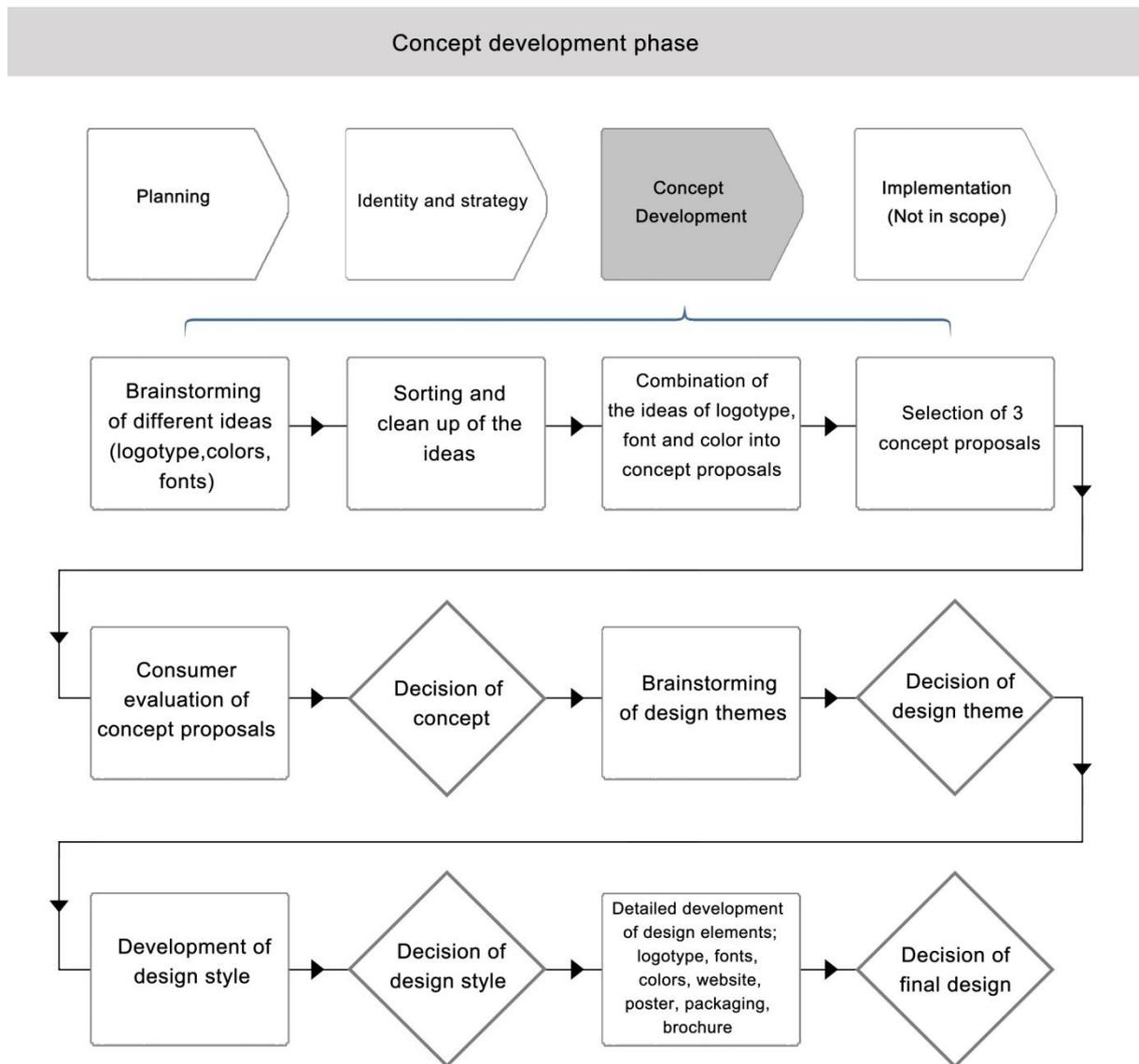


Figure 11: Schematic concept development process.

4.5.2 Brainstorming of different ideas of logotype, colors and font

➤ Logotype development

A creative phase took place, in which several logotypes were created. With the result from the luxury, lingerie brand's logotype in mind, three different types of logotypes were developed; the classical font type with serifs, squiggly style and a simple style. See figure 12.

The classical style with serifs	
Classic no 1	CHRISTINA <small>SWEDEN</small>
Classic no 2	

	<p>CHRISTINA OF SWEDEN</p>
Classic no 3	 <p>CHRISTINA OF SWEDEN</p>
Classic no 4	 <p>CHRISTINA OF SWEDEN</p>
Classic no 5	 <p>CHRISTINA OF SWEDEN</p>
The squiggly style	
Squiggly no 1	<p><i>Christina</i> OF SWEDEN</p>
Squiggly no 2	<p><i>Christina</i> OF SWEDEN</p>
The simple style	
Simple no 1	<p>CHRISTINA OF SWEDEN</p>
Simple no 2	<p>CHRISTINA OF SWEDEN</p>

Figure 12: Logotype proposals.

From these logotype proposals, it was decided to proceed with one logotype from each style group. From the classical style with serifs, it was decided to proceed with the “Classic no 3”, from the squiggly style, “squiggly no 1”, and from the simple style the “simple no 2” was chosen, as these were considered to be the most practical and attractive ones.

➤ **Color palette development**

The different color styles found when analyzing the existing luxury, lingerie brands were basically of three kinds;

- The brands, like La Perla, that used mostly black and white, grey scales and golden colors,
- The brands using beige in different tints, also sometimes in combination with a grey scale, like Rigby & Peller,
- The brands using the more “romantic” style with either pink or red as accentuating color, like Fleur of England and Agent Provocateur.

The new color palette proposals were developed with these three different styles in mind. The color palette proposals number 1-4 were developed using the black and whites and grey scales, using golden as accentuating color. Proposal 1 is using black and white and two grays plus a golden color. Proposal 2 has only black and white and silver and golden. Proposal 3 has black and white and three grey colors plus the golden. Proposal 4 is experimenting with using a dark navy instead of the black and light blue instead of the light grey plus two different golden colors to be used to give a shiny, metallic look. Proposal 5 and 6 are two different variants of using beige in different tints. The difference between proposal 5 and 6 is that proposal 5 has a grey color and proposal 6 is using different tints of brown instead of black. Proposal 7 to 10 is experimenting with the grey scales in combination with an accentuating color in either red or pink.

It was decided to proceed with in total three color proposals, one from each “style”. From the first style group, proposal 3 was chosen, since it could provide possibilities to use grey scales. The “navy” alternative was judged to be too risky since it had not been used by any of the other brands. From the second style group, the proposal 5 was chosen as it was similar to the Rigby & Peller case, which seemed to be harmonious with the beige, but also useful because of the grey and the black. From the last style group, proposal 9 was chosen. Proposal 8 was chosen at first, but the red color was judged to be too strong and not harmonious when testing it in a web site design. Therefore, proposal 9 was chosen instead. Also the pink color in this palette was too strong, so a less saturated pink had to be chosen instead. See picture 13.

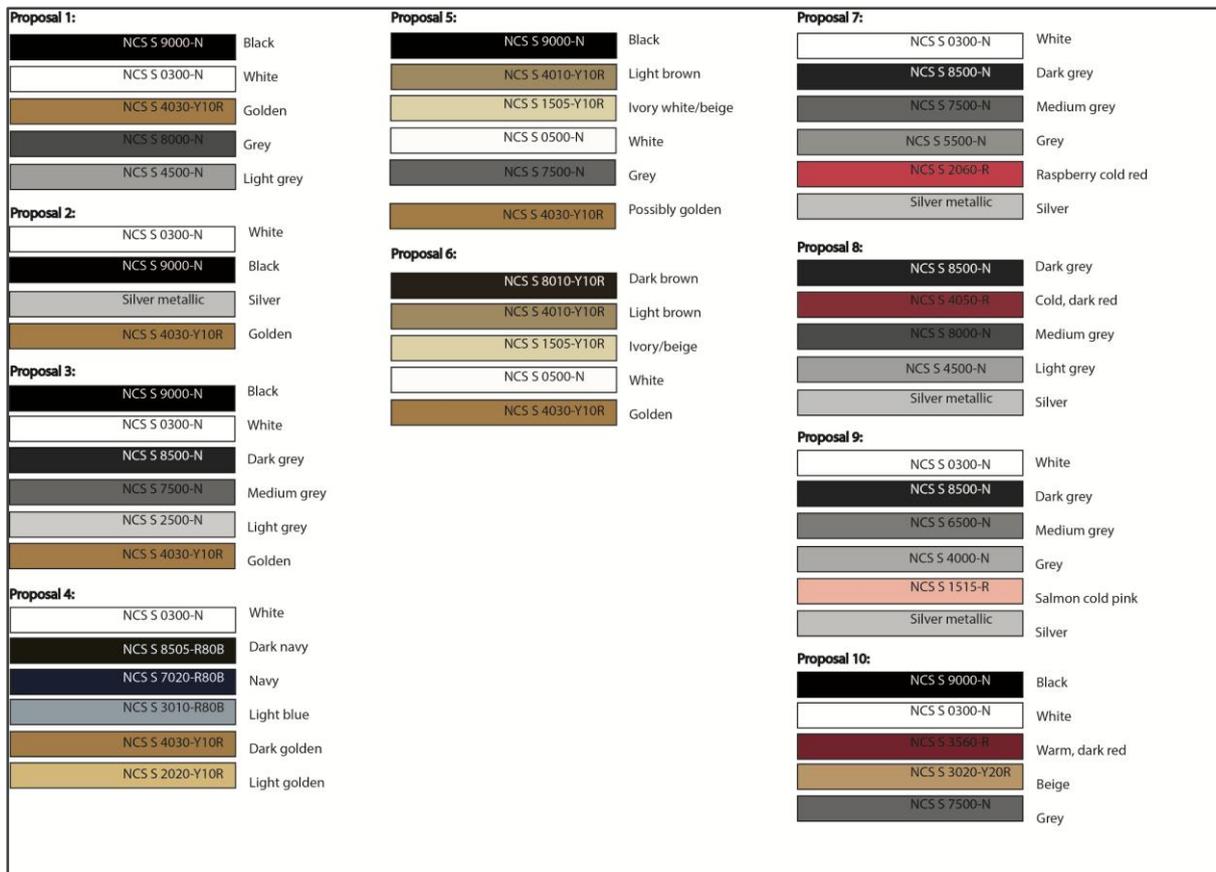


Figure 13: Color palette proposals.

➤ Font development

According to Kim et. al., (2010), there are two different types of fonts; the plain and simple ones and the ones with serifs, which gives the heritage association. The fonts decided for the concepts were: A simple font type called SansSerif was found to be clear and modern and a heritage font called Trajan Pro was judged to be elegant and classic.

4.5.3 Sorting and clean-up of the ideas

➤ Combination of logotype, font and color into concept proposals

Taking the three color palette proposals times the three logotype proposals gives nine concept proposals. The plan was to let potential customers evaluate the concepts at an early stage before detailed development. Nine concepts, however, would be too much for a consumer evaluation. Therefore, a selection of three concepts out of the nine had to be made. The nine concepts were placed in a table to create an overview, see figure 14. For each color palette/ logotype combination, two different color combinations were tested. From this overview it was judged that the classic logotype had best fit with the beige color scale, the squiggly logotype suited the pink/grey color scale best and that the simple logotype fitted the black/white/golden color scale best.

For the classic logotype and beige color scale, it was judged that the logotype was at its best in black on the beige background, and that also differentiated that alternative better from the black/golden alternative. The squiggly logotype was judged to be at its best in grey text on a pink background as it made it more romantic and feminine. The simple logotype was judged to be strongest in golden on the black background.

Color Logo	<ul style="list-style-type: none"> White Dark grey Medium grey Light grey Salmon pink Silver metallic 	<ul style="list-style-type: none"> White Black Medium grey Dark grey Light grey Dark golden Light golden 	<ul style="list-style-type: none"> White Light brown Black Beige Dark grey

Figure 14: The different combinations of logotype and colors.

4.5.4 Selection of three concept proposals

The three final concepts of logotype and colors that were chosen are presented in figure 15. For each of these concepts, a simple proposal of web site and packaging was developed. For the concept 1 and 2, it was judged that the classic font with heritage association was suitable and for the concept 3, the simple font without serifs was chosen for the menu bar.

These images of web site and packaging were then taken into the consumer evaluation. See figure 16.

Concept 1	Concept 2	Concept 3

Figure 15: The chosen concepts of logotype and colors.

Concept 1

Web site



Packaging



Concept 2

Web site

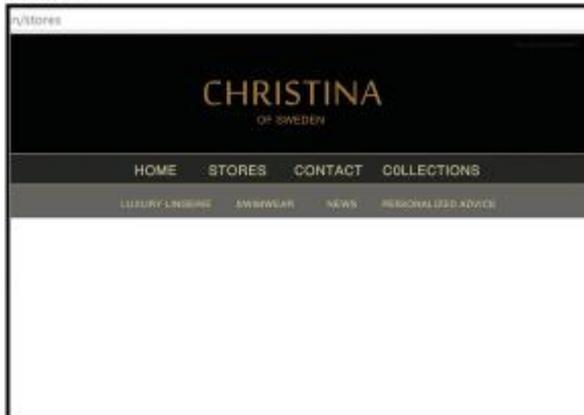


Packaging



Concept 3

Web site



Packaging



Figure 16: The three concepts.

4.5.5 Consumer evaluation

The three selected concept proposals were evaluated by sending a questionnaire to 30 women from the potential target group via Facebook. The picture of the three different concepts of website and packaging were shown together with a short question about which concept that best represented a luxury lingerie brand with the brand values of elegant, feminine and comfortability. The majority of the women in the evaluation voted for concept no 2.

4.5.6 Decision of concept proposal

Since the majority of the respondents in the questionnaire voted for concept 2, this was the concept that was chosen to continue to develop in the study.

4.5.7 Design theme for the new brand identity

A more concrete design theme was going to be developed within the selected concept. A brainstorming about different themes was performed.

The ideas that came out of the brainstorming were the following:

- Association to art
- Association to sculpture
- Painter Anders Zorn
- Painter Carl Larsson
- Art Nouveau
- A feather - soft and feminine
- Queen - crown
- Wool scissors
- A flower
- The saint Christina of Markyate

The two ideas that felt like the most interesting were the Art Nouveau and the sculpture idea. It was decided to continue with the Art Nouveau theme, as it was judged to give most possibilities for variation.

➤ Art Nouveau

Art nouveau is a decorative art movement launched in the Western Europe and spread to America, Japan and Australia between 1890 and 1914. It appeared as unique style to modernizing design because people were tired of the old style and same repetitive forms in furniture and ornaments that were taken from the renaissance and gothic periods. This style was inspired from the natural and organic shapes in addition to geometric forms. The movement covered the field of art, architecture, interior design, graphic art, furniture, jewelry, sculptures, and paintings. What distinguish that style was the use of female figure that has long, flowing hair. (Grant 2000)

An internet search on art Nouveau was performed and the images found were studied and an art Nouveau mood board was created. See figure 17.

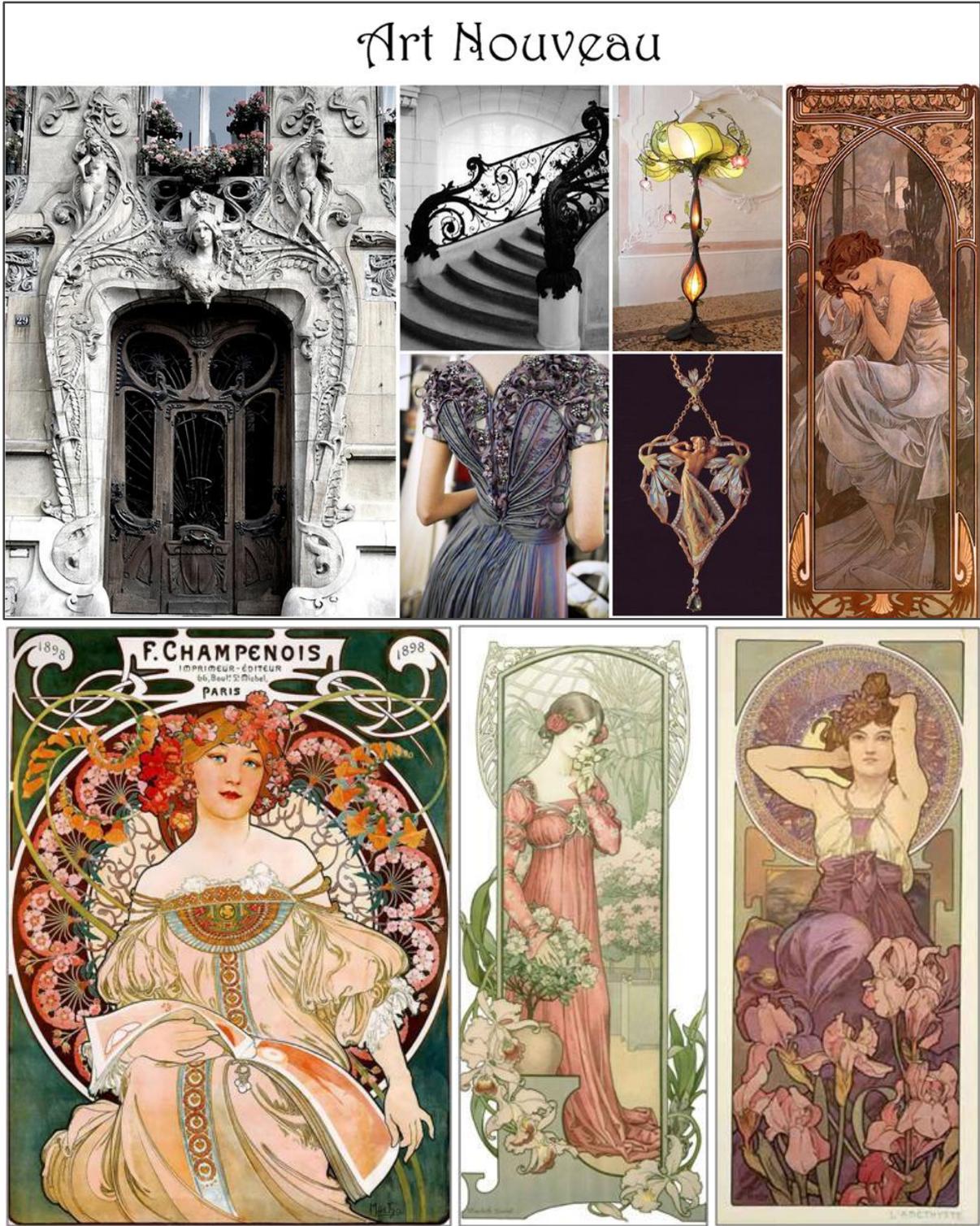


Figure 17: Art Nouveau mood board.

The general conclusions that could be drawn by studying the art Nouveau images were the following:

- Frequent use of symmetry in the designs

- Framing is important
- Most designs have a geometric base; could be for example a rectangle, square or a circle
- Lots of patterns of squiggly shapes with nature association
- Feminine curves

4.5.8 Development of a design style for the new brand

Development of the design style was an iterative process, see figure 18, where first different patterns were explored together with different variations of the selected logotype. These were then tested in applications like a website or packaging. The selected color palette was also applied and varied into different combinations. In each application of the design style, the result was evaluated and afterwards the patterns, logotype and color scheme were changed and applied again. For each iteration, the final style became more and more clear.

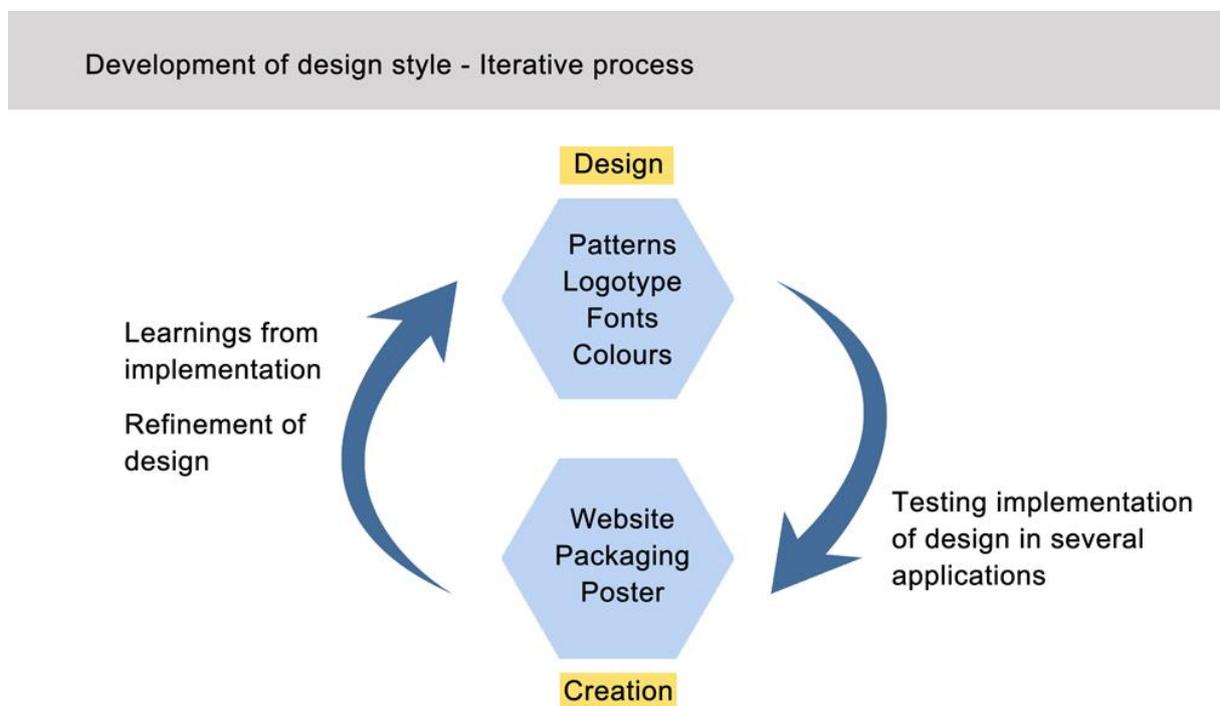


Figure 18: Development of the design style.

➤ Pattern development

The theme art Nouveau served as inspiration for the further design work. The basic thought by using a theme was to create a pattern that could be re-used in several applications and give a significant look. A creative idea-phase took place in the beginning, in which new pattern elements were created, associated from the art Nouveau-theme with flower- and leaf-like shapes and squiggly ornaments. First, sketches were done by hand, see examples in figure 19. These sketches were then scanned and opened in Adobe Illustrator and re-drawn there. From these initial drawings, further patterns were created. In Adobe Illustrator, it was also easier to

experiment further with the patterns. The pattern pieces were rotated, reflected and combined into new patterns in an experimental search for the best shapes, see figure 20.

The aim of the pattern sketching was to find a series of pattern pieces that could be used for framing of posters, website and packaging and also in combination with the logotype, to give a characteristic look of the brand.

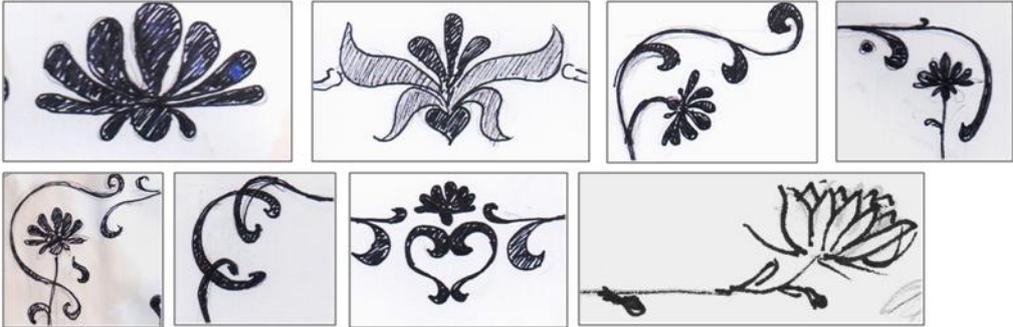


Figure 19: Hand sketches of patterns.

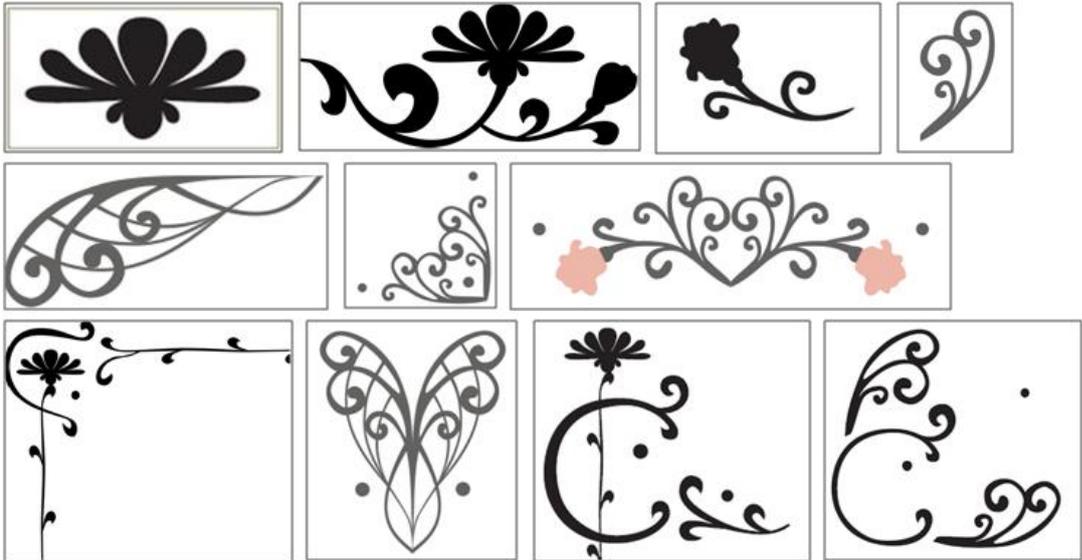


Figure 20: Experiments in Adobe Illustrator to find a suitable pattern.

In Adobe Illustrator, the hand sketches could be “cleaned up” so that they became clear and sharp. Different color schemes could also be tested.

Several experiments were performed in combining the pattern pieces into a whole page, like a poster, packaging image or a website. This was an iterative process, in which it was necessary to go back several times and change the pattern and then test it again. The richly ornamented flower patterns that were developed in the beginning were later seemed to be too complicated and cluttered when implemented into a whole page, so they were more and more simplified until a satisfying level of details and sharpness was reached. Examples of how experiments were made with developing the pattern elements into a complete framing can be seen in figure 21.



Figure 21: The patterns were tested into different combinations and applied to graphic elements such as the website.

One pattern idea was to use a squiggly “C”, as in Christina, combined with art Nouveau inspired ornaments. The final pattern that was selected was a C-inspired shape with squiggly leafs attached to it. Both a C-shaped picture mark, that could be used together with the logotype, and a C-shaped corner pattern were developed. The squiggly shape could also be used to create more pattern combinations, for example for posters. The final pattern style is presented in figure 22.

Logotype picture mark (the C-pattern)		
Left side corner pattern		
Right side corner pattern		
Separate pattern piece		

Figure 22: The final pattern style.

➤ **Further development of logotype design**

As the art Nouveau-inspired patterns were developed, it was found to be necessary to slightly adjust the chosen logotype, to fit in with the pattern design. The large squiggle on the C was removed as it made the logotype too cluttered in combination with the developed art Nouveau patterns. The serifs of the C, H and T of the logotype were modified to make them similar to the squiggly leaves used in the C-pattern. See picture 23.

First proposal of logotype	Art-Nouveau-adjusted logotype
	

Figure 23: The logotype was slightly modified to fit the art Nouveau theme.

➤ **Further development of color palette**

When the colors, that were previously selected for the concept, were started to being used in the different applications, some slight adjustments had to be made. The NCS color swatches were used for the selection of colors, see figure 24.



Figure 24: NCS color swatches.

For the pink color, a lighter tint had to be selected as it became too saturated for the applications it was tested in. A dark, grey color for the logotype and other pattern details was chosen that had a good color contrast to the pink. Since the grey color that was first selected – it was a plain grey color – had a slight tendency towards brown, a grey color with a little amount of blue was chosen instead, to give it a colder impression as this worked better together with the pink. It was decided that two grey colors were enough; one darker and one lighter. A silver color was also wanted as metallic often give a luxury feeling, and it was supposed to be used for logotype or patterns, where applicable. To give the shiny, silvery look, two different types of grey were selected. To find out which hues to select, the NCS swatches were compared to a silver item. See figure 25.



Figure 25: The Christina of Sweden brand colors.

➤ **Color references**

Color name	NCS color number	Usage
Salmon cold pink	NCS S 1010-R	Basic color in large areas
Dark grey	NCS S 5502-B	Used for logotype and pattern ornaments. Also on larger areas in combination with pink.
Light grey	NCS S 3500-N	Can be used in larger areas, together with the pink, where the dark grey is judged to be too dark.
White	NCS S 0300-N	A basic color, which can be used as background color in many applications.
Dark silver	NCS S 1502-R50B	To be used to give a metallic feeling when needed, for example for logotype, patterns or details. Always in combination with Light Silver.

Light silver

NCS S 1002-R50B

To be used to give a metallic feeling when needed, for example for logotype, patterns or details. Always in combination with Dark Silver.

➤ Selection of fonts

Many brands in the empirical study used the classical font with serifs, since this gives association to tradition and heritage. Hence a font with serifs was chosen; the “Trajan Pro”, see figure 26, as this was used in concept 2 of the consumer evaluation and was selected as the most interesting concept.

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
0123456789

Figure 26: The selected font; Trajan Pro.

➤ Photos

The photo studio at the Textile University was used in order to take professional product photos. The garments were arranged on a doll of high quality and finish. The sets of lingerie were photographed, both solely on the doll and together with accessories like necklaces, shoes, furs and handbags. Photos of very high quality were achieved, which is important for a luxury image. See examples of photos in figure 27.

Photos were also taken during sewing to illustrate the craftsmanship that is involved in the business. These pictures were however taken outside of the studio and it was difficult to achieve the same level of quality of these photos as of the product photos. A little more work on Photoshop was needed for these photos.



Figure 27: Examples of the high quality photos that were taken in the photo studio.

➤ **Made-to-measuresketches**

In order to be able to communicate the made-to-measure concept, an idea was generated which meant to show fashion sketches of lingerie and photos of sewing of the lingerie, to visualize the whole process. Several sketches were developed and one of them was selected to be used on the website. See figure 28.

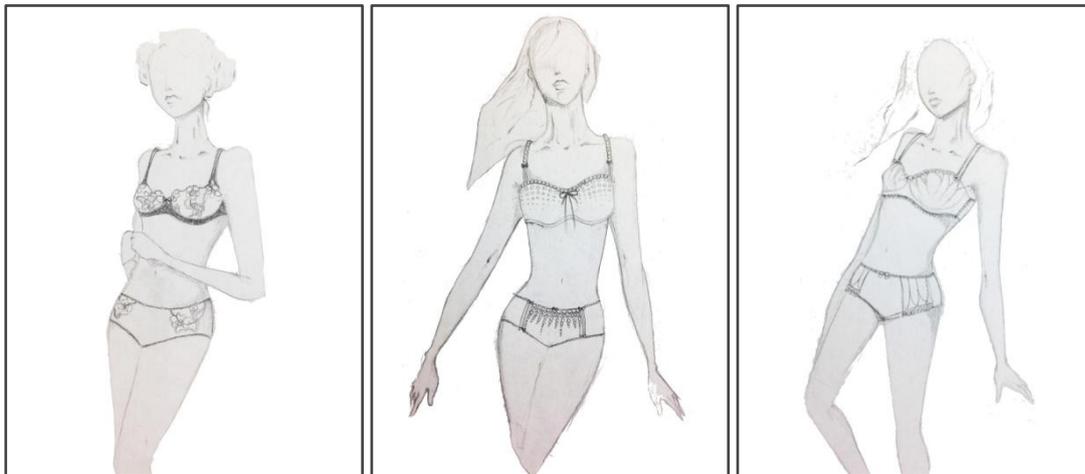


Figure 28: Example of fashion sketches that were created.

➤ **Poster development**

The theme of the poster was inspired from the art Nouveau paintings, usually picturing a woman. The frame and circle pattern are common elements of the art Nouveau style. The framing was created from the pattern created earlier. A circle pattern was created by replicating three of the previously developed pattern pieces. The lady in the poster was a combination of hand drawings and photos. The photo that was used was taken on the doll in the photo studio. A woman's head and arms and legs were added in Photoshop by using several filters. A background pattern was added. See figure 29.



Figure 29: Development of a poster in Photoshop.

➤ **Website development**

The main purpose of the website is to inform the customer about the concept of the made-to-measure business rather than showing a ready-made collection. There is no e-store in the website since you have to come to the store to take your measurements before purchase. See the final website design in figure 30.

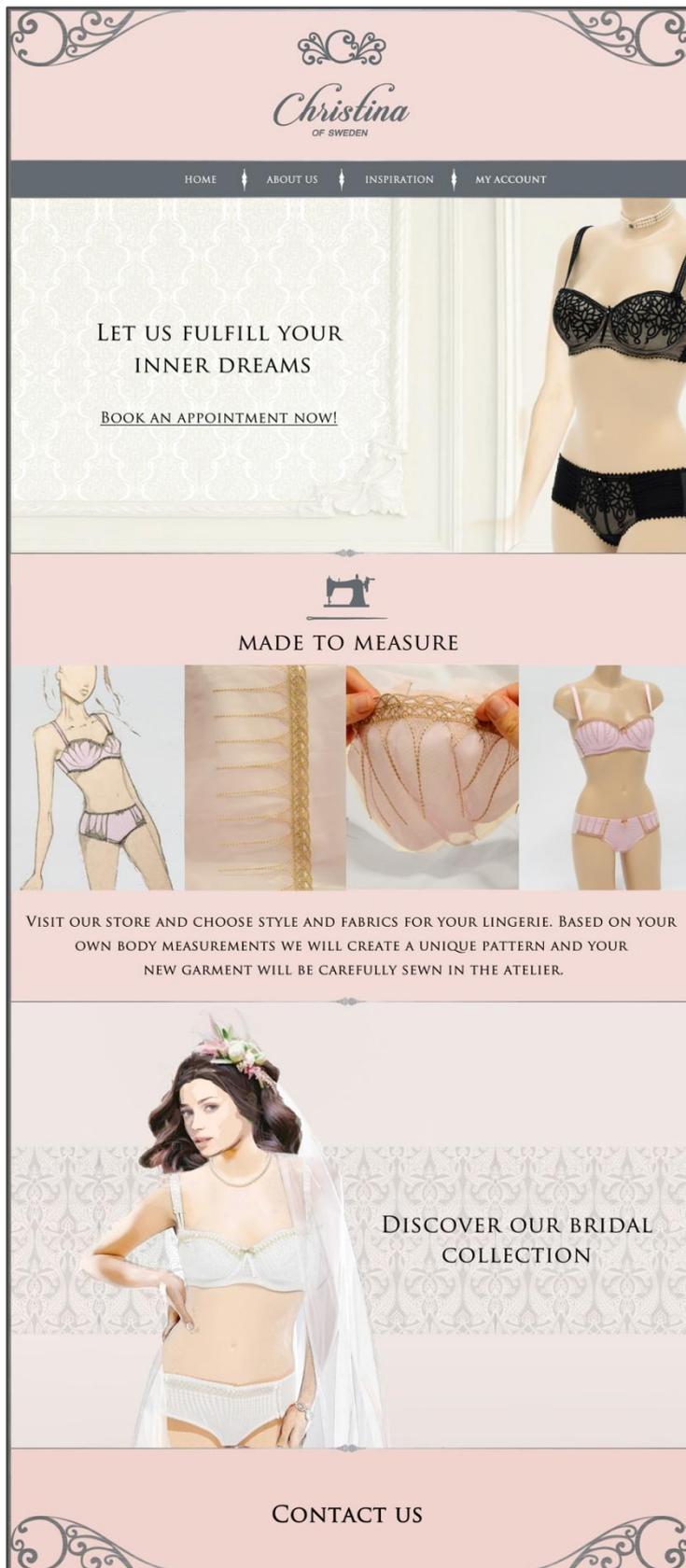


Figure 30: The final design of the website.

The logotype and the patterns for framing of the website were used. The disposition of the website was based on how literature says that luxury brands make the

disposition of their websites, with a large, high resolution photo dominating the middle section. Clean menus without clutter and very few keys to press. The proportions of the colors were studied carefully, with the ambition both to give a luxury, feminine feeling and to give the right contrast of the page. After many experiments, the pink was selected together with a menu in the dark grey color, as it was judged to give the strongest, visual identity. See previous experiments with website in figure 31.

For the website top poster, see figure 30, a high quality photo of the lingerie was used. In Photoshop, an arm was added to photo of the doll, to make it look like a photo of a woman. A neutral background picturing a heritage, classic building was added in Photoshop to give traditional associations. In this poster, a link to the appointment-booking was done to encourage the customer to make an appointment at the store.

The last section of the website contains a poster about bridal wear to give some inspiration for brides and to enrich the website further.



Figure 31: Examples of the previous experiments with website design.

It was necessary to communicate the made-to measure-process and the aim was to show a garment creation from start to end. The middle section of the website contains a poster that communicates the made-to-measure concept, see figure 32. Starting with a design sketch to show that the customer can influence the design and

continuing with photos of the fabrics to be chosen by the customer. The third picture is showing the craftsmanship and the last picture is showing the completed garment. A small text describing the whole process was added to the image. A sewing machine icon in the heading is supposed to give association to craftsmanship.



Figure 32: Made-to-measure poster displayed on website.

➤ **Packaging design development**

After experimenting with the patterns and different color schemes in Photoshop, the style that was chosen for the packaging was a pink background color with the logotype in dark grey with the C-inspired picture mark above. See figures 33 and 34.



Figure 33: Final design of packaging.



Figure 34: Experiments with different patterns and colors of packaging.

➤ **Store design development**

A 2D-version of the store design was first created in AutoCAD and further developed in Photoshop and the design could then be analyzed and discussed. After the 2D-version was changed to a satisfying result, a 3D-representation of the store was created in 3D-studio Max.

The colors used for the store are light grey and pink, which give a soft and feminine feeling. The patterns created earlier were also used in the store as ornaments for window displays, on the door handle and on the niches inside the store.

The columns and corniche are inspired from the art Nouveau style. A silver color was used to give a luxury and exclusive feeling. The stands with curved shapes reflect the femininity of the brand. See figures 35 a and b and 36.





Figure 35 a and b: Final store design: Two different examples of window display. The top picture with posters in the window and the lower picture with dolls in the window.



Figure 36: Store interior.

➤ Brochuredevelopment

The aim of a brochure is to inform the consumer what the brand is about and how the made-to-measure concept works. It also aims in showing some inspiring photos of products that can be created by the business.

The brochure is using the creative photos with accessories that were taken in the studio. These photos were chosen as they would enrich the brochure compared to if the plain products photos would have been used. A classic heritage background was added to the photos in Photoshop. For the outside of the brochure the color and pattern style was used with the pink and grey and pattern ornaments with C-shape.

The brochure visualizes all parts of the design style; the colors, the patterns, the logotype, the fonts and photographic style. See figure 37.





Figure 37: The brochure.

➤ **Power Point and stationery templates**

After a lot of experimenting, the same pattern style as created earlier was applied also to the PowerPoint templates, and could in the future also be applied to other types of stationery. See figure 38.

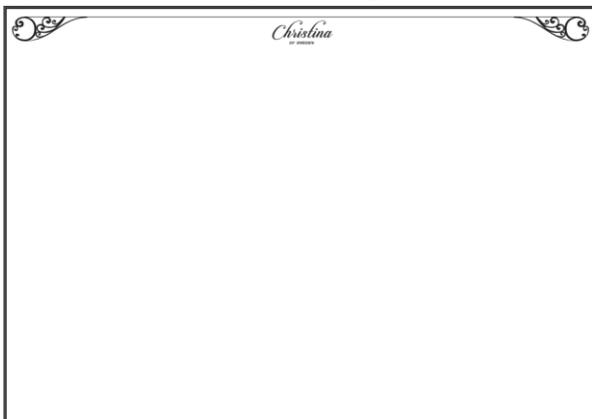


Figure 38: PowerPoint template.

5 Analysis

5.1 Development process for the visual identity

The overall research question was to find and empirically test the process for developing a visual identity of a new, luxury lingerie brand. The process described by Hinn&Rossling (1994) was the one that most detailed described the development of the visual identity of a brand. This was a generic process, for any type of brand, and not especially dedicated to luxury lingerie brands. With some minor changes, this was found to be useful for the empirical part of the research.

The authors describe the different steps within the visual identity creation; information collection, analysis, profile, brand strategy, design platform and concept proposals, decision, testing and detailed development. The Hinn&Rossling (1994) however start their process with setting the goal and purpose of the project and go as far as to the implementation in the company. Since the thesis was only a research project, the actual company implementation was not included in the scope, and hence some slight adjustments of this process had to be performed. The section about identity revision was not relevant for this project as this was a new brand. Company nomenclature was not relevant either in this case since the study would not go into depth with the naming structure within the company and only define the name of the brand.

The concept phase for the development of the visual identity of the new brand started with a brainstorming of different ideas of logotype, color and fonts. The ideas were then sorted and combined into concept proposals, from which three were selected. These three concept proposals were used in a consumer evaluation, and from this a concept could be chosen. Thereafter, a creative phase with brainstorming to find a design theme took place. When the theme was decided, the detailed design of the visual elements for the brand began and a final design could be decided.

In the project, different phases of creativity and structured work succeeded each other. A brainstorming phase was usually followed by a more organized phase where sorting and clarifying took place, followed by a decision on how to continue. Especially the style development phase was a period of idea generation in combination with a lot of experimenting in iterations until a satisfying result was achieved and a decision could be taken, see figure 39.

Development of design style - Iterative process

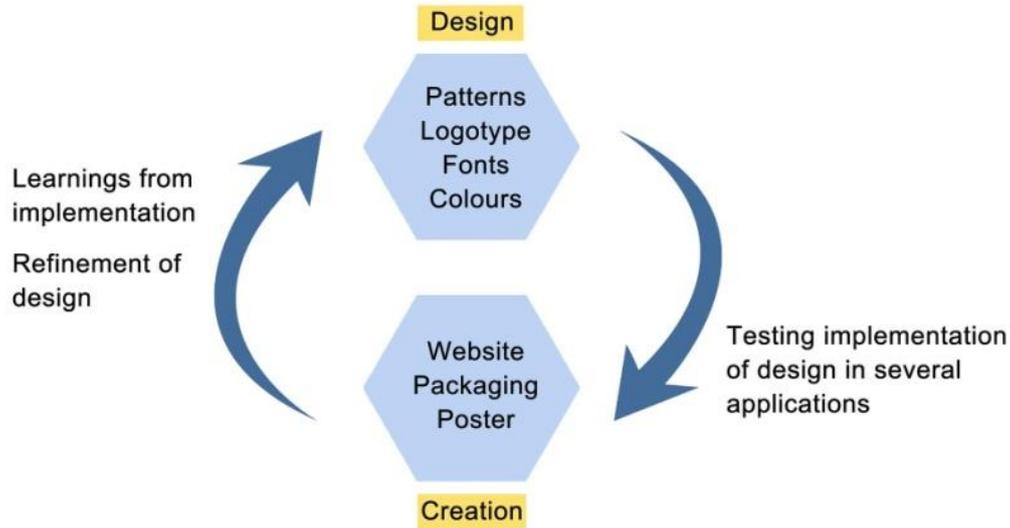


Figure 39: Development of design style – iterative process.

Another factor that contributed positively to the result was the good cooperation between the two authors/designers of the study. Every idea, experiment or design was shown to the colleague and analyzed and discussed, after which refinements of the design could take place and a higher level of the result was reached. The discussion after each step was important as the continuous feedback forced the development of the design forward.

Regarding the consumer evaluation, making a very short, one-question-questionnaire, and sending it to the respondents via Facebook resulted in very quick replies and very high response rate. For this thesis with a tight time line, that was a successful methodology. In a future project with more time available, a larger sampling for a consumer questionnaire could be valuable, as it could give higher reliability of the result. For a future project, a consumer evaluation with focus groups, where it is possible to collect more feedback about the concepts from the respondents, might be an interesting alternative. A second consumer evaluation to get the consumer feedback on the developed design would have been beneficial in a future project so that some final adjustments could have been done, but in this project there was not room enough for such an extensive investigation.

All designs, patterns and images used for the new visual identity were created completely from the beginning, so the project was realistic as if this was a real brand identity development. Everything from products, photos, illustrations and images were self-created by the authors/designers of the study.

The project resulted in a design of the visual elements and contained design of logotype, brand colors, fonts, website, posters, store design, packaging and stationery. More design time would however have given possibilities to develop the designs even further. The design time was about 20 days, which felt too short for such an extensive project.

5.2 Brand values and visual elements that carry the brand identity

An important input to the development of a new brand identity is to find out what visual elements that are carriers of the identity of a brand. This was found in the literature review. The derivation of the brand's values is the foundation of all work with the visual elements. Values are the attributes that the consumers perceive as a result of what is promised by the brand. The brand identity prism is a valuable tool in facilitating this process, in which you need to consider all the aspects of the brand meaning.

The most important visual elements that carry the brand characteristics and meaning are, according to the studied literature, the following: the products, names, logotypes, colors, fonts, advertisements, store architecture, signage, labels, stationery, production equipment and technical documentation.

Before the development of the visual identity of the new luxury lingerie brand started, information was collected about other luxury lingerie brands on how they work with the graphic identity. This was then used as input when developing the new brand identity. The analysis of the other luxury lingerie brands showed that most of the brands had values like craftsmanship, aesthetics and heritage that are usually associated to general luxury brands, according to literature. In addition to that, the luxury lingerie brands also use specific values that give associations to a feminine product like romantics, sensuality, and femininity. The brands also have a simple and clean design, limited color tones and very few items displayed in general. The information gathered and the learning gained was used as input when developing design concepts for the new brand.

5.3 Design of the visual elements

There is some, generic information to be found regarding the design of different elements of a visual brand identity, such as the logotype, colors, advertisement, editorial style, store design and web page disposition. This information was considered during the empirical part of the research, when a visual identity for a new, luxury lingerie brand was developed. The reason why the information in this area is limited is because, as stated in the introduction chapter, graphic design is an interdisciplinary activity that combines multiple skills and there are no exact rules for how to create the successful result.

More research was found about website design for luxury brands compared to conventional brands, which found that most luxury homepages have darker background colors, larger space for the main content, use full screen images, horizontal navigation bar and fewer elements. All of the luxury lingerie brands that were analyzed in the empirical study used this composition. These findings were adopted in the design of the website of the new brand.

All the factors that created the luxury association of the other brands that were investigated were applied to the new design like high resolution photos, association to art, classic heritage style of backgrounds, simple layouts without clutter and specific disposition of website.

The consumer evaluation that was performed on the three design concepts during the development of the new brand showed that a logotype with rounded, squiggly shape together with the softer pink and grey colors reflected luxury and femininity best and was the most suited style for a lingerie brand out of the concepts presented.

To create a unique design and identity for the new brand, a special pattern style with art nouveau inspiration was created and implemented on all the identity elements.

6 Conclusions and recommendations

6.1 Conclusions

The performed empirical development of a new, luxury lingerie brand's visual identity brought learning about the preferred procedure.

The general principles for the development, with four main process phases of "Planning", "Identity and strategy", "Concept development" and "Implementation" that was collected from literature was useful because it gave an overall structure to the project. However, for future projects, when going into the detailed activities of each phase, a process with a modified "Concept development" phase can be recommended, see complete process in figure 40.

Because of time limitations of the thesis project, only three simple concepts consisting of brand colors, logotypes and fonts could be presented in the consumer evaluation. In an optimal process, a design theme should have been developed for each concept proposal before evaluation, so that the consumers could have got a feeling for the complete design style and given the correct feedback. A second consumer evaluation to get the consumer feedback on the developed design would have been beneficial in a future project so that some final adjustments could have been done, but in this project there was not room enough for such an extensive investigation.

Within the project, different phases of creativity and structured work succeeded each other. A conclusion from this study is that more experimenting and practicing of the ideas gave a better result. Every idea, experiment or design was shown to the colleague and analyzed and discussed, after which refinements of the design could take place and a higher level of the result was reached.

The project resulted in a design of the visual elements but more design time would however have given possibilities to develop the designs even further. The design time was about 20 days, which felt too short for such an extensive project.

Performing the project required a number of skills and qualifications. First of all it required the sewing skills to develop the product samples and photo technique to take professional photographs. For arranging of the product photos, some insight into the fashion world in combination with a vision of the final picture is suitable to have. To be able to work with the photos and creation of brand images, thorough Photoshop skills were required. For creation of pattern illustrations, knowledge in Adobe Illustrator was necessary. Hand sketching skills is an advantage when creating hand illustration and fashion sketches. For development of a brand color palette, insight into color theory is useful. Experience and skills in using AutoCAD

and 3D-StudioMax is necessary to be able to develop and present the store design of the brand.

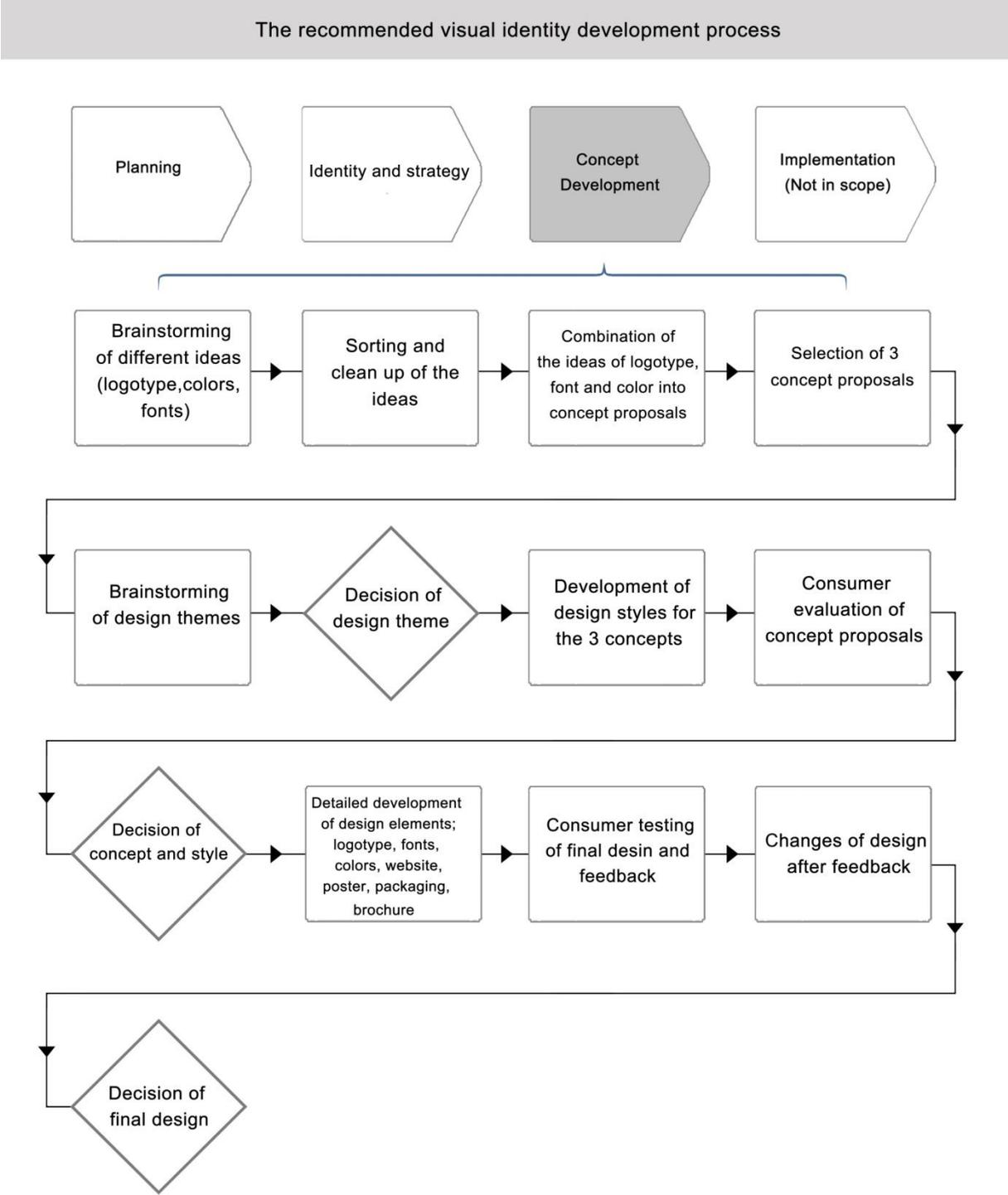


Figure 40: The recommended visual identity development process.

6.2 Recommendations for future research

The implementation part of the development process was not part of the scope of this research. However, this could be an interesting part for a future research to investigate.

How to communicate sustainability is also an interesting topic for the future when the business has a sustainability program implemented.

A final consumer evaluation of the developed design is also recommended for the future.

7 Appendix

7.1 Information collection about visual identity of luxury lingerie brands

7.1.1 Introduction

As a learning and input for the development of a new brand, it was important to investigate how other luxury, lingerie brands work with the visual identity. Hence, information was collected about eleven luxury lingerie brands as a pre-step before development of the new brand could start.

7.1.2 Variables of the investigation

To empirically detect what are the common design elements of the visual identity that signifies a luxury lingerie brand, an investigation was performed where eleven luxury brands were compared. The variables to be analyzed in the investigation were the elements of the visual identity that build the brand in general, which were concluded in literature review chapter as being the following; product design, logotypes, color, editorial style, advertisements, store architecture and website. Because of the time limitation of this study, other elements like signage, labels and stationery, production equipment and technical documentation were excluded. To form a broader understanding of the characteristics that lie behind the design of each brand, the brand values were added as variables to the analysis. Within each of the elements, a set of sub variables were identified and listed. The final list of variables, analyzed in the investigation, was the following:

- **Brand values**(Davis, 2009)
 - Value 1
 - Value 2
 - Value 3
- **Product design expression** (Hinn&Rossling, 1994)
 - Expression 1
 - Expression 2
 - Expression 3
- **Logotype**(Kim et. al. 2010)
 - Shape
 - Color
 - Font
 - Picture mark
- **Colors** (Hinn&Rossling, 1994 and McCulloch, 2010)
 - Main colors
 - Secondary colors
- **Editorial style** (Kim et. al., 2010)
 - Headline font: With or without serifs
 - Body copy font: With or without serifs

- **Advertisements**(Brioschi 2006)
 - Simple style or classical style
 - Colors: neutral or colorful
- **Web site design** (Kluge et al 2015)
 - Conventional or luxury design
- **Store design** Chevalier and Mazzalovo (2012)
 - Building; historical or modern architecture
 - Window display; clean or cluttered
 - Product display; clean or cluttered

7.1.3 Sampling

The luxury lingerie brands in the study were selected based on two articles; “10 Expensive Lingerie Brands for The Rich” by Teanna Dorsey (2014), and “Top 10 luxury lingerie brands” by Joi Pearson (2013). The brands, selected from these lists were the following; Guia la Bruna, Fleur of England, Agent Provocateur, Bordelle, Myla, Jean Yu, Carine Gilson, Lise Charmeland La Perla. Two famous, luxury resellers were also added to this list by the authors; Rigby &Peller and Petit Bisous. The final sample consisted of in total eleven brands.

7.1.4 Data collection

The data was collected from the luxury lingerie brands’ official website in addition to Google images. The data was basically visual images of logotypes, advertisements, websites and stores and also text from websites. Based on the data, the brands were analyzed against the variables that were found in the literature review and described above.

7.1.5 Data analysis

After collecting the data via internet, all the selected brands were analyzed by the authors against the previously described variables. How the visual elements were designed and the brand values formulated was noted in an Excel spreadsheet, to create a workable overview. The results in the Excel sheet could then be sorted and the number of common results in each variable could be calculated. From this some general conclusions about the design of brand values and visual elements of luxury lingerie brands could be drawn.

7.1.6 Overview of results of analyzed brands

The results from the information collection and analysis of the other luxury lingerie brands were collected into several tables to create an overview.

Brand element

	Brand values			Product design		
	Value #1	Value #2	Value #3	Expression #1	Expression #2	Expression #3
Competitor name						
La Perla	Artisanal	Innovation	Tradition	natural	comfortable	healthy
Guia La Bruna	Vintage look	Fun shapes and colors	3-dimensional trimming	Beautiful	Feminine	Sensual
Fleur of England	Fiercely	Romantic	Feminine	Craftmanship	Beautiful fabrics	Playfulness
Agent Provocateur	Confident	Sensual	Irreverent			
Bordelle	Craftmanship adoration and desire	Design security and excitement	Seduction fashion and timelessness	sensuality	aesthetic	American modernity
Myla				Craftmanship Provocative innovation	Sophistication	Femininity
Jean Yu	Modern	Chic	Sensual	innovation	Simplicity	Femininity
Carine Gilson	Romantic	Imaginary	Sophisticated	Delicate	Feminine	
Lise Charmel	innovation	craft	Art	extreme comfort	advanced technologies	
Petits Bisous	Made to measure	sensuality	Aesthetic			
Rigby & Peller	Exclusive service	Excellent fit	Outstanding quality	Highest quality		

Brand element

	Logotype				
	Logotype shape	Logotype colour #1	Logotype colour #2	Logotype font	Picture mark
Competitor name					
La Perla	Text	Black	White	With serif	NO
Guia La Bruna	Text	White		Without serif	No
Fleur of England	Text	Pink	Grey	Squiggly	No
Agent Provocateur	Two line text	Pink		Squiggly Classic	No
Bordelle	Text inside oval picture	Black		with serifs Classic	Yes, chaplet
Myla	Text	Black		with serifs Garamond bold with serifs	No
Jean Yu	Text	Black		Classic	No
Carine Gilson	Two line text	Black		with serifs	Yes, pattern
Lise Charmel	Text	Black	white	without	No
Petits Bisous	Text	Black	White	With serifs	No
Rigby & Peller	Text	Black	White	With serifs	No

Brand element

Competitor name	Brand colours				Editorial style	Body copy fontWith or without serifs
	Colour #1	Colour #2	Colour #3	Colour #4	Headline fontWith or without serifs	
La Perla	Black	Dark grey	White		With	Without
Guia La Bruna	White	Cyan	light pink	Light green	Without	Without
Fleur of England	White	Fuchsia	Pink	Light grey	Without	Without
Agent Provocateur	Black	Pink	Dark grey		With	Without
Bordelle	White	Black	Golden		With	with
Myla	Light grey	White	Black		Without	Without
Jean Yu	White					
Carine Gilson	Black	Light grey	White	Gold	With	With
Lise Charmel	Black	White	Gray		Without	without
Petits Bisous	Black	White			with	with
Rigby & Peller	White	Black	Beige	Light grey	Without	Without

Brand element

Competitor name	Advertisement style	Web site disposition		Store design		
	Simple, clean ad or "classical style" with luxury details	Colors; Neutral or colorful	Conventional or Luxury	Building; historical or modern architecture	Window display; clean or cluttered	Product display; clean or cluttered
La Perla	Both	Both	Luxury	Both	Clean	Clean
Guia La Bruna	simple	colorful	Luxury	N/A	N/A	N/A
Fleur of England	Both	colorful	Luxury	N/A	N/A	N/A
Agent Provocateur	Classical style	Colorful	Luxury	Modern	Cluttered	Clean
Bordelle	Simple	Colorful	Luxury	N/A	N/A	N/A
Myla	Simple	Colorful	Luxury	Historical	Clean	Clean
Jean Yu		colorful		N/A	N/A	N/A
Carine Gilson	simple	Both	Luxury	Historical	Clean	Clean
Lise Charmel	Classical style	Colorful	Luxury	N/A	N/A	N/A
Petits Bisous	Simple	Colofful	Luxury	Historical	Cluttered	Clean
Rigby & Peller	Classical style	Colorful	Luxury	Both	Clean	Clean

Figure 41: Table of analyzed brands.

7.2 Time plan for the thesis

Activity	Duration														
	Month	Mar						April			May			June	
	Week no	14	15	16	17	18	19	20	21	22	23	24	25		
Thesis start; scoping and research questions															
Literature search and review															
Empirical study of luxury lingerie brands															
Plan and describe methodology															
Brand platform development for new brand															
Development of concept proposals for new brand															
Consumer evaluation of concepts															
Design theme development															
Detailed development of chosen concept															
Report															
Preparing presentations															
Final presentation															
Delivery of final report															

Figure 42: Time plan for the thesis.

7.3 Questionnaire for consumer evaluation

➤ Questionnaire design

The picture of the three different concepts of website and packaging were shown together with a short question about which concept that best represented a luxury lingerie brand with the brand values of elegant, feminine and comfortability.

In Swedish:

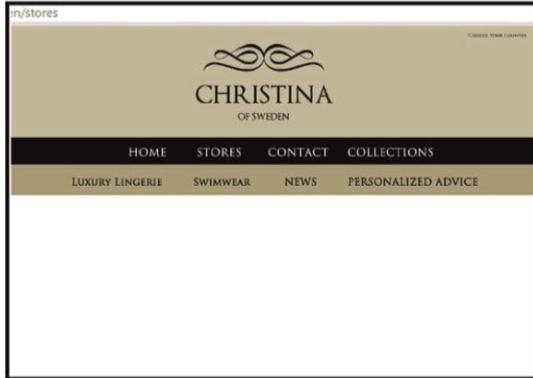
Hej!

Jag skulle behöva din hjälp i en snabb fråga. Som en del av min magisteruppsats i Fashion management vid Textilhögskolan i Borås behöver jag utvärdera tre koncept och jag undrar om du kan hjälpa mig genom att besvara nedanstående fråga. Vi håller på att ta fram en designprofil för ett lyxigt underklädesföretag. Företaget heter Christina of Sweden och erbjuder exklusiva, skräddarsydda underkläder som är eleganta, feminina och komfortabla.

Vilket av designprofil-koncepten nedan; 1, 2 eller 3, ger dig störst känsla av ett varumärke som erbjuder exklusiva, lyxiga underkläder? Kommentera gärna ditt svar om du vill.

Koncept 1

Hemsida



Förpackning



Koncept 2

Hemsida

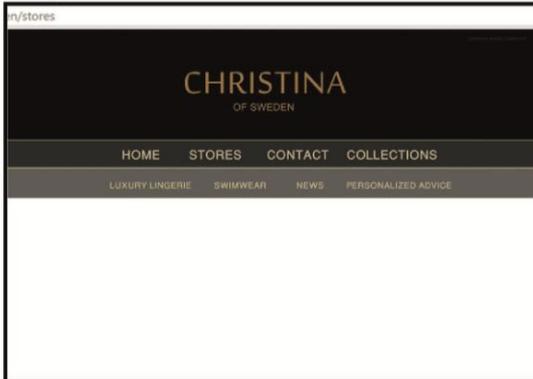


Förpackning



Koncept 3

Hemsida



Förpackning



Figure 43: Three concepts proposal in Swedish.

In English:

Hi!

I would need your help in a quick issue, please. As part of my Master thesis in Fashion Management at University of Borås, I need to evaluate three concepts and I kindly ask you to support this process by answering the below question. We are developing a design profile for a luxurious lingerie company. The company name is Christina of Sweden and offers exclusive, tailor-made lingerie which are elegant, feminine and comfortable.

Which of the design-profile concepts below; 1, 2 or 3, gives you the most feeling of a brand that offers exclusive, luxurious lingerie? Please feel free to add a comment to your response.

Concept 1

Web site

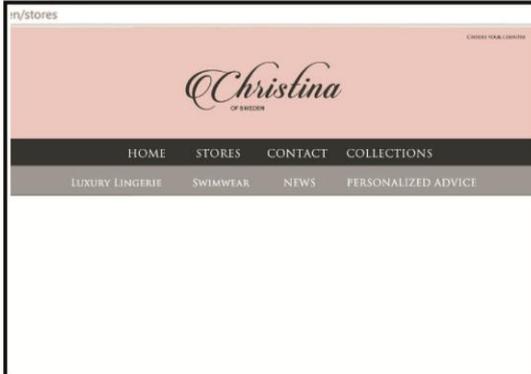


Packaging



Concept 2

Web site

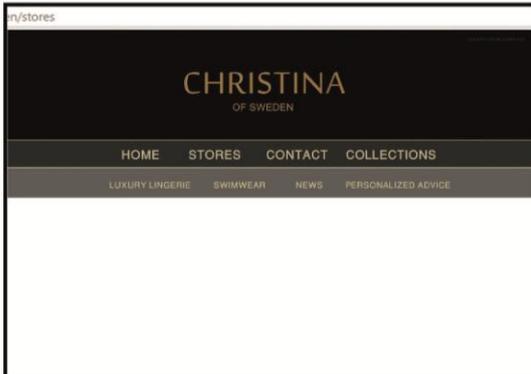


Packaging



Concept 3

Web site



Packaging



Figure 44: Three concepts proposal in English.

➤ **Sampling**

The questionnaire was sent out to 30 Swedish women in the ages between 30 and 55. Since the target group of the business was supposed to be women living in western Sweden, the questionnaire reliability is higher if it is sent to Swedish women only.

➤ **Methodology**

A questionnaire was formulated in both English (for purpose of the thesis) and Swedish and copied and pasted into Facebook messenger. The slide with images of the three concepts was attached. Answers were also collected via Facebook messenger service. The questionnaire was sent to the women in Swedish.

➤ Results

There was a 73 percent response rate of the questionnaire sent out; 22 out of 30 responded. Of the replies, 55 percent voted for concept 2, and only 27 respectively 18 percent for the other two concepts, see figure 45. From the comments that some of the respondents gave to their response it could be understood that they voted for concept 2 because it was the most feminine alternative with the pink and grey color scale and the squiggly font of the logotype.

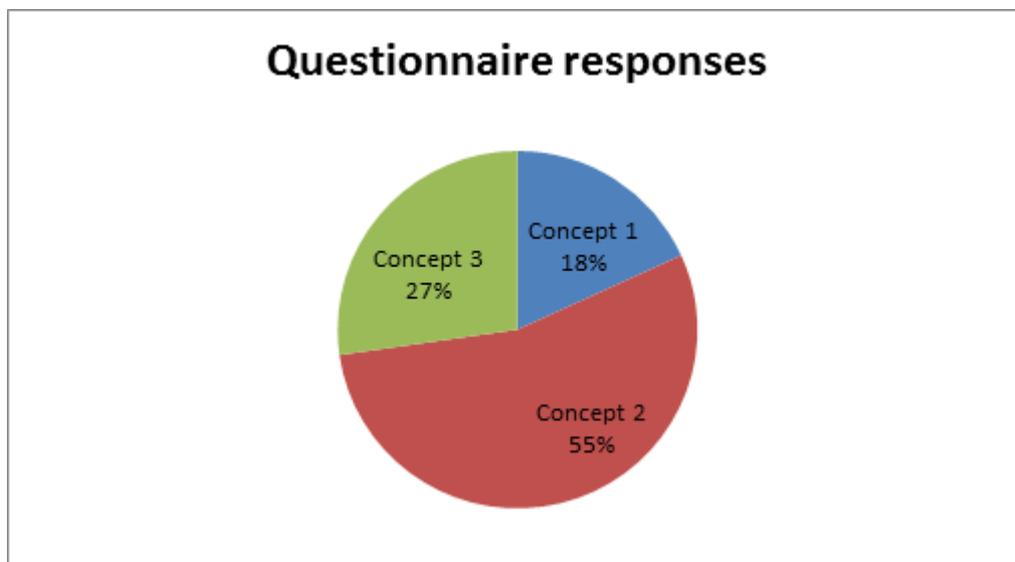


Figure 45: Questionnaire results.

Some of the respondents also gave additional comments to their response:

"Det rosa kändes mest kvinnligt och lyxigt."

"Hej! Jag skulle nog säga nr 3, den svarta, alternativt nr 2, rosa. Fast den rosa tänker jag på Victorias secret, så jag säger nr 3, elegant."

"Hej! Jag fastnade för alternativ 2. Det kändes som underkläder för mig. De andra alternativen signalerade inte det. Det kursiva typsnittet utan för mycket krusiduller. Rent och snyggt. Det rosa är väldigt tjejtigt, jag vet men det känns mer rätt för produkten. Svart och guld sägs andas lyx men det känns för hårt på något sätt."

" Jag tycker att alternativ 3 känns lyxigt. Svart känns också som att det ligger något lyxigt lite hemligt i påsen. Mitt andra alternativ skulle vara den rosa."

" Jag väljer koncept 2. Det stod emellan koncept 2 och 3, då båda dessa känns exklusiva. Koncept 3 ger mycket känslan av de stora modehusen och lyx, men jag kände att 2 var mer rätt när det gäller underkläder."

" Koncept 2. För att känns kvinnligt och elegant."

" Oj, det var faktiskt inte så lätt. Jag tror det mittersta. Det översta får mig av någon anledning att tänka på lådvin, det kanske är symbolen ovanför Christina som får mig

att associera så... det är möjligt att jag inte alls skulle få det associationerna om jag såg hemsidan på riktigt.

Det mittersta tycker jag har snygga färger och ger en feminin känsla.

Den understa tycker jag är den mest eleganta, men inte riktigt lika harmoniska färger som mitten alternativet

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