

Aake Niemonen

**IMPROVING THE VISUAL APPEARANCE FOR A SMALL BUSINESS**

Bachelor's thesis

# IMPROVING THE VISUAL APPEARANCE FOR A SMALL BUSINESS

Aake Niemonen  
Bachelor's thesis  
Autumn 2015  
Business Information Technology  
Oulu University of Applied Sciences

## ABSTRACT

Oulu University of Applied Sciences  
Business Information Technology

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The objective of this thesis was to improve the brand and visual appearance for a small local business in Oulu. The commission by the client was to design a website, logo, and business cards. The company had been without a website and business cards since establishing the business in 1993. The old logo was last time updated in 2005.

The thesis covers a theoretical research on colour, responsive design, and a usage of typography. The theoretical basis for the research was gathered from several trustworthy online and book sources.

The main softwares used were Adobe Photoshop, Illustrator, and InDesign, which all could be accessed at the Oulu University of Applied Sciences. Colour palette for the website was designed with the use of colour wheel.

As a result of the thesis, a competitive and fully responsive website with compatible logo and business cards were created.

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Keywords: colour theory, web design, bootstrap, visual design, colour wheel, responsive, logo design

## TIIVISTELMÄ

Oulun ammattikorkeakoulu  
Business Information Technology

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Tekijä: Jyri Aake Rainer Niemonen  
Opinnäytetyön nimi: Pienyrityksen visuaalisen ulkoasun parantaminen  
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Opinnäytetyön tavoitteena oli parantaa paikallisen oululaisen pienyrityksen brändiä ja visuaalista ulkoasua. Asiakkaan antamana tehtävänä oli suunnitella verkkosivusto, logo ja käyntikortit. Yritys on ollut ilman verkkosivustoa ja käyntikortteja vuoden 1993 perustamisesta asti. Logo on viimeksi päivitetty vuonna 2005.

Opinnäytetyö käsittelee värin, responsiivisen suunnittelun ja typografian teoreettista tutkimusta. Teoreettisen tutkimuksen pohja on kerätty useista verkko- ja kirjallaisista lähteistä.

Pääasiallisina työkaluina käytettiin Adobe Photoshop, Illustrator ja InDesign –ohjelmia, jotka ovat olleet käytettävissä Oulun ammattikorkeakoulun kampuksella. Verkkosivuston väripaletti suunniteltiin väriympyrän avulla.

Opinnäytetyön tuloksena syntyi kilpailukykyinen ja täysin responsiivinen verkkosivusto, sekä lisäksi kilpailukykyinen logo ja käyntikorttimalli.

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Asiasanat: väriteoria, web-suunnittelu, bootstrap, visuaalinen suunnittelu, väriympyrä, responsiivinen, logo suunnittelu

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## ACRONYMS AND ABBREVIATIONS

RGB	Red, Green, Blue
RYB	Red, Yellow, Blue
CMYK	Cyan, Magenta, Yellow, Key
PHP	PHP: Hypertext Preprocessor
HTML	Hypertext Markup Language
CSS	Cascading Style Sheets
PX	Pixel
HSV	Hue, Saturation, Value
NAVBAR	Navigation bar
DIV	A HTML tag for grouping elements
CAPTCHA	Completely Automated Public Turing test to Tell Computers and Humans Apart

## 1 INTRODUCTION

In today's world for a business, the importance of having a website has become much greater than what it was a decade ago. Today you are able to find nearly any company online and owning a website or at least a social media page has become a tremendous part of business. It enables for the business to get closer to the clients and vice versa. However, by having the website designed in a wrong manner, there is a risk that it will harm the business.

Web design development consists a handful of levels, such as layout, functions, message as in the content, but what this thesis is going to be focusing on, is the colour and its theory. Colour can make or break a design. The site can be extremely well designed, but add colours which argue against one another and it will nullify the otherwise great design.

The main purpose of this thesis is to visually update the appearance for a small local flower shop in Oulu in the form of designing and developing company websites, new logo, and business cards. The objective of making these allows for the business to attract more customers and improve the company's recognisability.

The logo was designed with Adobe Photoshop and Illustrator (Adobe Systems Incorporated 2015, cited 24.11.2015). The business card design was created on Adobe InDesign (Adobe Systems Incorporated 2015). Website was coded on Programmer's Notepad (Steele 2014). In addition to softwares, the website's colour scheme was designed with the help of colour wheels provided by Adobe Color CC (Adobe Systems Incorporated 2015) and Paletton (Paletton 2015). All images used on the website are copyright free and allowed for commercial use.

## 2 THE COMPANY

Raijan Kukka is a small flower shop located in the centre of Oulu. Found in 1993, it is one of the few older boutiques that are still running their business in the old fashioned way. However, as more and more companies have started to transfer themselves online, those that have not are getting left behind in revenue. To avoid this happening to Raijan Kukka, I was asked to update the company's visual image in the form of a website, a new logo, and business cards.

Since there is no website or business cards currently in use, these were required to be made from scratch. Logo has been updated only once, last time in 2005. The problem with the logo is that the illuminated sign which it is in does not provide effective visibility. The faded magenta colour does not create large enough contrast from the white background. Uppermost goal is to not allow the boutique fade into the street scene and from people's knowledge.

### 2.1 Competitors

Location-wise the main competitors are in the city centre area. Large markets, found in the edge of the centre and a few in the centre, sell high demand flower bouquets for a cheap price but with the cost of quality, however, since the sales revolve around those high demand products with low supply costs, it causes issues for the small flower boutiques. Nevertheless, markets' product range is considerably smaller compared to a florist's, meaning you may be unable to find specific products, which you could in specialised shops. The city centre used to have more florists, but those have disappeared over time, therefore only a few stores cause competition for Raijan Kukka.

### 2.2 Products and services

Raijan Kukka is part of a service group called Teleflora, which is a floral wiring service, meaning that if a customer wished to send flowers to a recipient in another town, the local florist will forward that order to the local florist in the recipient's home town and deliver it to the customer. In addition to standard delivery, they offer consultation on wedding planning.



The business is heavily relied on seasonal holidays and different events, namely weddings, funerals, graduations, and Christmas holidays. Normal flower purchases happen but it only consist minority of the revenue.

### 3 WEB DESIGN

Today's major trends in web design are simplicity, storytelling, and responsive design. By simplicity, we mean that the user has to be able to go about his business as smoothly as possible. Avoid putting up any useless information that the user does not need. This includes not only content but also the design itself. It is better to have near empty page with images and clean type than an over-designed page (Bacic 2014, cited 28.11.2015).

Just recently storytelling has become more vivid with the pages becoming interactive and animated. "The idea is that as the user scrolls down the page, your website would morph along the way to tell your story in a visual and exciting manner" (Bacic 2014, cited 28.11.2015). People will listen to a long story about a company, if it is made fun for them.

As mobile devices have begun to be a standard in today's world, responsive design has gained popularity on web. The main point on responsive design is not that the content can be fitted in all viewports; the point is that it allows the message to be told effectively on all devices. (Bacic 2014, cited 28.11.2015)

#### 3.1 Commercial websites

Today websites are made constantly by companies and by ordinary people; however, the reason why both of these parties make them can differ. A person might make oneself a website to show, for example, their art. A company on the other hand could make a website to improve their communication with the customers or simply make their existence known. However, the key point is that those that own websites have some sort of a reason to have one. A common mistake what some companies do when they desire to put themselves online is that they think they are "required" to be there, and not knowing exactly what they would like to achieve with the website, therefore it is crucial for a web designer to know what is the purpose of creating one. For smaller enterprises simply being seen on web can be big enough of a reason to move online. Consequently if there are not enough resources to maintain the content, the site should be designed to be clear and simple, with lasting content which does not require much taking care of (Korpela & Linjama 2005, 48-50).

In addition to knowing the reason, it is equally important to know the target audience. If the company is based in Finland and the customer base consists nearly completely of Finnish speaking people, it may not be a smart idea to write the website in English. On the other hand if the target audience consisted of multinational university students, you should think if it would be more productive for the website to be globally understandable by writing it in English as opposed to Finnish students being able to read it in their own native language. Alternative for this is to make two separate websites for national and international use, but then it is good to remember to whom the website is designed for. Organisations might require a closed intranet for their employees where information can be sent without the seeing eye of the customer (Korpela & Linjama 2005, 48-50).

### 3.2 Bootstrap

Bootstrap is a grid based front-end framework which makes designing and building good websites easier and faster. Bootstrap is a compilation of HTML, CSS, and optionally JavaScript, including various templates for carousels, buttons, forms, navigation bars and others. Since Bootstrap 3 is "mobile-first", it means it is easy to develop responsive websites that are suitable for smartphones, tablets, and desktops (W3Schools 2015, cited 22.11.2015).

The grid system on Bootstrap has 12 columns (Figure 1.) which is 940px-wide with responsiveness disabled, when turned on in the CSS, the grid adapts to the viewport. The grid's column elements will before fluid in smaller viewports than 767px, which means standard tablets and even smaller phones, and pile up vertically (Spurlock 2013, cited 22.11.2015).

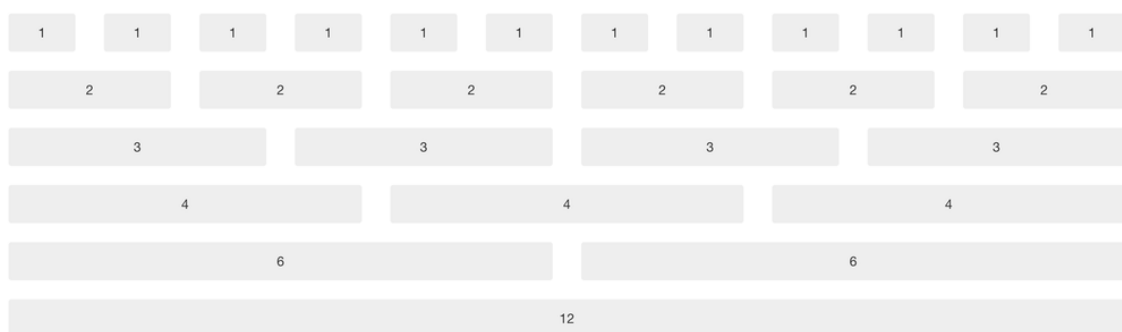


Figure 1. Bootstrap's 12 column grid-system (Spurlock, Jake 2013, cited 22.11.2015)

### 3.3 Typography

“Whether online, in print, or on the side of a spaceship, typography is the primary vehicle we use as designers to communicate our message. When we get it right, it’s powerful. And to do it, well, we need to strike the balance between beauty and utility” (Santa Maria 2014, 14).

When choosing typeface for a project, you should take into consideration the different situations in which different types are needed, however, having too many typefaces has its risks. One method is to have two typefaces for different conditions, like Jason Santa Maria mentions in his book; “type for a moment and type to live with” (2014, 59), meaning one for short pieces of text such as headings, signs, or slogans, and the other for longer texts.

Those short pieces of text have a purpose of getting the reader’s attention but in a way that it does not require a long period of time to get the message, meaning the typeface needs to be clear to read and it does not become unreadable in smaller viewports. Whereas in printing and in higher viewports such as in signs, decorative typefaces can be used but as long as the text it is used in is not too long. Light weighted typeface works equally well since it is easily readable in larger sizes (Santa Maria 2014, 59-61).

In longer texts, if the typeface is too loud, disruptive, or if the contrast is too big, it can discourage the reader from reading it. Even the smallest of detail in typeface that is somehow out of the ordinary, can pull the reader from the subject. The easiest way to choose a correct typeface for texts that the reader is going to spend a long time with is to choose something with only a little personality (Santa Maria 2014, 62).

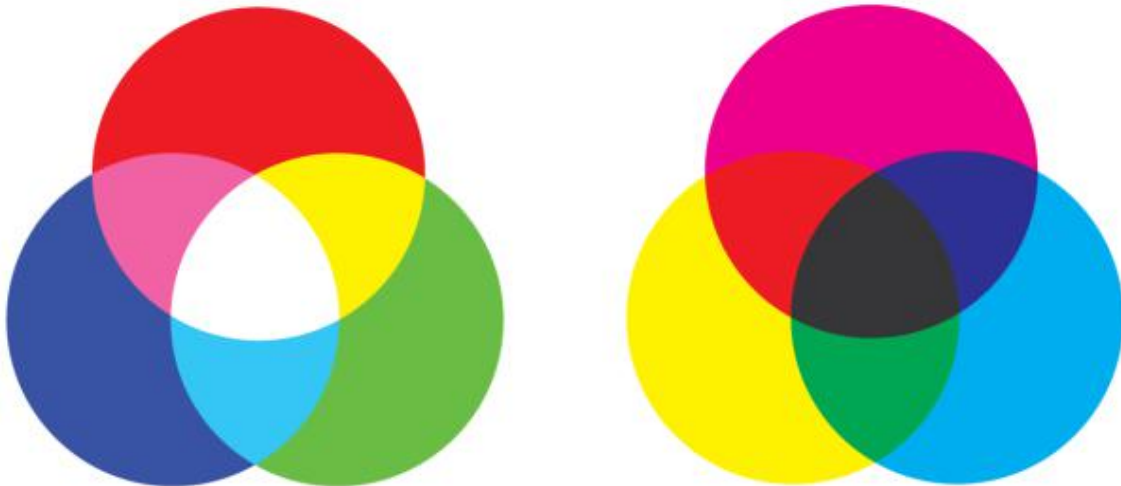
A good tool for a project is to use word association as opposed to browsing through multiple pages of different typefaces. “Ask yourself: what do I want my design to convey? Think of words that describe the feelings or moods you’d like to impart. Perhaps you’re designing a website for a day care. You may think of descriptive words like *playful*, *innocent*, *colourful*, *handmade* and more” (Santa Maria 2014, 67).

### 3.4 Colour theory

Colour is originated in light, we are unable to see colours and it is present as white light. When all of this “invisible” light hits an object, some of the colours get absorbed while the rest are reflected to the person’s eyes allowing them to see the reflected colour on that said object (Morton 2004, cited 29.09.2015).

Much like the human eyes, all the colours which we see in our monitors are called additive colours. In other words additive colours are different percentages of red, green, and blue light, which we refer to as RGB. If we turn all colours in RGB to hundred per cent, we get white light. If we have red and green kept up at maximum, but drop off blue, we get yellow and so on.

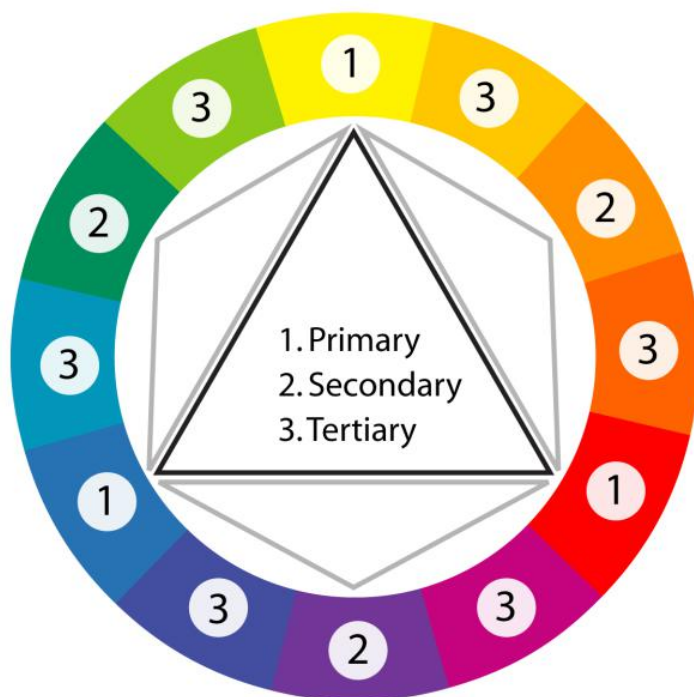
However, because we cannot print rays of red, green, and blue light on paper, we have a subtractive colour system or as you might call it CMYK (cyan, magenta, yellow, and key a.k.a. black). The reason why CMYK colours are called subtractive is because when the primary colours; cyan, magenta, and yellow are mixed together, we get grey, which is why there is a supplement of black ink in CMYK. Unlike in RGB where we would get white by mixing the primary colours together. See Figure 2.



*FIGURE 2. “RGB additive color model (left) and the CMYK subtractive color model (right)” (Beaird & George 2014)*

According to the RYB colour wheel there are three primary colours that exist: Red, blue, and yellow. They are pigments which cannot be formed by deriving other colours as opposed to the green which a secondary colour derived from blue and yellow. Other secondary colours include orange and violet. Tertiary colours are formed from mixing up primary and secondary colours with each other. See Figure 3 (*Beaird & George 2014*).

RYB is the traditional colour wheel in the field of art and the first circular colour wheel dates back to 1666 by Isaac Newton. Several variations of this have been made since the 15<sup>th</sup> century causing debate on the legitimacy of one another (Morton 2004, cited 29.09.2015). RYB is wanted to be invalidated, primarily because it does not scientifically accurately present how light is perceived. This is why many prefer CMYK colour wheel as the universal measurement, since it has both additive and subtractive qualities with RGB as its secondary colours (See Figure 4). Although, due to designing being based on the relationships of colours and the combinations created by RYB wheel being more artistically pleasing, it should not yet be removed from existence (*Beaird & George 2014*).



*FIGURE 3. An illustration of a RYB colour wheel (Beaird & George 2014)*

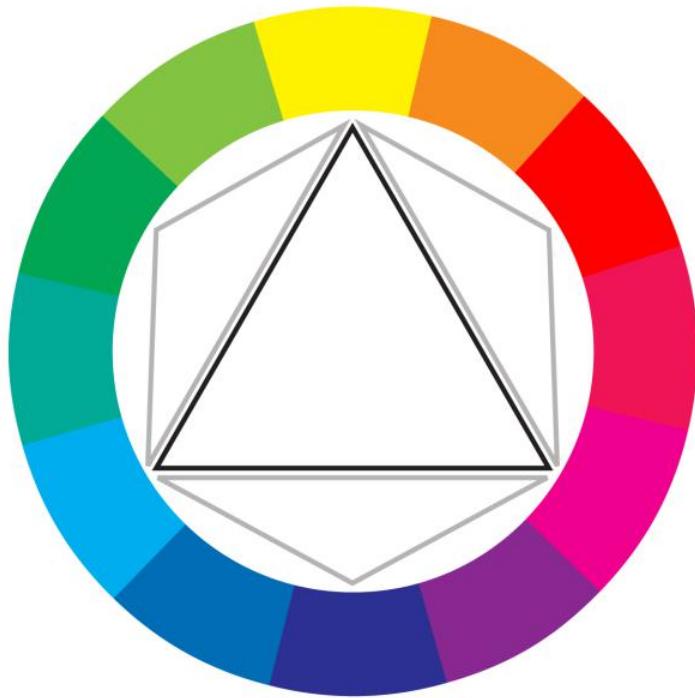


FIGURE 4. An illustration of a CMYK colour wheel (Beaird & George 2014)

### 3.4.1 Warm, cool, and neutral colours

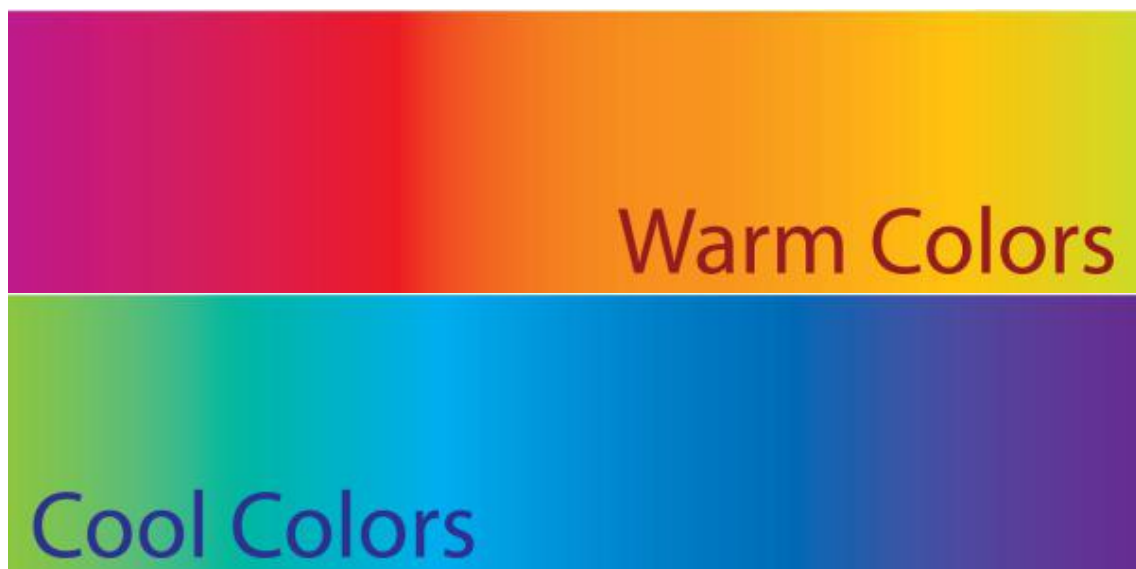


Figure 5. Warm and cool colours (Beaird & George 2014)

## Warm colours

Warm colours are easily associated with fire and the sun; therefore they represent heat, passion, and energy. Compared to cool colours, warm colours tend to stand out more easily, which is why they are often used as attention colours (Chapman 2010, cited 29.09.2015).

## Cool colours

Whereas warm colours lift energy levels, cool colours are calm and relaxed, and tend to give a more professional image. Cool colours are good for backgrounds because it will not stand out as much. See Figure 5 (Chapman 2010, cited 29.09.2015).

## Neutral colours



*Figure 6. Neutral colours (Chapman 2010, cited 29.09.2015)*

Neutral colours are commonly used alongside bright hues to make them stand out, but can as well be used on their own to create sophisticated layouts (Chapman 2010, cited 29.09.2015).

Black stands for power, elegance, and formality in the positive sense, but is also used to describe evil and death. Black is often present if design is trying to carry out a sophisticated, modern, or a mysterious feeling (Chapman 2010, cited 29.09.2015).

Grey is a versatile colour, because lighter tint replaces white and darker shade replaces black in design. It can be, depending on the situation, described as moody or depressing, but as well



modern and professional, which is why grey is a commonly used as backgrounds in company websites (Chapman 2010, cited 29.09.2015).

White is the colour of purity, cleanliness, and goodness. White is good and commonly used as a background colour to highlight other colours. Because of white's simplistic nature, it is popularly used in minimalistic designs (Chapman 2010, cited 29.09.2015).

Ivory contains a great deal of white's coolness with a hunch of warmth. Generally it is used to calm the site's content down without generating too much contrast as white would (Chapman 2010, cited 29.09.2015).

Tan and beige contains both warmth and coolness. Because of their dull nature, colours are needed around them to be effective in design (Chapman 2010, cited 29.09.2015).

Lastly brown is a warm colour out of the neutrals, it is associated with nature, reliability, and sturdiness. Like with tan and beige, brown also has a dull nature. In design brown is seen in wooden textures, and giving us a warm feeling. It can also be used as a replacement for black in backgrounds and typography (Chapman 2010, cited 29.09.2015).

### 3.4.2 Colour anatomy

"All colors can be defined in terms of their hue, saturation, and value (HSV). These *three* qualities define the look of every color" (Krause 2015, 22). The colour wheels shown before are filled with hues. Hue is generally speaking just another word for colour. For example, colours yellow and green are both hues. When speaking of saturation, we are speaking about the intensity of a hue. As illustrated in Figure 7, the hue gets duller or muted as the saturation levels are lowered, and it is the most acute when the hue fully saturated (Krause 2015, 22). Value means the darkness and lightness of a hue (Figure 7). It is often accompanied with terms; tints and shades. When hue is untouched, we are talking about a hue being pure. Tint is when a pure hue gets added white, whereas shade is when the pure hue is added black (Beaird & George 2014).

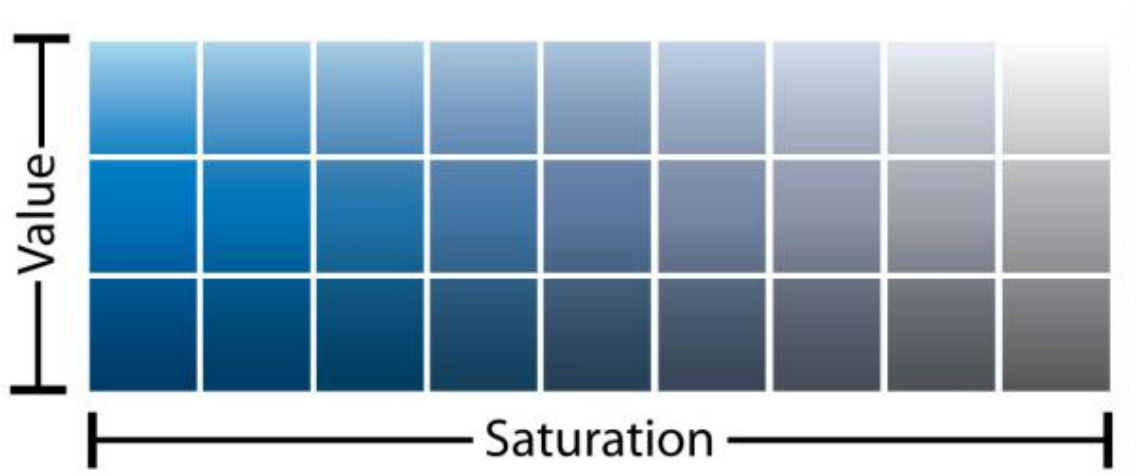


Figure 7. Value and saturation (Beaird & George 2014)

## 4 RAIJAN KUKKA WEB PAGES

Due to the shop being small and local with no previous experience from being online, the most reasonable solution was to create web pages that do not provide more information than there is actually needed. It is unsure how often the website will be kept updated so therefore the content is long-lasting and will unlikely to be requiring any major alterations.

### 4.1 Requirements

A client interview was set with the owner to gather material for the project. The main things she had in mind resolved around having product images to be found on the site. When talking about the design, the idea was clear to have magenta colour which reminds the hue from the old design. After brainstorming for a while, a few initial requirements for the website got decided:

1. Due to mobile devices becoming more and more common, the website should be responsive and thus be compatible with all devices. This was done by implementing the Bootstrap 3 framework (Otto & Thornton 2015, cited 24.11.2015).
2. There should be self-managed updates. However, because the owner of the company has very little knowledge with web technologies. This was to be done by adding a Facebook plugin onto the site, which is linked to the company's Facebook page, therefore every time something is updated on their Facebook page; it gets updated on the website as well.
3. Feedback form. There is a feedback form on the website which gets sent by PHP mail() function to the company's inbox.
4. Basic company details, such as opening hours and location.
5. Image gallery for products.
6. The owner's wish was that one colour to be used was magenta shade. Otherwise I was given free hands to work with the design (Murto, discussion 7.6.2015).

### 4.2 Planning

In 2013, the use of mobile and tablet devices on the web covered roughly 37% of the traffic, while rest 63% was covered by desktops (Steimle 2013, cited 25.11.2015). The use of portable devices

for browsing has become more and more common today. Therefore I turned my focus on making the site mobile-first, which means “designing an online experience for mobile before designing it for the desktop” (Graham 2012, cited 25.11.2015).

Since users are impatient, if desired information is not found quick enough, in worst case the user will go to an alternative source or in this case, the competitor’s website. This is why it is essential to keep in mind the three-click rule, meaning that the user only needs three clicks to find the information they were looking for (Brannan 2010, 39). This rule was followed throughout the entire project.

Counting the requirements together resulted that the website requires four individual pages, index, products, contact, and feedback. Bootstrap’s navigation bar class was exactly as I had drafted early on (Figure 8). Since the mobile viewport is too small for it to handle a long navigation bar as desktop could, mobile version has a toggling element for the navbar.

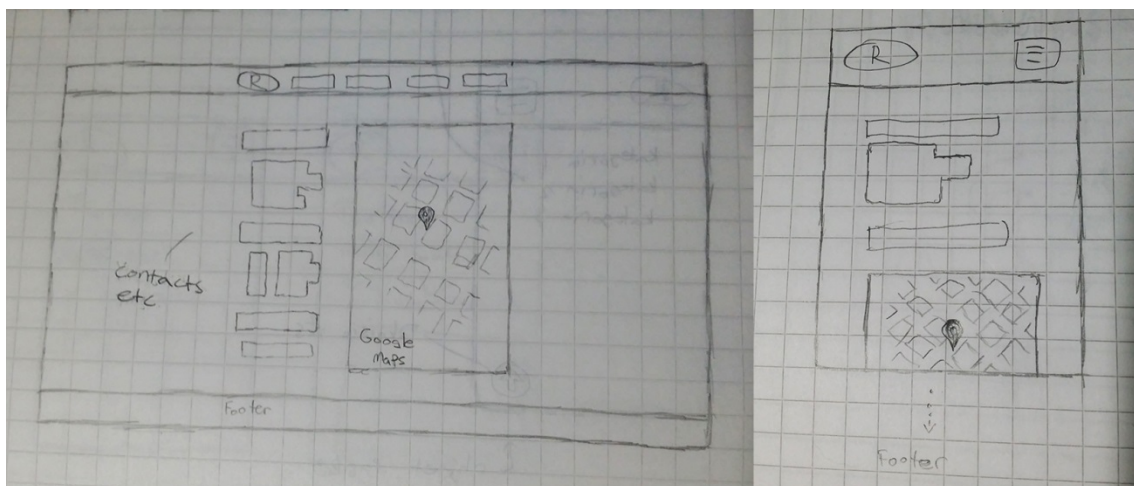


Figure 8. Drafts of the desktop and mobile viewports

The required magenta hue was a difficult task to pull off, but I came into a conclusion of using the split-complementary palette. Complementary palette means when two hues are directly opposite of one another on the colour wheel, whereas in split-complementary hue is paired with two colours which are adjacent to the hue’s complementary colour (Figure 9) (Krause 2015, 54-56). In this case the green, red-orange, and purple-red (magenta) are in the same split-complementary palette according to the RYB (Figure 3) colour wheel. Considering the company’s field of

business, the natural colour combination is fitting. However, caution is advised when using complementary colours that are “both relatively bright and are both of the same (or very similar) value” (Krause 2015, 55). This is why I used muted green and shaded orange (brown) while keeping the purple-red unchanged in order to not break the design and keep the colours in balance (Figure 10).

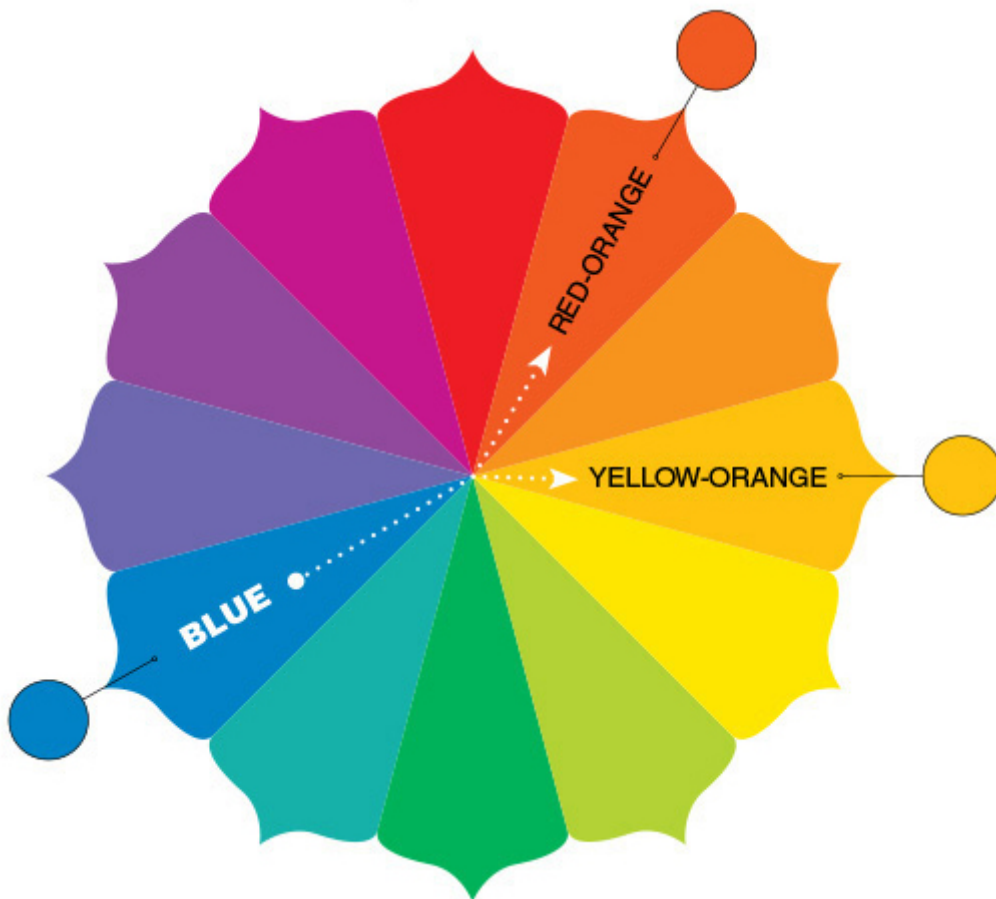


Figure 9. Example of a split-complementary colour palette (Krause 2015, 56)



Figure 10. A five colour scheme for the website

## 4.3 Design

The developing began with creating a navbar. In the desktop, laptop, and tablet versions the navbar remains unchanged with links to other pages at the top (Figure 11), but as mentioned before in the mobile version the links would be unable to fit on the navbar, therefore the navbar has a menu button (Figure 12). The contents are all fit inside a container class element. Container is Bootstrap's class element for the <div> tag; it centres everything inside it while adding padding to both sides of the centred content. Facebook plugin, which shows the recent updates from the company's Facebook page, is only visible on the large devices and not on mobile. Link to Facebook can still be found in the footer of the page on all devices.

In the selected colour scheme (Figure 10), company's magenta brand colour is used as the primary accent colour. Buttons, headings, navigation bars, everything that require standing out are coloured with the primary hue. Green's purpose is to be the backdrop hue. The image in the background is a completely free-to-use image. Originally the image was extremely bright green, but was muted down lowering the saturation to prevent the colours from fighting against each other. Text uses the brown (shaded orange) hue.



Figure 11. Desktop front page with placeholder images



Figure 12. Mobile front page navigation

The product page (Figure 13.) has a sub-navigation bar for choosing a product category. The page can hold up to 12 images, after which there is pagination for more. In larger viewports the thumbnails are fairly small, but on click, the image opens up to a JavaScript lightbox, which enlarges it. Lightbox is fairly popularly used in web stores or in websites that include galleries. In smaller devices some pages are long and may involve a great deal of scrolling through to get to the bottom. As a solution to this issue, once you begin to scroll down the page, a small button appears at the bottom right corner (Figure 13), which scrolls the user back to the top on click.

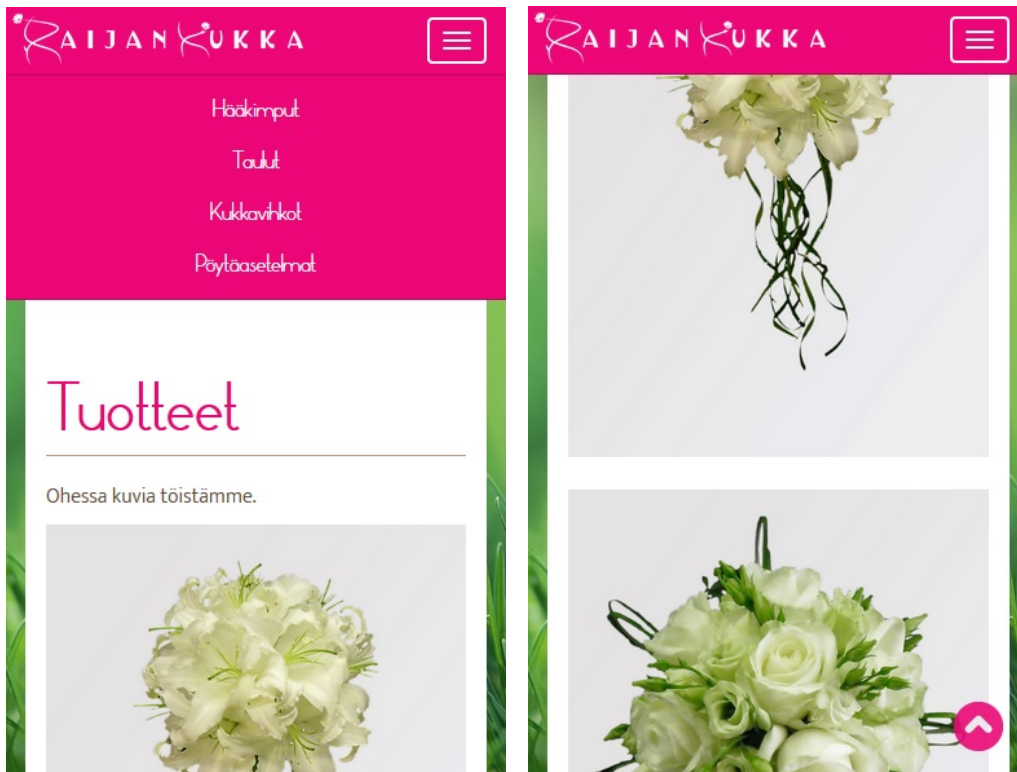


Figure 13. Product pages

In the Contact page (Figure 14.), the Google maps plugin typically is not responsive but it was made so by utilising JavaScript. Bootstrap provides a series of glyphicons in its CSS. As seen in Figure 14, the feedback form gives a success glyphicon after a field has been entered correctly. Email field will require the email address to be written in a correct format or else it will return an error message along with an error glyphicon. When feedback is correctly submitted, user is directed to a page which thanks the user for giving feedback and redirects the user back to the web page after a short period of time. In that page, the form is handled and an email which contains the feedback gets sent to the company's inbox. To avoid spam, the form is included with a JavaScript generated CAPTCHA. If the user is unable to fill in the correct answer for the addition, the form cannot be submitted. Reason behind this is that because web today is filled with bots sending advertisement and scam email, CAPTCHA denies the possibility for bots filling the inbox.



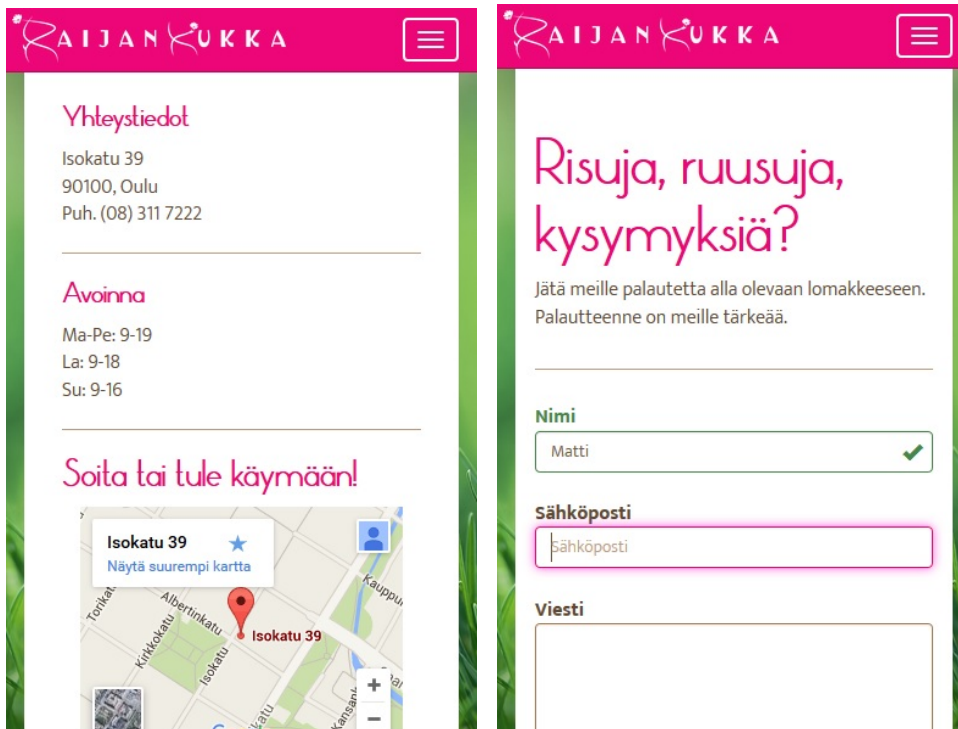


Figure 14. Contact page and feedback form

**Nimi**  ✖  
 Nimi tai nimimerkki on pakollinen

**Sähköposti**  ✖  
 Sähköpostiosoite on pakollinen, jos haluat saada vastauksen takaisin.

**Viesti**  ✖  
 Viestikenttää ei voi jättää tyhjäksi.

Haluaisin saada vastauksen viestiini.

**8 + 2 =**  ✖  
 Väärä vastaus

**Lähetä**

Figure 15. Complete feedback form with error messages

There were a few keywords that came into mind for the typeface after doing some word association about the website; Modern, clear, delicate, and playful. Pistara (Figure 16.) fills the requirements of the previous keywords. It is elegantly thin, easily readable, it gives the impression of having the fragility of a flower, and it looks like it has something cheery to say. Ek Mukta balances the fragility of Pistara and it can handle long paragraphs of text without derailing the reader elsewhere.

Pistara      Sample text

Ek Mukta      Sample text

*Figure 16. Chosen typefaces*

## 5 RAIJAN KUKKA LOGO AND BUSINESSCARDS

“Brand recognition is vital in securing business; a buyer can’t purchase your product if he can’t remember who you are or how to find you. The best companies are those whose brands are easy to remember and instantly recognizable” (Bosari 2012, cited 26.11.2015). To develop a brand, the business needs to have some sort of a voice, because customers choose their interaction with a business based on the personality they give out. A recognisable logo helps out a great deal. What makes a logo recognisable is the visual impact that it presents. A customer should be able to tell the company’s field of business and remember them by a quick glimpse (Bosari 2012, cited 26.11.2015).

### 5.1 Planning

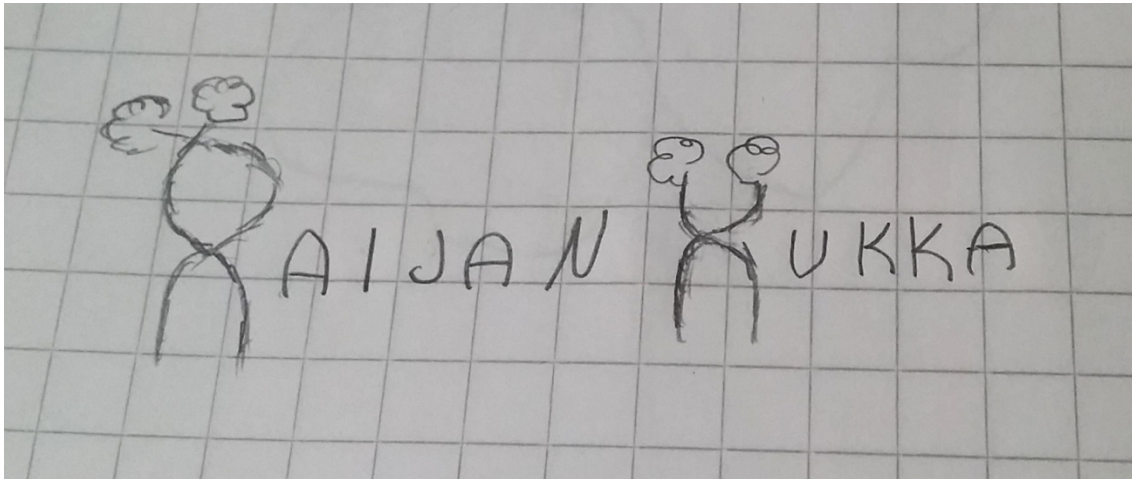
Raijan Kukka’s old logo (Figure 17) has been in use for around 10 years and over time its colour has been beginning to wear out. During my discussion with the owner, it was made clear that main concern is that the sign is difficult to see from across the road and something needs to be done with that problem, secondly it was hoped that the logo would be modernised and give an idea of the company’s field of business (Murto, discussion 26.11.2015).

Primary use for the logo is on the sign; therefore it has to be designed for that purpose. The sign is 275x40cm in size, consequently if the new logo is too narrow; there will be redundant white space. Thus the logo is required to be as wide as possible.



Figure 17. Old logo

As mentioned before, a recognisable logo should have some sort of visual presentation. Consequently I began drawing sketches of letters presenting flowers, however, as simplified as possible in order to achieve a modern look for them. After a few sketches, I came up with a design where the initial stems have been curved with flowers on each end (Figure 18).



*Figure 18. Logo draft*

## 5.2 Logo design

I began drawing the flowers on Illustrator for the design. Because the goal was to update the visual image, I did not use roses as flowers in the logo, but searched for something more original and came across to a flower called Malva Alcea and replicated that. The illustration was detailed at first but to achieve an up-to-date look, “Less is more” (Rampton 2014, cited 27.11.2015), therefore it got simplified.

Having finished the flowers, focus switched on the stems of the initials. They were drawn on Adobe Illustrator. Although, two issues arose after the preliminary design was fitted on a box which was the same ratio as the sign (Figure 17). Firstly the design was too tall in relation to the length, covering only one-fourth of the sign. Secondly I had used a thin typeface for rest of the letters, which would be poorly seen on the sign. As a solution to these, the initials were stretched horizontally, a thick typeface was selected, and the letters were given more spacing (Figure 19).

Rampton recommends in his article that no more than two colours should be used in a logo, black and white excluded. This is because “Anything else is overkill” (Rampton 2014, cited 27.11.2015) in addition, printers charge by the amounts of colours used. So unless there is no good reason to have multi-coloured logo, it is best to keep it simple. Drew and Meyer mention in their book that simplified designs can “control the look, feel, dimension, legibility, readability direction, harmony, discord, and kinetic energy of a mark” (Drew & Meyer 2006, 45). As a result of being highly effective on delivering a message and being low cost, it may be why one “One- and two-color logos are still the most commonly used today” (Drew & Meyer 2006, 45).

Following up on the advice of keeping colours to a minimum, only the primary magenta hue was chosen into the design (Figure 19). Completely black and white versions were also made for use in different platforms. Due to still not being properly visible on the sign, the primary hue was chosen to be used as a background colour for the white logo (Figure 20).



*Figure 19. New logo*



*Figure 20. New illuminated sign*

### 5.3 Business card design

The owner did not wish the business cards to be personal, but very general company cards that contained only the bare essential details of the boutique, which can be handed out to customers by anyone (Murto, discussion 7.6.2015). Because consistency is important (Bosari 2012, cited 26.11.2015), the same primary hue is used in the business cards (Figure 21). Golden ratio has been applied in the design as it is viewed as aesthetically pleasing to the eye (Beaird & George 2014). While front side contains the logo and details of the shop, the back side have the flowers from the logo formed into a symbol, which gives the company an opportunity of using it later on.



Figure 21. Business card design

## 6 CONCLUSION AND DISCUSSIONS

An objective was to upgrade the Rajjan Kukka brand mainly by focusing on designing and building a website and additionally creating a new logo and business cards. All of these were successfully created. In addition, during the creation of the business card design, an unplanned symbol for the company got created, which is optional for the company to use in future. Regarding the website acquiring a functioning domain for the client was not part of the thesis. The website that had been presented missed the content, which the client will be adding herself once the domain has been established.

According to the owner, several customers have been asking, if they have a website. Having one now can encourage new customers to come in. Mainly those people who are unfamiliar to specialised shops, and who search for a shop online. Naturally they select the shop closest to them and with the most reliable and trustworthy looking website.

This same principal goes for the logo and business cards. They strengthen the brand of the company. If the brand looks something the business has invested on, it builds trust towards customers unfamiliar with the company. Business cards can be used as an effective marketing strategy. They are easy to hand out, and like in this case, the business cards are conspicuous, and so they will not be immediately forgotten.

We only held two discussions concerning the thesis and development task with the owner of the store, if there was something that required clarification, I was able to either call or go see the owner and ask despite the time. Communication with the client worked seamlessly.

“What did and did you not like about the work?”, “Are there anything missing or something to add?”, “Are the features as you had in mind?” These were questions that got asked from the client during the final discussion after I presented my work (Murto, discussion 26.11.2015). First and foremost she mentioned that she likes that the usability is easy and simple, and the company logo is well on display, which are extremely important. Furthermore, the colour theme is good and all images used are fresh looking and it highlights the characteristics of the store well. The Product categories are well placed. In the contact section, the Google-maps plugin is great for the map being large and clear. Feedback form is appropriate and well-functioning. When asked about

the mobile version, it was given a full consent. Nothing was deemed bad, but there were a few additions that could be added. For example, on the product page, the products should have some sort of ID numbering, in case a customer comes and refers to a product seen on the web pages. In addition to products, services like home delivery should be added as well.

Colour selection proved to be tougher than expected. Because the primary colour used is such a strong colour, it was difficult to match it with other hues in a way that there would be a balance. It felt like none of the standard colour schemes would fit the design. However, having made a significant amount of theoretical research on colours and their relationships, some level of balance was found in the end.

This was my first responsive website project I had worked on. Getting the grasp of Bootstrap was at first something to get used on. However, it is now difficult to see myself not using it, since it really does speed designing websites up a great deal. Besides, as the mobile industry keeps growing, being able to generate responsive designs is and will possibly be even more useful in the future.



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