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The Role of Visuals in Defining Fashion Lifestyle Brand Identity

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THE ROLE OF VISUALS IN DEFINING FASHION LIFESTYLE BRAND IDENTITY

by

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Abstract

The Role of Visuals in Defining Fashion Lifestyle Brand Identity

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Fashion brands continue to diversify their product lines into other markets, including beauty, homegoods, interiors, and architecture. Using symbolic preference formation theory, this study analyzed several successful fashion lifestyle brands' visuals in order to identify required elements of cohesive branding systems, starting with Paul Poiret and Jeanne Lanvin, leading up to Diane von Furstenberg (DVF), Marchesa, and Ralph Lauren. Consumers express their personal identity through apparel and home décor, and brand visuals are created to influence purchasing decisions by depicting products as fitting with a desired lifestyle. Case studies focused on how fashion brands have evolved to represent lifestyle and examined the role visuals play in defining a distinctive, cohesive identity across a constellation of products. The research utilized two types of secondary sources: printed and digital. Media such as advertisements, websites, packaging were examined in order to compare product categories, theme, motif, style and colour use in order to create guidelines for creative brand visuals.

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Introduction

The past decade has seen an increase in the number of fashion companies branching out into other markets, including beauty, products for the home (tablewares, textiles, and paper goods), interiors, and architecture. Successful expansion of companies requires strong, positive brand equity and a compelling brand image. Brand equity is the value which consumers attribute to a brand, based on the quality of their products or reputation (Keller, 1993, p. 1). The company must have a solid foundation and loyal following, and also present a cohesive system of visuals that represent the brand and define the lifestyle. There must be a connection with the consumer, based on the style of the products, representing a lifestyle that they currently have or aspire to. This concept is known as symbolic preference formation, and in order to achieve it, branding must "[get] consumers to like a product offering because it embodies 'being' some 'type' of person that they are or want to be" (Reed, 2002, p. 3). Therefore, in order to most effectively appeal to the consumer, companies must consistently brand every aspect of their merchandise to show the consumer that their particular brand has value to them. Consumers do not just buy clothes; they buy an identity, and it is not enough to wear the clothes—one must don the lifestyle (Tungate, 2008, p. 2). This means that successful branding projects images of an ideal lifestyle that people will want to live, or "put on." The expansion of many fashion brands into homegoods and interiors products allows for this extended branding of self. The home "acts as an entity that reflects … [one's] place in the community and world" (Clemons & Searing, 2004, p. 61). Symbolic preference formation will serve as the theoretical framework for this research.

This research will examine horizontal diversification—the addition of "new products which, while they do not contribute to the present product line in any way, cater to missions which lie within the industry of which the company is a member" (Ansoff, 1958, p. 402) and

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promote the total brand (Lagers-Dresselhuys, Schoormans, & Snelders, 2007, p. 87)—and brand equity of fashion companies, and how they use visuals to create a unique identity. Various media such as advertisements, websites, packaging, and the aesthetic attributes of the products will be examined.

Brand research will begin with the history of all-inclusive lifestyle brands which in this study will specifically refer to fashion brands that have expanded their offerings to include non-apparel products, starting with Paul Poiret and Jeanne Lanvin's companies in the late 1800s and early 1900s, and leading up to case studies of three contemporary brands Diane von Furstenberg (DVF), Marchesa, and Ralph Lauren. These recognizable companies were chosen because they offer not only apparel, but also products such as tablewares, paper goods, home textiles, and other accessories, all of which are branded in a way that makes them clearly recognizable as belonging to the brand.

These five companies are examples of successful lifestyle branding, and each has its own distinct aesthetic. Poiret, while known for beautifully crafted and exotic-inspired Art Deco fashions, had a homegoods business featuring furniture and textiles designs as well as a beauty and cosmetics company. Lanvin, the first female couturier, is best known for her beautiful dresses, produced successful fragrances and, through collaboration, furniture and interiors designs. Diane von Furstenberg's fresh, retro look is reflected on apparel, dishes, and bedding lines that are colorful and vibrant. Marchesa has built a reputation of feminine elegance, as embodied by the embellishments and designs on their gowns, dishes, and accessories. Classic American style has been defined by Ralph Lauren for many decades. While this company is best known for apparel, merchandise includes bedding, dishes, home accessories, and designer paint hues and finishes.

The visuals of these companies are effective because they reflect a style that many people recognize and associate with the trade name. This topic is important because it highlights a growing trend in the fashion industry. It illustrates the successful marketing efforts of several major fashion companies, which may be beneficial to graphic designers, branding professionals, and marketing specialists looking to brand or rebrand a company. It also shows that the future of fashion includes a constellation of products beyond standard apparel and fashion accessories.

Research Questions

The following research questions will guide this study:

1. In which ways have fashion brands evolved since the beginning of the 20th century as being representative of a lifestyle?

2. In today's market, what role do visuals play in defining a distinctive, cohesive identity across a constellation of products?

Literature Review

Although the term "lifestyle" was not used until the 1920s, there were companies in the Arts and Crafts age (1860–1910) that flourished as a response to mass produced items, selling a wide variety of products. Companies such as Arthur Lasenby Liberty's store "Liberty's" (1875— now Liberty of London) and that of William Morris (1877) were considered to be "'one-stop shops' for interior decoration[s]" which were imported from far-away countries (Victoria & Albert Museum, n.d., para. 24). In fact, fashion designers Paul Poiret and Jeanne Lanvin were two of the first designers to create lifestyle brands branching from their fashion merchandise. In Paris, Lanvin Decoration was started in 1920 and the designer's first fragrance appeared in 1925 (Merceron, 2007, p. 366). Poiret opened his home goods and decorative arts shop, Martine, in 1911, along with Rosine, a beauty and cosmetics shop (The Metropolitan Museum of Art, 2008

para. 3). These stores are early examples of how horizontal diversification may benefit customers by simplifying the shopping experience by providing many different options in one location, making it easier for them to style their lives (Sappington, 2003, p. 1).

While lifestyle branding and product expansion are not new concepts, the extensive branding of every detail of a company has been increasing in the past two or three decades; until the late 20th century, graphic design was not relied on as heavily for marketing purposes as it is now (Gobé, 2001, p. 111). In order for a fashion brand to be successful in its expansion into the homegoods sector, it must have an established and respected reputation, global brand recognition and strong brand equity, and a compelling, distinct brand personality. The importance of brand personalities with regard to brand equity may be explained as such:

> Consumers use brand personality dimensions as relevant determinants of the brand's added value. Brand personality ensures a stable distinct image over time and allows consumers to express their own personalities. Brand personality associations, when strongly activated in consumer memory, also affect consumer behaviors and attitudes toward the brand. ... For example, brand personality affects brand preferences, brand attachment, brand trust, and brand loyalty. (Valette-Florence, Guizani, & Merunka, 2011, p. 25)

Identity and Brand Personalities

Without the recognizable quality, unique products, or promised lifestyle that a brand represents, there is minimal appeal for the consumer. Branding appeals to consumers' "need for personal identity," and brand visuals illustrate individual personalities (Cato, 2010, p. 29). When companies decide to add goods to their existing product lineup, it is critical that new merchandise have an identifiable look homogenous to the brand and adhere to the level of

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quality for which they are known. Companies must deliver on promises that were made when the initial branding was done, otherwise they will lose consumers; "consistency ... is key, because [it] enables trust, and trust [develops] ... productive and authentic relationships," ensuring future interactions between the company and the consumer (Clifton & Ahmad, 2009, pp. 45, 98).

Brand visuals serve as a trigger to entice consumers into buying merchandise. Symbolic preference formation essentially means that the brand image matches the image that the consumer would like to project, whether it relates to or represents their actual lifestyle, or their desired lifestyle (Reed, 2002, p. 3). To enhance brand loyalty, it is vital that the company make this connection with the consumer. One of the functions of fashion and interior design is to create a "social identity, which builds upon communication" (Loschek, 2009, p. 123). Social identity is communicated by what people wear and the types of products that surround them. Because products may connect with consumers on a purely aspirational level, their purchase serves as a symbol to others that the purchaser belongs to a specific social group. Judith Butler's (1988) theory of performativity says that social identities are "real only to the extent that [they are] performed" (p. 7). Although she applies this to gender studies, it can be applied to branding and the idea of symbolic preference formation as well. Consumers purchase a product to convey a type of lifestyle which they may not currently fit in with socially or economically, but by continuously acting out the identity by showcasing the products, others may begin to see them as being a part of that lifestyle.

An important aspect of brand management is post-purchase validation. By continuing to promote the brand's lifestyle identity, customers are assured that they made the right purchase. If someone buys a designer watch, seeing advertisements featuring celebrities wearing the watch in a luxury magazine after the purchase will confirm the status the purchaser wished to convey.

Brand visuals serve to intrigue, charm, and seduce the consumer into purchasing merchandise. New product styling must echo that associated with the brand's initial products, encouraging customers to automatically transfer familiar emotional associations linked with the brand's fashion apparel to new products. It is true that "the power of branding is to make the unfascinating fascinating" (Hogshead, 2010, p. 65), and successful brands rely heavily on emotional connections, like feelings of nostalgia, to sell products because emotions connect on a much deeper level than reason (Goodman & Helin, 2009, p. 19). Much of what draws people in when experiencing a brand is a positive, personal, and emotional reaction as well as an established sense of trust (Goodman & Helin, 2009, p. 243). Branding that is effective will have a narrative running through it, telling consumers a story they are able to relate to.

The power of graphic design with regard to fashion was not fully embraced until the 1980s, when fashion designer Yohji Yamamoto presented the first catalog of the season's looks to the world. It was met with great enthusiasm, and the relationship between fashion and graphics that we know today emerged (Blanchard, 2004, p. 7). Consumers are now bombarded with advertisements and collateral materials for fashion brands, as each company attempts to depict a certain look that consumers are meant to connect with, typically fitting one of the five dimensions of brand personalities: "Sincerity, Excitement, Competence, Sophistication, and Ruggedness" (Aaker, 1997, p. 347). The concept of singularity is that the product which is offered is unlike any other on the market (Ries & Ries, 2002, p. 7), which makes the creation of a truly distinctive visual identity extremely vital if one wants to convince the consumer of this— particularly because, according to *Psychology Today* magazine, we see 3,000–10,000 brand images each day (Budelmann, Kim, & Wozniak, 2010, p. 80).

When garments leave the factory floor, for example, they are simply a piece of apparel. The company's advertising and design teams transform clothing into fashion by creating a uniquely branded look (Tungate, 2008, p. 1). Hang tags, bags, product packages, lookbooks, websites, store interiors, print advertisements, commercials, and fashion show invitations work together to create a visually stimulating world that people can immerse themselves in. These "touchpoints" are very important (Budelmann et al., 2010, p. 194) because their tactile and visual qualities (such as type of paper, images, and colours used) and the way the brand "feels" at the point of interaction speak volumes about who the brand is (Chua & Illicic, 2007, p. 10). From the brand graphics and initial staging of products in advertisements to the way consumers display their purchases to others, there is an air of performativity; the products are props used to express, communicate, and/or act out one's personal identity to others.

Brand labels are used to generate a sense of originality in a company's products (Loschek, 2009, p. 110). The image and perception of the brand drives its value (Wheeler, 2006, p. 1), and without a brand identity that embodies an ideal, people would be unsure of what the brand is or why they should buy it (Budelmann et al., 2010, p. 164). Ideally, logos will trigger an association with a certain identity when viewed by consumers, building a positive view and lasting awareness of the brand (Budelmann et al., 2010, p. 7). Successful companies have tightly defined, carefully crafted logos, which become a "visual shorthand for the meanings attached to [the brand]" (Gobé, 2001, p. 126). Chanel is a perfect example of a symbol providing a visual brand representation: the mark instantly conjures up thoughts of prestige, luxury, and history. A myth may be defined as a human action which has been transformed into a story, and Chanel is a perfect example of this. Her rags to riches story and the perceived enchantment of her life in Paris contribute to the way the brand is perceived today (Cato, 2010, p. 41).

Emotional Connections and Status Symbols

Brands speak to the heart and mind of the consumer and their visual identities speak to the senses, with the most successful identities being "memorable, authentic, meaningful, differentiated, sustainable, coherent, flexible, and [adding] value;" they should be instantly recognizable "across cultures and customs" (Wheeler, 2006, p. 6). One test of a brand's "emotional strength is its ability to stretch, allowing successful line extensions; most powerful myths can be retranslated and applied to an amazingly wide spectrum of products" (Cato, 2010, p. 41). Regardless of whether customers are browsing the designer's fashion, tabletop, or bedding section in a store, the brand images they see should invite them in and make them feel as if they are part of the company's story.

A study on clothinfg and social identity comparing five types of jeans concluded that "individuals tend to prefer consumer goods whose meanings are consonant with their sense of social identity . . . [and communicate] images similar to the images they have of themselves" (Feinberg, Mataro, & Burroughs, 1992, p. 18). The observers in the study preferred the Calvin Klein jeans which they were shown, and showed no preference for the jeans with no visible logo, applying positive adjectives such as self-confident, intelligent, and interesting to the former, and adjectives such as bland, messy, and uncultured to the latter. The Calvin Klein jeans were known to the observers as being of a high level of quality, and while the nameless jeans may have been of the same quality, the designer name was enough to secure their preference.

Another study examined women's reactions after carrying a Victoria's Secret bag to determine if they would feel as though they embodied the brand's personality, described as glamorous and feminine (Park & Roedder John, 2010, p. 658). The women selected as participants for the study were either in the "brand experience" group and had the option of

choosing a Victoria's Secret bag, or the "no brand experience" group that did not have the option of using the Victoria's Secret bag, but could choose a non-branded bag in the same shade of pink as the Victoria's Secret bag (both groups were also offered Limited Too or Old Navy bags of lesser quality); depending on the group, either the Victoria's Secret bag or the similar pink bag was chosen. Although not everyone came back after shopping with their bag on display for an hour feeling more connected to the brand or like they completely emulated its personality traits, the fact that the women selected particular bags shows the power of branding and that displaying a specific identity and status was important to consumers.

These two cases are examples of brand names and graphics being a trigger for people, exemplifying what the brand stands for, and creating a connection between company and consumer. The Victoria's Secret study in particular shows this very clearly, since the product itself was not (and is typically never) on display as the women walked around: the colour of the bag, regardless of the presence of a printed logo, was enough to conjure up associations to the company.

Into the Home

Without a doubt, this preference for brand name goods extends beyond fashion to home products as well. The home environment further represents another facet of a person's identity. Both home and apparel product purchases are based on basic human needs: clothing and shelter, as well as a type of territoriality, which is something one sees often among most animals, including humans (Csikszentmihalyi & Rochberg-Halton, 1981, p. 121). Though humans do not mark territory in the literal sense, clothing and other belongings indicate to others our standing within society. A study about the self and the home environment posited that people attach "psychological, social, and cultural significance to [their belongings]" and its participants

indicated that "sense of self [represents] an internalization of one's identity…the understanding and perception of desires, values, priorities, attributes, talents, drive or motivation, passion and inner essence" (Clemons & Searing, 2004, pp. 58-61). One of the ways people establish their identity and reveal information about themselves is through the personalization of interior or exterior space(s); there is a natural connection between fashioning the body and fashioning the home with similar styles (Clemons & Searing, 2004, pp. 58-61).

Household items, just like clothing, become "signs of a wider network of meaning" that signal to others who we are (Csikszentmihalyi & Rochberg-Halton, 1981, p. 121). People form emotional bonds to the objects in their homes because they are so closely tied in with their identity. "Capturing the magic is still what counts with clients," as long as the product serves a purpose (Cato, 2010, p. 39): "the designed object … has to fulfill certain criteria of functionality and desirability whether it is a dress, a range of bedding, a couch, or wallpaper" (Fogg, 2007, Preface). Repeat sales and customer loyalty depend on both beauty and substance being present in the product. The consumer needs to test products for quality and durability. If they are satisfied then they will become a loyal customer. Easily identifiable visual branding across constellations of products is a key indicator of successful branding, and it helps consumers form associations between product lines. When horizontal product lines are added, there must still be a connection between the brand's visual identity and the identity that the consumer wants to personify by wearing or surrounding themselves with the brand's new products. The case studies examined in this research will demonstrate ways that three contemporary fashion lifestyle brands have kept their identity recognizable as they underwent brand expansion and diversification.

Methodology

This study analyzed several fashion lifestyle brands' visuals in order to demonstrate successfully cohesive visual branding systems which define each brand's identity. A strong brand image is necessary in order to communicate to consumers that the brand either fits with their current or ideal lifestyle, which are primary reasons for making purchasing decisions.

The research used two types of secondary sources: printed and digital. Media consulted included books, magazines, journal articles, and websites. Information collection was split into two categories for the case studies: two historic lifestyle brands and three contemporary lifestyle brands. The historical background section focuses on Paul Poiret and Jeanne Lanvin, who are the pioneers of fashion lifestyle brands. The history of their brands—focusing on major milestones relevant to the expansion of their companies, as well as their historical context—was examined. This section includes a description of relevant brand visuals such as advertisements, packaging designs, or the products themselves. Information on these companies was gathered mainly by consulting books, although the Metropolitan Museum of Art and the Victoria and Albert Museum websites were used as well. The case study section features three fashion lifestyle companies: Diane von Furstenberg (DVF), Marchesa, and Ralph Lauren. Although many of the books that focus on these companies were consulted, the main source was the companies' official websites. Each case study includes the history of the brand, a description of its signature style, and an analysis of the brand's visuals to see the ways in which they work together to depict a lifestyle that will speak to the company' target market. Photos of advertising campaigns, packaging designs, and the products themselves were examined to demonstrate cohesiveness throughout the horizontal diversification of each brand; these visuals were gathered using online sources.

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Analysis was based on some or all of the following variables: overall theme or style; colours; recurring motifs; environment, props, and poses in advertisements; the website's appearance; and product categories. A table was created which lists the three contemporary companies against each of the categories of analysis, with observations noted in the intersecting areas. Table 1 (see p. 33) allows for comparisons to be made between them, in order to determine similarities and differences between their branding styles and paint an image of a successful lifestyle brand.

Design Process

This research serves as the basis for the creative component, which results in the creation of graphics for a multi-product lifestyle brand with a cohesive aesthetic. The brand, Grand Reverie, is split into two lines, one offering fashion and the other offering homegoods products such as tablewares, paper goods, and home textiles (see Appendix I). The two lines complement each other in style. Keywords to describe the look of the brands are: elegance, femininity, gracefulness, sophistication, refinement, whimsy, and romanticism, and the intended end users are women (ages 20-35) and girls (ages 2-8).

Design inspiration was derived from vintage dress (1920s–1950s); the ballet; Turkish, Persian, and Indian decorative arts (such as the floral designs on Iznik ceramics); and ornate book cover designs and perfume packaging from the late 1800s and early 1900s. The colour palette includes shell pink, lavender, beige, ivory, gold, gray, and navy blue, and embellishments on the apparel products were applied to the home products as well.

The design process involved thorough visual research to gather images for inspiration, as well as journaling thoughts and quick sketches in order to keep track of—and work through— ideas. Although no actual samples were produced, designs for apparel, fashion accessories, and

products for the home were created. Designs for business cards, stationery, hangtags, and shopping bags were created as well. The products are displayed on a website in a digital-format look book.

<div align="center">**Results: Lifestyle Brands From Poiret to Polo**</div>

Five brands are featured in this section, beginning with Paul Poiret and Jeanne Lanvin as the creators of the first fashion lifestyle brands, and continuing with Diane von Furstenberg, Marchesa, and Ralph Lauren as contemporary examples. The section concludes with a summary analysis and illustrative table.

Paul Poiret

French couturier Paul Poiret's most impressive work was perhaps the liberation of women from the corset in the early 20th century. Today he is known for his exotic Orientalist fashions with their intricate beading and embroidery, vividly patterned textiles, and unique silhouettes (such as "harem" pants and "lampshade" skirts). With his knack for marketing and self-promotion, he was able to shift an entire industry's path from the constricting styles of the 1800s toward a new shape of dress that offered stylish comfort and the ability to breathe freely. Although considered rather radical when the designs were initially introduced, the world slowly became enamoured with the avant-garde aesthetic epitomized in his apparel and home fashions.

Poiret fully embraced the idea of a lifestyle brand, creating goods "in all areas of the applied arts and design, including decorative arts, interior design, printing, embroidery, haberdashery, furniture, lighting, clothing, and accessories" (Merceron, 2007, p. 70). He was the first to take the leap from fashion to perfume and cosmetics—he was the "only man who would think of taking it"—and for 10 years would be the only fashion designer making perfume (Deslandres, 1987, p. 231). In 1908, Poiret hired Paul Iribe to illustrate a catalog for him, entitled

"Les robes de Paul Poiret" (see Figure 1). Models were depicted standing in interiors which matched dress styling, pioneering the connection between identity, fashion, and designs for the home (Bolton & Koda, 2007, p. 43). Drawing influences from the Wiener Werkstätte (a Viennese creative community which brought together designers, artists, and architects) likely encouraged him to further the relationship between these two branches of design. This organization even created fashion to complement their interior spaces, undoubtedly inspiring Poiret to create his home décor company, Martine (Bolton & Koda, p. 43).

Poiret's influences ranged from the work of fauvist painters to the Ballet Russes; his collaborations with artists such as Raoul Dufy, who designed everything from textile prints to the elaborately imagined and executed Thousand and Second Night costume party Poiret threw in 1911, produced enticing results that intrigued consumers (Merceron, 2007, p. 30). He applied a romantic, theatrical, and Orientalist style to clothing and artifacts (Bolton & Koda, 2007, p. 13).

Poiret got his start by selling 12 designs to couturière Madeleine Chéruit in 1989, and later that year working for prominent couturier Jacques Doucet. A highly lauded cloak, designed for actress Réjane, helped him advance in the company to become the head of the tailoring department. Poiret began to work at the House of Worth in 1901 after returning from military duty. He established his own business in 1903 offering fashion designs, with the addition of his cosmetics and fragrance company Rosine and decorative arts company Martine following 9 years later, in 1912. A *Vogue* correspondent remarked, when Rosine and Martine opened, that "certainly couturiers have never before insisted that chairs, curtains, rugs, and wall-coverings should be considered in the choosing of a dress, or rather that the style of a dress should influence the interior decorations of a home" (Bolton & Koda, 2007, p. 19). This clearly indicates a social transition, in

which coordinating aesthetics were desired for multiple applications. Aligning fashion with interior design, Poiret pioneered the lifestyle brand (Bolton & Koda, 2007, p. 13).

Design details that frequently surface in Poiret's designs include graphics of bold stylized florals, simple geometric patterns and stripes, and illustrated scenes. Embellishments such as embroidery, beading, tassels and fringe, as well as the use of gold and silver and other elaborate embellishments were common. His sense of fantasy and rich imagination manifested in his garments ties directly to the theatricality which Poiret was known to value and radiate, and influenced the marketing of his products. He was the first person to use the stage to put on shows displaying his fashions on "mannequins" (young female models) and, with each Rosine perfume, he "set the stage" for product packaging that featured each bottle as its own character, complete with costume and backdrop.

The fragrance bottles and boxes featured are examples of excellent packaging design: each one has its own style, with the design "a work of art, carefully fashioned so as to have complete affinity and be in deep harmony with the perfume it contained" (Deslandres, 1987, p. 234). The perfume Maharadjah, for example (see Figure 2), has its name written in a typeface that is reminiscent of an Indian script. The bottle comes perched on a throne, similar to one a maharajah would sit upon. The box also features a wavy gold pattern reminiscent of the border decoration typically found along a sari; the fragrance's accompanying flier depicts an elephant (see Figure 3), an animal which is very important in Indian culture. Other packaging examples include the triangular box with rounded corners for Aladin perfume (see Figure 4). This was inspired by Persian miniatures and features a highly detailed illustration of Aladdin sitting on the magic carpet.

If one were to place these perfume bottles or a box of cosmetic powder next to Poiret's garments (see Figure 5) in a room featuring his decor (Figure 6), a clearly defined theme would be evident, all crafted into a lifestyle brand, with all the pieces fitting effortlessly together. Through his "ability to synthesize art, design, and publicity, thereby creating a specific and readily identifiable brand image, he all but invented the concept of 'lifestyle design'" (Bolton & Koda, 2007, p. 43). The theatricality in his designs allowed for his customers to engage in a sort of performativity, creating an exotic identity for themselves as they dressed in his Orientalist fashions, spritzed themselves with the themed perfumes, and decorated their home.

Regretfully, the passage of time showed that Poiret lacked the flexibility to move forward, as he failed to adapt his designs into simpler, more functional silhouettes—such as those that Coco Chanel was creating. He was nevertheless responsible for leading the design industry in this new direction, encouraging collaboration between manufacturing sectors, and branding the first lifestyle company.

Figure 1

Figure 2

Figure 3

Figure 4   Figure 5   Figure 6

Jeanne Lanvin

Jeanne Lanvin (1867–1946), while known primarily for the fashion house that bears her name, "inaugurated the brand principle and extended it across different product lines" (Lanvin, 2011a, para. 2) when she entered the Paris fashion industry. As one of the first female couturiers in the early 1900s, she offered a wide range of products in addition to apparel, including interior décor, millinery, menswear, fur, lingerie, and fragrances, creating a lifestyle brand.

Lanvin began by working as a millinery apprentice in 1883 before opening her own workshop two years later. She quickly became known for her use of a "mélange of materials, influences, and inspiration," and in 1889 she began her own millinery business (Merceron, 2007, p. 40). Lanvin is credited with being the first couturier to design children's fashion. Her love for her daughter, Marguerite Marie-Blanche, led her to create an exquisite wardrobe for her, and in 1908, childrenswear became the House of Lanvin's first apparel department. Lanvin, much like her contemporary Paul Poiret, adapted to the time she lived in, understanding "its need and [creating] a perfect response [in the form of fashion] before fashion was even a concept" (Lanvin, 2001b, para. 3). In 1909, as a full-fledged couturier, she established Young Ladies' and Women's departments in response to mothers who were buying clothing for their daughters asking for fashions for themselves (see Figure 7). With the addition of the fur and lingerie

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departments in 1926 came a menswear department as well, and in 1925 the first Lanvin perfume, My Sin, was released, and followed by Arpège in 1927. Additional fragrances (Scandal and Eau de Lanvin) followed in 1933, and Rumeur was created in 1934 (Merceron, 2007, p. 366).

Lanvin opened a dyeing workshop in 1923 to ensure exclusivity, originality, and perfection in the colour palettes she worked with. Her signature shade, quattrocento blue, first impressed her when, upon visiting Florence, she found herself looking at a fresco by Fra Angelico that used the colour. She created and added other colours to her standard palette as well, such as Polignac pink and Velazquez green—references to her daughter's husband the Count de Polignac, and the artist Diego Velazquez. Inspired by their "evocative use of color and light," Lanvin referred to her collection of paintings by artists such as Odilon Redon, Pierre-Auguste Renoir, and Edgar Degas, wanting to embody a "certain romantic feel" in her own work (Merceron, 2007, p. 20). Her travels around the world led to the creation of a collection of books and fabrics, from which she drew much of her inspiration (Merceron, 2007, p. 18). She reinterpreted the designs that she found and used them to create saleable, wearable garments with exotic beading and embroidery details (Merceron, 2007, p. 146). Lanvin intentionally did not have a specific style; her flexibility expanded her appeal to a wide variety of consumers. She designed what she wanted to design, "carried away by feeling" and acting spontaneously to "inspire but not define…to capture a certain mood… [and] to put [her] fleeting concept[s] into tangible form" (Merceron, 2007, pp. 21-23).

Her daughter's marriage to Count de Polignac in 1925 proved to be quite rewarding with regard to Lanvin's business, as they supported the House by coming to her for couture and millinery purchases and lending their name and reputation to the brand. This celebrity endorsement, as it would be called today, along with Lanvin's "modern, youthful, and feminine

designs," served to effectively draw customers away from couture houses like Worth, who were starting to become slightly outdated in the styles that they offered (Merceron, 2007, p. 36).

Looking to further her brand, Lanvin also collaborated with architect Armand-Albert Rateau on interior design projects, including her own homes, boutiques, and a theater (Merceron, 2007, p. 27). Their partnership led to the creation of the home décor business Lanvin Decoration in 1920 (see Figure 8) (Merceron, 2007, pp. 279, 366). Rateau was also responsible for designing the Lanvin logo, based on a 1907 photograph of Lanvin and her daughter holding hands (see Figure 9). This design has been used quite often over the years, as it refers back to the brand's inception when Lanvin created designs for young Marguerite Marie-Blanche. The logo, depicting the mother and daughter dressed in formal dresses for an event, fits in with the formal style of dress Lanvin produced.

In addition to the diverse ethnic influences in the House of Lanvin's works (particularly the use of Japanese aesthetics), familial symbols such as the daisy (marguerite), three-leaf clover, bows, and circles and other shapes that intertwine to signify eternal bonds were used. When plants were used in designs they were often laurel leaves, bay leaves, ivy, or evergreens, which "all embody notions of perpetual life, love, and vitality" (Merceron, 2007, p. 170). At the time, the symbolism of flora and fauna was popular and fairly well-known, and these motifs may have been one of the elements that connected consumers with the Lanvin brand identity. Although Lanvin drew inspiration from a multitude of sources, she was able to maintain an aesthetic that was not overwhelming in its visual stimulation. Intricate details were balanced with colors such as black, silver, and the blue which she always had a preference for; these colors are used to brand the company to this day (see Figure 10).

Although the House of Lanvin stopped producing couture in 1993 and Lanvin Decoration no longer creates products for the home, the company continues to sell ready-to-wear and luxury goods including childrenswear, bridal fashion, and accessories such as shoes and jewelry, enjoying worldwide success. In 2002, current Lanvin designer Alber Elbaz created his first collection with the House. Since then, he has been lauded as having given "appropriate homage to Jeanne Lanvin, and the winning business formula that she created, developed, and perfected" (Merceron, 2007, p. 310). He has kept with the traditions that Lanvin herself set in place, understanding what consumers want and need and providing goods for them at every age, from a "baptismal gown…[to a] black dress and hat for a widow;" he has shown that Lanvin is as much a lifestyle brand now as it was in its early days (Merceron, 2007, p. 310).

Figure 7

Figure 8

Figure 9

Figure 10

Diane von Furstenberg (DVF)

Diane von Furstenberg's iconic wrap dress is still as relevant today—more than 30 years later—as it was in 1974 when it first came to life in New York City at the encouragement of *Vogue* editor Diane Vreeland (see Figure 11). Two years after the company was founded, the jersey dresses changed the way women wore clothes, providing the wearer with a feeling of liberated comfort. By 1976, von Furstenberg had sold over one million of the dresses, and was featured in publications such as *Newsweek* (which called her "the most marketable woman since Coco Chanel") and the *Wall Street Journal* (Diane von Furstenberg, n.d., para. 2).

Soon, her fashion brand began to expand into a lifestyle brand with homegoods and beauty products (see Figure 18), after which von Furstenberg (1979) wrote a book entitled *Diane von Furstenberg's Book of Beauty: How to Become a More Attractive, Confident and Sensual Woman*. After opening her publishing house, Salvy, she relocated to Paris in 1985, and published three books: *Beds*, *The Bath*, and *The Table*. She also opened her first luxury store called Diane, offering couture fashion.

Upon returning to the U.S, in the early 1990s, von Furstenberg began feeling out of touch with her customers. To rekindle their loyalty, she designed a line that retailed on QVC Inc.'s shopping television show QVC. After four years and significant sales, she returned to fashion in 1997, resurrecting her wrap dress, an item younger consumers were searching for in vintage or thrift stores.

In 2001 the full DVF ready-to-wear collection launched. In 2003 her beach and swimwear fashions debuted, and the dvf.com website was launched, establishing an important online presence for the designer. From there, von Furstenberg began to branch into accessories. In 2004 she collaborated with H.Stern to design fine jewelry, and in 2008 her shoe collection

debuted, followed by handbags, eyewear, scarves, and belts in 2009. DVF Home was launched in 2010 and includes sheet sets, throw pillows, duvet covers, place settings, glasswares, and table accessories like trays, napkin holders, ice buckets, coasters, and table runners.

DVF's brand visuals convey an upbeat, confident feeling; the use of bright colours sets the tone of the company quite effectively. The brand's overall style is reminiscent of the 1970s, when von Furstenberg started the company, and she uses unique shapes such as asymmetrical heptagons and colours such olive green, mustard yellow, and brown for a retro appearance. Across both the fashion and home lines, the use of patterns is abundant, with animal prints, florals, and bold geometrics being the most common graphics. When the tablewares and bedding lines began, the designer pulled some prints from the company's fashion archives, thus ensuring a unified visual identity across product lines (see Figures 13-15). Von Furstenberg's direct correlation between her fashion and homegoods products lets consumers easily showcase their personalities in many different ways.

Both the DVF website and its fashion print advertisements use a clean layout, with a white or light grey background and black text; this makes the printed, colourful products stand out even more. The advertisements for homegoods demonstrate ways to coordinate different elements of the line when setting a table. Bedding and tabletop advertisements from the initial line of homegoods showing a young woman getting out of a DVF bed in one image, and eating cherries from a table set with DVF products in the next, with the print on the bedding also featured on one of the plates, showing that they all belong to the same brand (see Figure 16).

When visiting the DVF website, there are many quotes that summarize Diane von Furstenberg's brand and make it clear that her products represent a specific identity which relates directly to her own. Quotes such as "Feel like a woman, wear a dress," or "Glamour is shine and

confidence" are written across some of the advertisements, encouraging self-confidence and independence in consumers. These are qualities that the designer herself possessed. Projecting a specific mood or message through graphics is what makes for a successful lifestyle brand image, and Diane von Furstenberg has done just that

Figure 11

Figure 12

Figure 13

Figure 14

Figure 15

Figure 16

Marchesa

Named after the late Marchesa Luisa Casati, who was known for her eccentric fashion taste, the Marchesa brand emerged in 2004 at the hands of designers Georgina Chapman, a costume designer, and Keren Craig, a print and embroidery designer. Soon after the company was established, they were approached by Neiman Marcus to design a diffusion line—Notte, which would sell at a lower price point than their garments. Diffusion lines use the established

identity of the parent line to sell products, aimed at those consumers with lower budgets but who still aspire to own some of the company's products. The line debuted in 2006 with the Marchesa designer line, and the fall collection was showcased at Fashion Rocks in 2007. A small bridal line was introduced in 2008 as an off-the-rack collection, the same year as the Backstage Beauty Collection, a collaborative effort between Marchesa and makeup company Stila. The following year, lead designer Chapman unveiled a nested jewelry line under the name Georgina Chapman for Garrard, and the full Marchesa bridal line was launched. In 2010 their first handbags were made available; a collaboration with Le Métier de Beauté resulted in a line of cosmetics; and a collaboration with producer of fine tablewares, Lenox, who also produces dinnerware for fashion lifestyle companies Kate Spade New York and Donna Karan, resulted in a line of enchanting Marchesa china.

Marchesa is known for beautifully handcrafted gowns with fine, intricate details like embroidery, beading, and laser cut designs (see Figure 17). Further embellishments include the use of lace, ruffles, feathers, and fur. Themes echoed across the designs in each of Marchesa's product categories include flowers and birds; common colours used include black, neutral shades, white, ivory, pale pink, and other pastels, as well as bolder colours such as reds, fuchsia, violet, and royal blue. The motifs and colours in the designs exude an elegant femininity. Many of Marchesa's dresses are reminiscent of early Hollywood glamour with their lush, dramatic beauty, a look which appeals to consumers who appreciate the aesthetics of that era's fashions, making them a popular choice for the red carpet events. The theme of performativity applies here as well, with the consumer donning a glamorous identity when putting on the dress.

The company rarely advertises; as a celebrity favourite, product appearances at various high-profile events is enough to stay in the public eye. However, there are advertisements for

24

Lenox, for whom Marchesa first designed a line of fine china in 2010 (see Figure 18), which very clearly tie together the two branches of the brand: many of the graphics on the dinnerware refer directly to, or pull directly from, existing gown designs, and the recognizable Marchesa style is clearly present in the designs. Palatial Garden, for example, with a floral theme in a color palette of aqua blue and light turquoise, is inspired by the metallic embroidery shown on the gown in Figure 19. The tail-feathers of the bird featured in the dishes' design looks very much like the multi-length layers of fabric on the mermaid-style silhouette of the gown. Spring Lark's pink color and flowers tie in with a pink chiffon gown with large sculptural fabric roses embellishing the bodice (see Figure 20).

The Marchesa handbags naturally follow the same style, perfectly complementing the gowns and dresses. Dainty and feminine, often in a smaller, clutch style, they are beaded, ruched, appliqued, ruffled, embroidered, and embossed. Fur, snakeskin, leather, feathers, and satin are used and Marchesa's floral theme is evident; a gem or mineral is sometimes used as a decorative element on the purses' clasp. The luxury jewelry produced in collaboration with Garrard is usually made of silver, with black and bits of royal blue and fuchsia present, and many of the designs are inspired by birds and their feathers, as evident in the necklace and earring designs. The collaboration with Stila, with its packaging done in red, black, and silvery grey with a black rose on top fits in with Marchesa's frequent use of flowers in designs. These motifs and colours harmonize perfectly with the apparel and tableware products.

The Marchesa website is designed in a way that also fits with the brand identity. The typeface used is clean and elegant, white on a black background with a floral repeat pattern. A mid-tempo instrumental soundtrack sets an harmonized tone for browsing the site, and a "Red Carpet" link shows that the company has found its niche.

As a lifestyle company, Marchesa has successfully coordinated its visual brand image across multiple lines of product, using the same or similar colours, ornamentation, and themes. The company successfully retained its style—whether designing for fashion or tablewares—which consist of instantly recognizable but ultimately unique designs that exude feminine elegance.

Figure 17

Figure 18

Figure 19

Figure 20

Ralph Lauren

Ralph Lauren once said "Style is very personal. It has nothing to do with fashion. Fashion is over very quickly. Style is forever" (Ralph Lauren Media LLC, 2012, para. 1). His classic American fashions have never strayed and are grounded in this philosophy. Today, the Ralph Lauren company is divided into 20 individual brands for women, men, children, and home. This study focuses on womenswear and home products. Products include apparel, fashion accessories, fragrances, jewelry, paint, tablewares, furniture, lighting, fabric, wallpaper, rugs, bedding, window hardware, and accessories for the home such as candles, frames, trays, fragrances for the home, games, boxes, and desk accessories.

Ralph Lauren prides himself on his company being an "[innovator] of lifestyle advertisements that tell a story, and [being] the first to create stores that encourage customers to participate in that lifestyle" (Ralph Lauren Media LLC, 2012, Timeline introduction). These touchpoints are very important as they encourage consumers to engage with the brand and see the company as a richly engaging interactive destination. Lauren compares his design process to creating a movie. Each collection begins with a plot centered around a heroine, around whom the story unfolds; the garments are each considered to be just one piece of the story. Just like viewing a film, consumers can immerse themselves in these stories and relate to the protagonist, because the style fits with their personal identity or idealized identity (Reed, 2002, p. 3).

While cinema most definitely informs Lauren's design process, his main source of inspiration and the theme that runs through many of his collections is "Americana" (ranch/Western, classic equestrian, collegiate/preppy, and sailing culture). His designs reinterpret this theme season after season. He often draws inspiration from British culture, having said in 1993 that England "had an influence on me in terms of being aware of things that have a quality

of aging without feeling like they're yesterday's news" (Ralph Lauren Media LLC, 2012, Timeline: 1984). This has allowed him create a timeless product style.

Ralph Lauren began designing high-end neckties in 1967, which were handmade from expensive fabrics which he personally delivered to retailers. The brand name he chose was Polo, as he was influenced by sporting events, and polo perfectly represented the lifestyle his fashion products projected. Bloomingdale's in New York City opened the first Polo Ralph Lauren shop in 1969, with Lauren very involved with the way the shop looked, making sure it fit with the look of his brand. He wanted to incorporate a traditional European sense of quality into American style. In 1971 the highly-recognizable Polo logo of player and horse was introduced, an ideal representative of Lauren's classic styling (see Figure 21).

In 1977, a precursor to the print advertisements that Lauren would later produce came in the form of advertising booklets that illustrated the Ralph Lauren lifestyle and were set with the slogan "Style, not fashion" (Ralph Lauren Media LLC, 2012, Timeline: 1977). With the opening of the first international Ralph Lauren store in London in 1981, the first full-print advertising campaign was produced. The campaigns are referred to as "movies" because they provided "visually themed stories;" they became the company's signature style of advertising. Polo Ralph Lauren's Buffy Birrittella states: "He has made us want not just what [the models] … are wearing, but also the way they're living" (Ralph Lauren Media LLC, 2012, Timeline: 1981).

Lauren was slowly beginning to develop his lifestyle brand, wanting to introduce his style into the homegoods market, and in 1983 Ralph Lauren Home debuted, offering bedding, towels, area rugs, wall coverings, tabletop, and table coverings in four of the company's signature looks. The Ralph Lauren home lines sometimes have their own narrative, but are often based on a

runway collection. Again, a print campaign was used to advertise the brand's new products, and Bloomingdale's added the home shop to its existing shops for men, women, and children.

The year 2000 was incredibly significant because it marked the transition from print to web, allowing customers to be transported into the world of Ralph Lauren via the website, where they could immerse themselves in a variety of interactive experiences as related to their merchandise. An online magazine was made available, and viewers the world over were able to watch seasonal runway shows, starting with the Spring 2002 collection. The Ralph Lauren Home website launched in 2002 as well, which allowed access to a virtual product presentation that let customers change fabric on furniture and watch instructional videos. In 2003, access to 15 individual international websites was made available, but in 2006 the layout was changed to go through a single entryway (access to each country's site through the ralphlauren.com homepage) which presented a unified style message to all of its markets globally at one time, thus confirming a cohesive international brand identity. The following year had proven to be an important year for Ralph Lauren's online presence, with the first live fashion show broadcast online.

The brand graphics that the Ralph Lauren company produced have always fit perfectly with the brand image they sought to convey. Throughout all the different brands that Ralph Lauren has to offer, there are definite themes that are present, and the result is that Ralph Lauren has some of the best-identifiable and most cohesive branding in the fashion industry. Romance, adventure, athleticism, the American west, bohemian style, and luxury living are some of the themes that are evident in advertisements and websites images (see Figure 22). The colour palettes include reds, white, blues (referencing the American flag), black, pink, neutrals like grey, beige, and camel, and metallic gold and silver. Colours vary based on the

style of each line. For example, Purple Label and Collection use darker colours that are associated with sophistication and luxury, such as black and charcoal grey, while less formal lines such as Polo use more bright colours, such as orange, grass green, and sky blue. Naturally, a difference in fabrics exist between the lines as well, with the former two using finer, more expensive fabrics and the latter using more casual fabrics. Materials include satin, cotton, leather, fur, tweed, twill, velvet, silk, wool, and denim; plaids, stripes, paisleys, and florals are common patterns. Many of these fabrics and prints are associated with luxury lifestyles.

Ralph Lauren tablewares are designed to fit with the interior décor the company produces and the pattern names are often fashion related (e.g., Glen Plaid) or reference travel/lifestyle activities. The bedding sets reference travel or vacationing, with names such as Cottage Hill or Romantic Traveler. Common motifs and patterns for tableware and bedding include heavy florals, paisleys, and plaids. A red, white, and blue colour palette is used across the designs, with the addition of black and silver in tableware, as well as tan, deep burgundy, purple, and navy in bed linens. The colours, patterns, and fabrics all tie in with the Ralph Lauren fashion lines to offer customers a full lifestyle experience, giving consumers multiple options for self-expression (see Figures 23-25).

In order to establish a connection with the intended target market, many of the company's fashion advertisements or images for lookbook are photographed with horses, on a yacht, or in a luxurious interior. Interior images often feature models in a furnished space, which clearly defines the style of the brand: the props and details suggest a life of extreme luxury. The home advertising and website photographs are fully staged with furniture, bedding, lamps, picture frames, and accessories (see Figure 26).

Lauren's innate understanding of how to create a lifestyle brand and how to brand across a multitude of product categories has led him to extreme success. His commitment to creating a story for each collection is highly effective as it integrates all of the company's visuals together, making them feel like they depict a greater community of people living the same lifestyle. Paul Goldberger (1988) of the *New York Times* wrote of the designer that "[he] has become a…producer of everything from fabrics to furniture to buildings, all of which, taken together, form a composite, a fully designed life." The company has stayed true to its earliest styling and created classic products that stand the test of time—as style, not fashion.
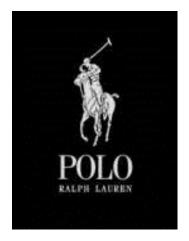

Figure 21

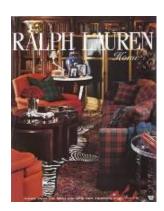Figure 22

Figure 23

Figure 24

Figure 25

Figure 26

Summary of Results

Comparison Table

Table 1 on the following page provides a comparison of the three contemporary brands evaluated (Diane von Furstenberg, Marchesa, and Ralph Lauren) in order to illustrate aesthetic differences.

Table 1

Comparison of the Three Brands Evaluated

Category	Diane von Furstenberg (DVF)	Marchesa	Ralph Lauren
Products	Apparel, fashion accessories, fragrance, tabletop, bedding, rugs.	Apparel, fashion accessories, cosmetics, tabletop.	Apparel, fashion accessories, fragrance, bedding, tabletop, furniture, home accessories, paint, hardware.
Theme, style	Retro, upbeat, friendly, fresh, bold, approachable.	Feminine, elegant, glamorous, vintage-inspired.	Refined and classic American: preppy/collegiate, Western/ranch, sailing, equestrian.
Common colours	Bright colours: yellow, green, blue, pink, red. Also mustard yellow, olive green, gold. Natural wood.	Pastels and bold colours: pink, pale aqua, fuchsia, royal blue, black, red.	Often neutrals and primaries: white, tan, grey, metallics, pink, red, blue.
Motifs	Florals and bold geometric patterns; some abstraction.	Floral and bird motifs. Beading and embroidery. Often intricately illustrated or embellished.	Plaids, stripes, and some florals.
Advertisements	Models convey an air of confidence, independence. Often on white background. Corresponding tabletop and bedding advertisements show the same prints; similar to or the same as fashion prints.	Advertisements show connection between china and fashion products; an image of the gown used for inspiration is paired with an image of the pattern on the dishes.	Often outdoors, featuring models engaged in luxury activities (horseback riding, yachting) or indoors in a glamorous room. Home advertisements feature fully-staged interiors.
Website	White background, black text with some magenta. Clean product photos, with products isolated on light backgrounds.	Black background with floral pattern, simple navigation and layout lets the products stand out. Mid-tempo music plays throughout.	Has an air of nostalgia, heritage, and references the company's classic influences. Offers multiple means of interaction in order to give visitors a full lifestyle experience.

Development of Brand Visuals

Having a uniquely compelling visual identity is what sets brands apart from one another, which is becoming increasingly important as more companies enter fashion and home markets. Consumers will relate to brands that project a personality that fits with their own, making them more likely to purchase their products. When starting a company, it is important to define a clear, consistent identity right away, in order to stand out and draw people in.

The process of creating brand visuals begins after the brand's personality and style have been determined, its target market has been defined, and a name that fits with the image of the brand has been chosen. The following steps outline a recommended design process:

1. Choose a typeface(s), colour palettes, and any signature motifs.

   a. Research the history, symbolism, or theory behind any conceptual motifs and design elements to ensure their applicability and cultural appeal.

   b. Determine which elements will be most effective in defining the brand's personality (consider future growth and diversification; the brand image must be flexible enough to adapt to future changes).

   c. Create different design elements for specific lines and applications (e.g., different palettes for women's, children's, men's, and home products).

2. Design a logo to serve as a visual representation of the brand.

   a. Logo should be legible and easily recognizable.

   b. Various versions may have to be created to fit with various applications.

      i. Size—consider how it will look printed very large on a poster, or displayed very small on a webpage or clothing label.

  ii. Colour—use of colour offers a great way to differentiate between different areas of the company and set a tone, like Ralph Lauren's Black, Blue, and Purple lines.

3. Using the logo and motifs created, design graphics for the products (boxes, bags, hang tags, labels) and promotional items (brochures/lookbooks, business cards, letterhead, advertisements, websites)

 a. Keep a consistent style between items (playing with scale or combinations of colours from the brand's palette(s) can provide some visual interest).

 b. The website should serve as an extension of the physical touchpoints and link all of the products together; a grid should be designed to keep layouts consistent across media.

 c. Consider again the use of colour to set the right tone, as well as the careful posing of any models or products and the use of relevant props and surroundings in photographs.

4. Design a style guide which will inform company designers of proper usage of design elements.

 a. Helps keep typeface(s), colours, and motifs consistent across products and collateral materials.

 b. Explains any size restrictions for printing the logo or any motifs on various items.

5. When rebranding, keep in mind that consumers typically have specific associations in mind based on the original brand image, and changing the look too drastically may have an alienating effect.

Limitations of the Study

This research examined only three contemporary, high-end/luxury fashion designers who are fabricating homegoods. Fashion designers who have expanded their practice into architectural or industrial applications, such as hotels or car interiors, were not considered. This study was limited to womenswear, although Ralph Lauren produces menswear and childrenswear and DVF produces childrenswear as well. The designers were chosen based on their products sharing a distinctive style across merchandise categories.

Conclusion

Contemporary brands Diane von Furstenberg, Marchesa, and Ralph Lauren, and historic brands Poiret and Lanvin are all examples of companies that used symbolic preference formation, either consciously or subconsciously, to appeal to potential customers. By expanding into the homegoods market they were able to find success as lifestyle brands because they had built such strong brand equity with their apparel, and because their brand visuals integrated their product lines together perfectly. The consistent use of style elements such as colour, pattern, and embellishment helped consumers make a connection between their fashion and homegoods collections, and there was a clear correlation between various printed and web graphics.

The expansion of the internet, working with graphic designers and branding professionals, and advances in printing helped bring about the lifestyle brand as it exists today. Being able to have a strong brand presence on the web or with printed collateral materials helps set companies apart from others the world over. Poiret was ahead of his time when he paraded his mannequins through public venues (such as the race track) and down runways—an advertising tactic that was quite effective—but with the exposure the Internet affords, brands can

promote themselves, expand, and build a consumer base (internationally) much more quickly and economically than ever before, with printed materials still being available in-store as well.

This research is especially important for new entrepreneurs because creating a strong, easily identifiable identity, especially online, is vital to establishing their companies' presence in the market. Writing a graphic designer's services into the budget to create visuals such as logos, printed advertisements, packaging designs, and websites is a good investment, as creating a professional and clearly communicated brand personality can be extremely helpful in securing a following early on. Products will appeal to consumers who aspire to fit the brand's projected identity, or already identify with it. Using the same logos, colours, or motifs in visuals as horizontal diversification occurs over time ensures that the same brand image is being projected regardless of where the product is viewed, sold, or purchased. Consumers loyal to the brand are then able to connect the company's new products to those that they already know and love and will therefore want to purchase them. The importance of visuals and a unique personality in fashion lifestyle branding cannot be underestimated.
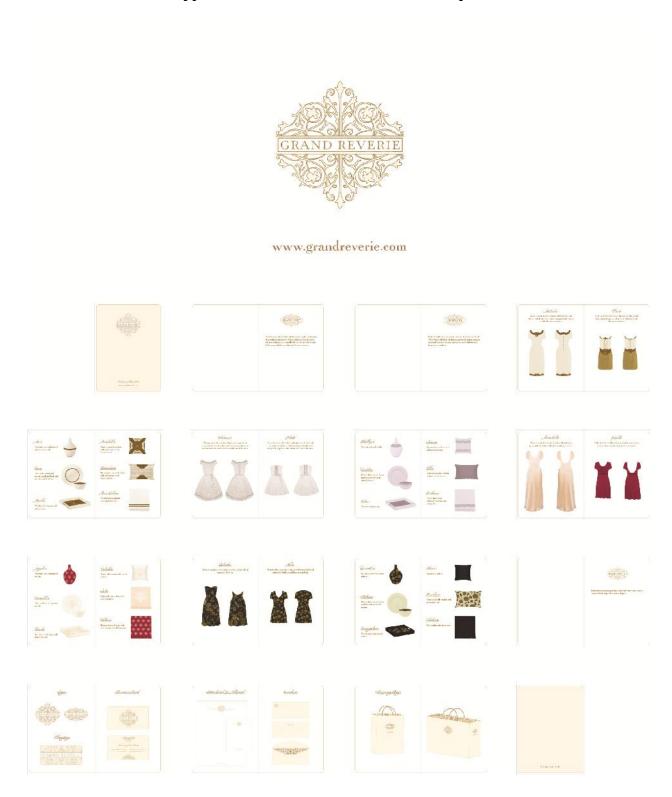
Future Developments

Continued research would examine other fashion lifestyle companies at different levels of craftsmanship (from high street to couture), based in different countries, and/or offering different types of products. Cultural differences would be examined with regard to people's reactions to companies and their merchandise, as well as the ways people incorporate lifestyle brands into their lives. Collaborations between designers and other companies (such as hotels, automobile makers, jewelry designers, stationery companies) would be examined in more detail. Stores which offer products from various designers in both the fashion and homegoods categories, like Urban Outfitters, would also be surveyed, along with stores which feature limited edition

designer lines, such as Target's Liberty of London, Missoni, or Alexander McQueen collaborations.

Alternately, fashion companies designing childrenswear (either as part of a bigger brand, such as Kenzo's kids' line, or as their sole product) which have diversified to produce home products would be researched. The branding of the children's fashion and homegoods lines, and/or the branding of the children's and women's products would be compared to see how a cohesive style was maintained while adjusting for age-appropriateness.

The research of brand visuals would be more detailed and include information on the evolution of the brands' styles from inception to the current day, and would feature store interiors and display windows, show and event invitations, and commercials and other videos along with the types of graphics featured in this study. Colour choices would be analyzed using colour theory, and symbolism in the use of certain elements (such as a rose in a logo symbolizing love) would be included as well. Any re-branding that was done or differences in a company's brand image between countries (adjusted for standards of modesty or the perception of a certain color, for example) would be examined as well.

Appendix I: Grand Reverie Creative Component

www.grandreverie.com

Appendix II: Description of Figures

POIRET

Figure 1

Iribe, Paul. *Les robes de Paul Poiret*. 1908.

Retrieved from: http://1.bp.blogspot.com/-WeQIQkTFQIE/TxNCjg474AI/AAAAAAAAB1U/TbOagw0ikR4/s640/Poiret5.jpg

Figure 2

Poiret, Paul. *Rosine Maharadjah Perfume*

Retrieved from: schaufenster.diepresse.com/images/uploads_425/6/b/4/714420/Parfum_12.jpg

Figure 3

Poiret, Paul. *Rosine Aladin Perfume*

Retrieved from: http://3.bp.blogspot.com/_scczN8MdyKw/RiIQf_YLtVI/AAAAAAAAACs/NdiHNgwQJCk/s320/poiret-rosine-alladin2.jpg

Figure 4

Poiret, Paul. *Rosine Maharadjah Perfume*

Retrieved from: http://irenebrination.typepad.com/files/poiret_-maharadja.jpg

Figure 5

Poiret, Paul. *1002nd Night Garment*.

Retrieved from: http://img169.imageshack.us/img169/5876/4885933622a67e028aabvk1.jpg

Figure 6

Poiret, Paul. *Interior*.

Retrieved from: http://3.bp.blogspot.com/_IuLvpZ9MwPk/Sclt-WhqMYI/AAAAAAAADUs/xasNOV3C88U/s400/tree1_025.jpg

LANVIN

Figure 7

Lanvin, Jeanne. *Black Evening Dress*.

Retrieved from: http://www.metmuseum.org/toah/images/h2/h2_C.I.46.4.18a,b.jpg

Figure 8

Lanvin, Jeanne and Armand-Albert Rateau. *Interior*.

Retrieved from:
http://2.bp.blogspot.com/_3Jr8iy4_D3c/ScWGP0zPvDI/AAAAAAAAAPA/pLS3dwlYMCU/s40
0/44cc9b6f36ec085427bd549105a0283d.jpg

Figure 9

Rateau, Armand-Albert. *Lanvin Logo*.

Retrieved from: http://static.poshsblackbook.com/wp-content/uploads/2011/04/logo-
LANVIN.jpg

Figure 10

Lanvin. *Resort 2011 Advertisement*.

Retrieved from: http://lh6.ggpht.com/_NkXTL8UxuQ4/TE6UuUOq2-
I/AAAAAAAAMek/9Ewor6FfhQA/lanvinresort2011wcqc29.jpg

DVF

Figure 11

Von Furstenberg, Diane (DVF). *"Feel like a woman, wear a dress*."

Retrieved from: http://www.elementsofstyleblog.com/wp-content/uploads/2011/03/2008-01-15-
1dvf.jpg

Figure 12

Sears. *Diane von Furstenberg Bed and Bath Advertisement*.

Retrieved from: http://callohcallay.ca/wp-content/uploads/2011/02/cc-dvf-sears-ad1.jpg

Figure 13

DVF. "*Miro Flowers" Dress.

Retrieved from: http://www.polyvore.com/cgi/img-thing?.out=jpg&size=l&tid=132185

Figure 14

DVF. "*Miro Flowers" Bedding*.

Retrieved from:
http://origin.kaboodle.com/hi/img/c/0/0/12c/9/AAAADJxFxCQAAAAASyevg.jpg?v=1297903
897000

Figure 15

DVF. "*Miro Flowers" Tablewares.*

Retrieved from: http://www.bridefinds.com/files/2011/02/DIANE-von-FURSTENBERG-Miro-Flowers-Dinnerware-Collection.jpeg

Figure 16

DVF. *DVF Home Advertisement*.

Retrieved from: http://www.sohautestyle.com/wp-content/uploads/2011/02/DVF-Home-So-Haute-e1297860697723.jpg

MARCHESA

Figure 17

Marchesa. *Embellished Dress*.

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Figure 18

Marchesa and Lenox. *Advertisement for Marchesa by Lenox China*.

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Figure 19

Marchesa. "*Palatial Garden" Inspiration, Pattern, and Place Setting*.

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Figure 20

Marchesa. *"Spring Lark" Inspiration, Pattern, and Place Setting*.

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RALPH LAUREN

Figure 21

Lauren, Ralph. *Polo Logo*.

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Figure 22

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Figure 23

Lauren, Ralph. *Fall 2008 Dress.*

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Figure 24

Lauren, Ralph. *"Glen Plaid" Place Setting and "Equestrian Braid" Flatware*.

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Figure 25

Lauren, Ralph. *"Cottage Hill" Bedding.*

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Figure 26
Lauren, Ralph. *Advertisement for Homegoods Line.*

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