

Creating visual guidelines for a Finnish fashion brand

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<p>Visual communication is an essential part of branding. Visual elements like logo, brand colours, and typography create associations with a brand and make it distinctive. Graphic design is a tool for visual communication that allows creating aesthetic and functional visual elements that convey some messages.</p> <p>The client of this thesis is a Finnish fashion company that does not have clear and consistent visual image, and the goal is to create it based on company's values and desired image. The majority of work is done independently without the client company's active participation since everything described is a conceptual suggestion, and the company is not obliged to use the visuals that are created.</p> <p>This thesis has a zipper structure when each topic is discussed in three parts: theoretical background, design process and practical application in this case study, and the final result.</p> <p>It is a product-oriented thesis which outcome is a visual guidelines book for the client fashion company. The visual elements that are designed in this work are the logo, company colours, and typography.</p> <p>This work provides the insight into the colour psychology from the marketing and communication point of view. The theoretical part covers the aspect of what associations colours trigger and how to use them for company's visual communication. There is a lot of design work involved, followed by multiple images to illustrate the design process.</p> <p>The research is conducted using different methods for each visual element. New company's logo is designed after analysing examples of successful fashion companies' logos. The process of creating the company colour is the biggest part of the research work of this thesis. It is conducted in three steps: suggestion based on theory review, interview and customer survey. The last visual communication element that is discussed is typography. The decision on typography is based on literature review.</p> <p>The final result is a visual guidelines book that is created with the help of graphic design software. It provides measurements, position and usage guidelines with visual examples.</p>	
Keywords Brand communication, visual communication, brand identity, graphic design, theory of colours, colour psychology, visual elements of brand	

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1 Introduction

The fashion industry is about creating aesthetical and practical designs for clothing and accessories. The visual aspect is one of the key factors that define fashion. Therefore, the visual identity of a fashion brand is incredibly important. Nowadays, companies work hard to create a consistent visual look and feel that associates with their brand. Logo, company colours, and typography are the essential visual elements that define a brand, make it easily recognisable and make it stand out from other companies.

This is a non-commissioned thesis because the commissioning agreement was never signed. However, the work is still done for a company. That is why I will be referring to the company the product is done for as "client company," not commissioning party/company.

The outcome of this thesis is a visual guidelines book created for the Finnish fashion brand called *Marita Huurinainen*. Currently, the brand does not have any company colour, they go with a basic logo, and the typography is not set. They use different fonts for their website, electronic and printed materials. My goal is to create these visual elements for the company and combine them into a small book that also includes examples and simple guidelines how to use them.

Most of the work is done independently, without close involvement of the company itself. I was given the whole freedom of imagination because the designs and the guidelines will be created as a suggestion and the company is not obliged to use them.

1.1 Objectives

This thesis aims at discovering the trends of the current fashion market, exploring the theory of graphic design, and taking a closer look into customers' psychology to design new, more suitable and up-to-date visuals for the client company. After conducting the research, I will define the consistent visual look for the brand that will support the company image and satisfy customers. In the end, simple and clear guidelines on how to use the visuals will be created and will be combined into a small company visual guidelines book.

1.2 Scope and limitations

The *ontology* of the research is *social constructionism*, which views reality as being constructed by people. The researcher believes that the people interpret the same situations differently based on their view of the world. When using examples, taking samples and using other people's opinion in the process of research, this should be taken into account.

This means all the opinions will be different and subjective that is why the theoretical materials from books will be used, and only repetitive views will be counted while making decisions and analysing the results. (Saunders, Lewis & Thornhill 2012.)

This thesis focuses only on the visual aspect of the brand communication and doesn't consider the language, register, tone, message and other non-verbal elements of communication.

The whole work is a conceptual suggestion, and the client company is not obliged to use any of the designs and proposals provided by the researcher.

1.3 Presentation of client company

The client company is called *Marita Huurinainen* or *Designium Brand Group Oy*. It is a luxury fashion brand, which is strongly linked to its Finnish origin and mainly works with leather and fur. In the beginning, Marita Huurinainen developed two unique fashion concepts. WILD-fur and leather products, and WAVE shoes. Later the designer added regular clothing items like dresses, tops, and trousers that didn't belong to the original brand concept. Nowadays WILD is used as a generic word for fur and leather collection. (Marita Huurinainen 2017.)

WILD collection

Marita Huurinainen offers the opportunity to enjoy the natural fur and leather without remorse and with the clear conscience. All animals used in products lived their life in the Finnish natural environment. The animals were hunted for environmental reasons, to keep control of their population.

Each animal leather is bought from hunters, who are part of the Wild Finnish Fur Foundation. The company has the exclusive right to use the Wild Finnish Fur mark on their products. This way, the company can be sure that none of the animals have suffered because of a fashion statement. Marita Huurinainen was the first fashion company, which began using such concept and at the same time is the only international fashion brand, which uses the "ethical mind set" regarding wild fur and leather. (Design District Helsinki 2017.)

WAVE collection

WAVE is an innovative design wooden shoes. It combines beauty and comfort. The primary material used is Finnish birch wood. The designer Marita Huurinainen has developed a WAVE-concept entirely starting from design to the production of the product.

The brand is mainly known in Finland. In addition to the domestic market, the company operates in Europe, North America, Asia, and now is expanding their business to Russia. Marita Huurinainen sells their products to big department stores like Stockmann, have their boutique in addition to independent owners of high-end shops abroad who sell their items.

Marita Huurinainen collection is sold mainly via two channels. The first is the company's distribution, and the other one is different retail stores. Most retail sales come from the brand boutique in Galleria Esplanad in Helsinki that was opened in 2014. Sometimes the company sets pop-up shops during high sales seasons. The company also has the web store, which mainly serves customers abroad. (Invesdor Oy, Marita Huurinainen 2016.)

There are only seven people working there, and the company outsources a lot of services depending on their needs, for example, photographers, models, printing services and so on.

It is a limited company that was founded in 2013. Altogether there are five shareholders, including the designer herself and the CEO. They own the biggest amount of company shares, around 40% each. The company also provided their funders with a small number of shares. Those remain silent shareholders and don't participate in the brand's activities.

1.4 Structure of the thesis

The first chapter is the introduction telling what this work is about and what is the primary goal.

In the second chapter of this thesis, I introduce the main concepts that will be mentioned to provide the reader with the general idea of the theoretical background applied in this work.

The third chapter starts with the introduction of the client company and their target customer to give a generic overview of what are the brand image and values because they set the basis for the visual look of the company.

The chapter number four is about logo design. It starts with a brief theoretical introduction to what logo is. After that, the current logo of the brand is analysed to see positive and negative elements of the brand communication and to define the starting point. Then starts the research part that uses a sampling technique, by selecting a few examples of logos used by successful fashion companies. These logos are analysed and then based on their case a new logo for the client company is created.

Chapter five focuses on brand colour. It starts with the introduction that includes the theoretical material explaining why the colour is an important element of any brand's visual image and describes the psychological influence of colour on people. This chapter has the biggest research base, and it is set in three stages. First, the colour theories are analysed and two colour suggestions are made that would be suitable for that brand and trigger the associations that go with the brand's essence and image. After that comes an interview with the creator and the designer of the brand to get her opinion and select one preliminary colour from those two chosen based on theory. After analysing the designer's answers, several colour schemes are done. The designer selects three options that lead the research to the last stage. The final step is customer's opinion. This part of the colour study is conducted as a paper questionnaire, where customers will be the ones deciding on the final suggestion for the brand's colour. Their opinion is analysed from subconscious associative and subjective personal point of views. The information from the questionnaires is grouped and analysed with the help of graphs and charts and after that, the final company colour is selected.

Chapter six is about typography. In the beginning, there is a brief description of the terminology and the main elements. Then comes the process of deciding on the brand's typography. Based on the theoretical material from books two fonts are selected: one primary font that will be used for website and electronic and printed materials, and the second one will be utilised only for the site navigation buttons. When the fonts are selected, their sizes are discussed. There is a test using HTML and CSS coding to see how the fonts look on the web. The final step is setting the font size for the printed and electronic materials. Taking into account the font specifics the font is selected, and a few images illustrating the usage of the typography are also included.

Chapter seven is about the product of this thesis. The product is the company's visual guidelines book created with the help of a programme called Adobe InDesign CC. During the thesis work logo, company colours and typography for the company are created. In the product, this information will be combined and organised into the guidelines with ex-

amples. This written work contains mainly research and final decisions while the guidelines book will have measurements, guidelines and examples of different kinds of usage. The guidelines book includes the following information:

- Company introduction
- Logo construction and application
- Company colours and usage
- Typography: font sizes, usage
- Word template
- Company stationary
- Packaging suggestions
- Website look suggestion

Chapter eight is discussion where the results and the final product are analysed. The possibilities for future research are mentioned as well. It ends with the description of my own learning outcomes.

After that comes bibliography and appendices. There are 3 appendices:

- Transcript of the interview with the brand designer
- The final product: visual guidelines book
- Scanned versions of all the paper questionnaires

2 Main concepts

This chapter briefly covers the main concepts that will be discussed during the work. The following terms will give the reader the generic idea of what the focus and scope of this thesis is.

2.1 Visual communication

In modern society, many people understand the world not through words, but through images (Lester 2006). Visual communication is a multidisciplinary research field that combines graphic design, social sciences, and communication studies. It explores and analyses the way visual images can be used to deliver information. (Messaris 2003). The examples of visual communication include:

- Objects
- Models
- Maps
- Graphs
- Photographs/Videos
- Tables
- Drawings/Diagrams

While textual information relies on argumentation, visual information is based on associations. Visual communication is more effective than verbal one because visual messages are easy to remember (Clow & Baack 2005).

2.2 Graphic design

Graphic design is project-based artistic work that is targeted at creation of harmonic and effective visual communication, usually done with the help of digital technologies. The graphic designer can be engaged in broad range of disciplines and specialties — designing logos, book covers, film titles, food packaging, or museum exhibits (Gomez-Palacio & Vit 2009).

This thesis focuses on Identity design as a discipline of graphic design.

Identity design is a creation of a visual system that makes an organization, product, or service, easy to identify (Gomez-Palacio & Vit 2009). The identity can be demonstrated in business cards, marketing materials, and other communication materials.

Identity design is broadly divided into corporate identity and brand or retail identity. The corporate design focuses on design for corporations and businesses, while the latter is about design meant for direct contact with consumers. (Gomez-Palacio & Vit 2009.)

In both cases, identity design is an influential aspect of graphic design because it generates tangible expression of the intangible values of a product, service, or company.

2.3 Branding and brand identity

The term "brand" in the modern world means attaching the name and reputation to something or someone to mark its uniqueness and distinguish from competitors.

Creating a brand is hard work that combines design and marketing. These days branding decides the fate of emerging, new companies and this is something that makes a company successful or not because visual aspect of everything is crucial. However, branding is not only about the logo, colours, and trademarks it's also about how to create an emotional connection with customers by providing them with the quality product or service that will always be associated with this brand.

Branding is about winning customers' trust. Mission, vision of the company, the ability to fulfill its promises and stand by their philosophy are the things that make people give their trust and money to a brand, gradually becoming loyal customers (Slade-Brooking 2016.)

Brand identity is manifested with visual elements such as:

- Logo
- Colours
- Typography
- Packaging

These visual elements are used in all the company's printed correspondence such as invitations, letters, flyers, booklets, catalogues and so on. They are used in emails sent by the firm, on website, and on all social media pages. The visual elements are also included in the templates for company's MS Office files such as Word documents, Excel files, and PowerPoint presentations.

3 Internal analysis Marita Huurinainen

This chapter includes the description of the brand for which this thesis is done. The focus is on main company concepts, its background, views, and values. Also, the target customer is defined from the company's point of view.

3.1 Defining the brand

The following information is based on the company's materials and the information from the company's official website. (Marita Huurinainen 2017.)

Nature lies at the core of Marita's designs, for inspiration and as a source for materials. It is a relationship of co-operation and respect. The brand wants always to stay conscious of its roots and influences. The nature of Finland must remain integral, but this does not have to be bold and straight forward as a reference.

The other major influence has been the use of African print and Marita's personal connection with Africa. This influence should continue to be visible as this combination of cultures adds an interesting and unique dimension to the brand as a collision of two cultures.

The brand should where possible, use materials that are exclusive to Finland - such as the birch of the Wave shoe. This will create the strong attachment to Finnish heritage and the brand should search out similar idea showing African culture.

Harmony with nature and conservation should be a key element which is reflected in an approach towards transparency of sustainability and ethical practice. Providence is also a key feature of the brand. Providence is "the where, who and how of products" is increasingly becoming a vital element of consumer choice. This is one of the reasons production should be local where possible. The brand strives to attach the client with the source of the products and make them sure of the origins of the product they wear, assuring that the aspect called "authenticity" is visible.

3.2 Defining the target customer

The following information is based on the company's materials and own observations during the internship period of 5 months at the company.

The average age of a customer is 37. She is of that age when she understands the importance of quality and has enough income to spend on luxury fashion products. The customer appreciates the work of well-known fashion designers and houses. However, she is looking for something more unusual to stand out.

The customer is attracted by the idea of fair pricing, she is ready to pay a significant amount of money for a product made of high-quality materials, but at the same time the price is not ridiculous since she's not paying for a "mainstream name."

The customer cares about the way the clothes are produced and respects the clothes made in Europe.

The customer is willing to live in harmony with her conscience, and that's why she is interested in the product's origin and ethical aspect of the production and the brand in general. She is interested in fashion and design, buys organic products, and strives to keep herself healthy. She travels a lot and likes discovering new cultures and countries. She loves nature, and at the same time, she enjoys busy lifestyle of a modern city.

4 Logo

“A logo, brand mark or brand icon is a deceptively simple device. It employs a combination of shapes, colours, symbols and sometimes letters or words in a simple design that symbolizes the values, quality and promise offered by the manufacturers of a product or service.” (Slade-Brooking 2016).

Nowadays logo is an essential part of any brand. We recognise brands by simply looking at the logo.

This chapter starts with theoretical material defining what logo is and what it is used for. The theoretical part is followed by the current analysis of the logo the company used previously. Then there is the statement of the name change for the company and the reasoning. After that, there is the first stage of the new logo design. I chose to use the sampling method and analyse from visual point of view some successful brands' logos and based on the findings create similar design. The short description of the brands used as examples is included. The chapter ends with the description of the design process of the new logo followed by the image of the final result.

4.1 Theoretical introduction to logo design

Logo is a mixture of shapes, symbols, colours shapes and letters unified together in a simple design to represent company's values, quality, and promise (Slade-Brooking 2016). The logo can take any form: some use the unique font and lettering, some just use colours and shapes without a single word. However, on its own logo is just a piece of graphics. For the logo to become more that it should get the meaning in the customer's mind. The logo should reflect the time and stay modern. According to Slade-Brooking: "the perfect logo needs to be distinctive, simple, flexible, elegant, practical and unforgettable."

The logo should also be multi-functional since it will be used on all the materials to represent the brand.

4.2 Current logo analysis

Marita Huurinainen communicates with a white logo on a black background. The logo is used in five ways: white letters on black background, inverse version black letters on white background, white letters with no background and black letters with no background and as a label. (See image 1).

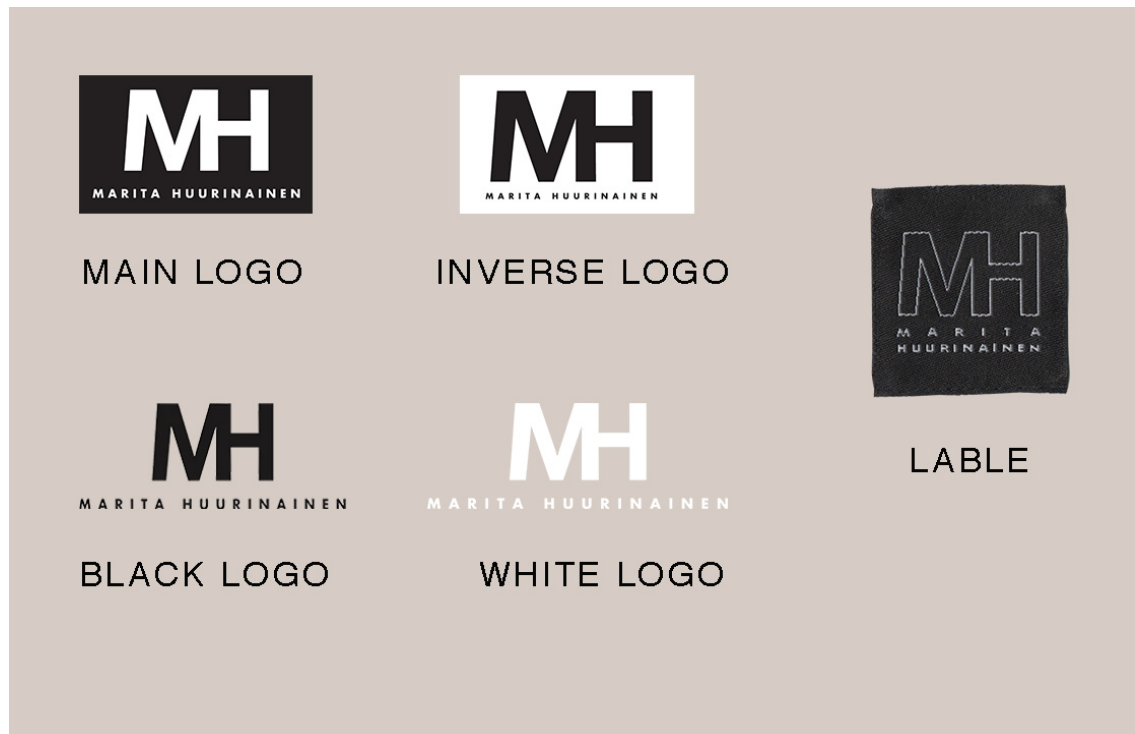


Image 1. Marita Huurinainen company logos 2016

Colour black and white are classic and are widely used in design. However, by using trendy colour combination the brand's logo doesn't look classy and chic. It loses its uniqueness and essence because of the basic font used for the logo's text. There is no brand's personality in this logo, and it seems to look quite masculine because of the bold, thick font.

The font used for the logo is the thickest version of Geometric Sans serif (Futura) one of the classic fonts of Sans Serifs type family. From the title, we can say that geometrics of this font are designed based on the strong idea of form. (Bergström 2008).

4.2.1 Company name

Although 'Marita Huurinainen' is a unique name, it is complicated for the international market, and its lengthiness makes it somewhat old-fashioned as a brand name.

It is, of course, important to remain close to the roots of the business in regards to the Finnish heritage and nature connection. The company might change its name to 'Marita,' a strongly Finnish name but more universal and it will leave a stronger mark on people. The practice of using the single designer name has proven to be successful and such names are easy to remember.

The following brands are illustrative examples:

- Celine
- Marni
- Prada
- Miu Miu
- Hermes
- Moncler
- Cartier

The name is feminine and leaves enough room for adaptations over time. The fact that there is no family name leaves the brand more open and seems to fit the designs better than the overtly strong Marita Huurinainen.

4.2.2 Sample logos analysis

The logos that are working well have an overall simplicity but are also easy to manipulate and be creative with for off-shoot projects.

The following logos are the examples of highly successful fashion brands. After analyzing them, I am going to design similar-looking logo for 'Marita.'



Image 2. Successful companies logo examples

Marni is a luxury brand founded in 1994. This brand likes experimenting with materials and colours, creating unique prints and shapes for their garments that look like an avant-garde art piece. (Marni 2017.)

Chanel is an iconic French fashion brand founded in 1909. Chanel created revolutionary designs back in the day when women were laced up in tight corsets this fashion house created clothing items that were functional and at the same time enhanced all the features of the female figure. (Chanel 2017.)

Kenzo was founded in 1970 by Japanese-French designer Kenzo Takada. The brand is well-known for its floral, ethnical colourful prints and unusual textures. (The Cut 2017.)

Nars Cosmetics is a French brand founded in 1994 by make-up artist François Nars. The brand is known for the idea of highlighting women's natural beauty with makeup, not using it to hide imperfections. Nars uses a wide range of neutral shades in the cosmetics they make, but they like to experiment with extremely bright, electric colours every now and then. (Chesters 2011.)

Roksanda is a modern brand from the UK that shook the fashion world in 2005 during London Fashion Week and has grown incredibly since then. Classy and feminine, yet flirtatious and effortless designs of Roksanda nowadays are sold in 40 countries around the globe. (Roksanda 2013.)

Blank Digital is a company from New-York that provides fashion video and photo shooting, and retouching. The company has worked with many famous companies like Esquire, Vogue, Burberry, Net-a-Porter, Swarovski, Diesel and so on. (BLANK Digital 2017.)

All the logos have the black-and-white scheme as a dominating feature. Both white and black are *psychological primaries*. It means that they are unique and cannot be seen in another colour simultaneously and they “cannot be produced by mixing from any other sensations.” (Harald Arnkil 2013). Black is a part of “the four-colour process primaries” and both black and white are included into “Hering’s elementary colours” (Harald Arnkil 2013). From the colour theory point of view the choice of black and white makes the logo “strong”: the combination of 2 elementary colours represents uniqueness and origin. At the same time, the elementary colours are known to produce all the possible shades when mixed with other elementary colours, which means they also give the result, and effect.

Moreover, black and white are the opposite extreme sides of the light-dark contrast. Colour doesn't exist without contrast, which proves that these 2 colours are the basics and the origins (Harald Arnkil 2013).

Going back to describing the similarities between all these famous logos, the fonts are visually similar because they are minimalistic and simple.

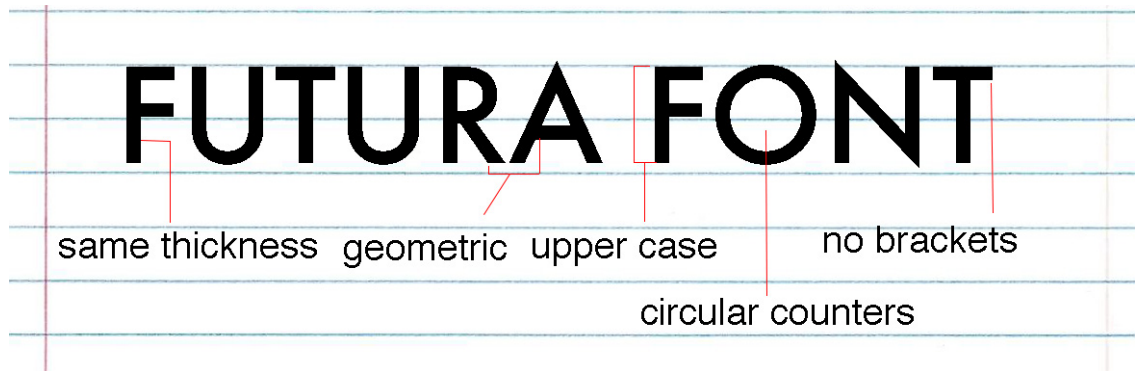


Image 3. Geometric Sans Serif (Futura) font specifics

They look similar because the fonts are indeed from the same font family. Marni, Chanel, Kenzo and Roksanda use Sans Serifs type family, probably Geometric Sans Serif (Futura) font in the thinnest and most graceful variation. The geometric font looks classy and strict at the same time in light, edgy variation the logo appears to be more feminine, not bulky and aggressive.

4.2.3 Logo design process

The whole design process is done using Photoshop CC 2017. The screen shots of the design process are included further in this work.

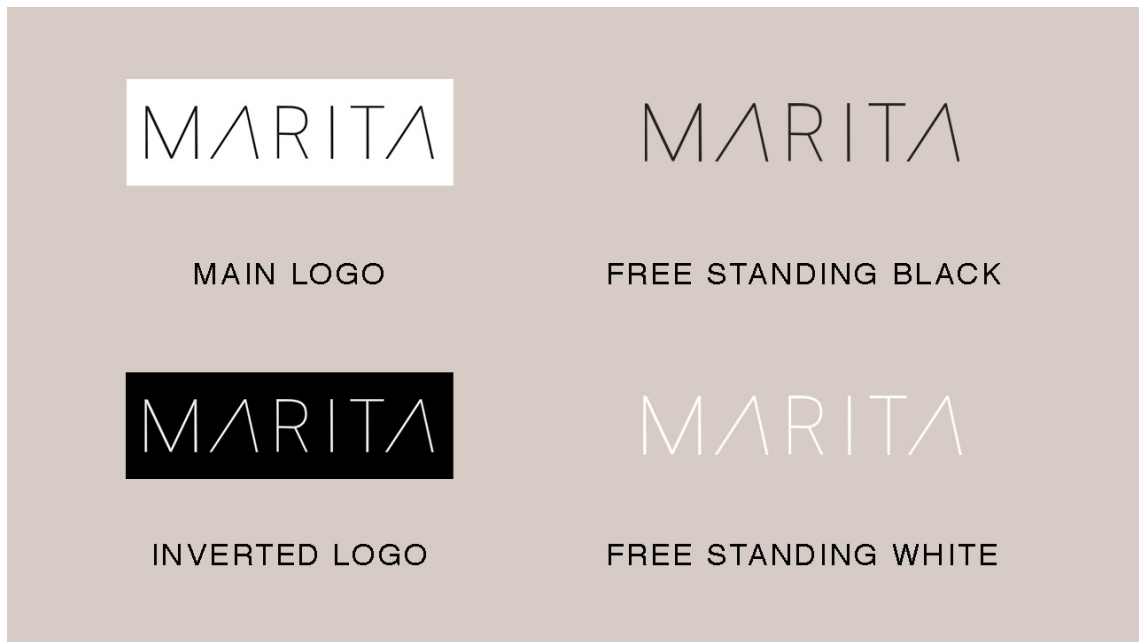


Image 4. New company logos, version 1

The font is Avenir Next Ultra Light with the following specifications:

- font size is 35,88pt
- font colour is black hex # 020202
- letter tracking is set to 50 (spacing between letters is 2x bigger than default)
- letters are scaled horizontally to 96% (each letter is narrower than default)
- letters are scaled vertically to 93% (each letter is lower than default)

The safety area around the letters was decided straight away. It is one letter M used in the logo.

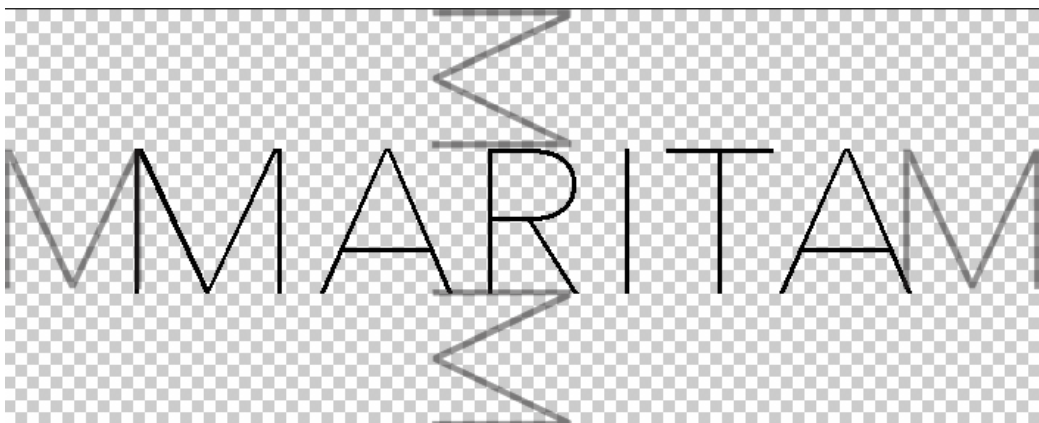


Image 5. Logo design step 1

After that I modified the letter A to be more customized and unique. This letter is what will make the logo memorable. The process was done manually by using line tool to create the shape of the letter A without crossbar with a slight tilt angle. I saved the result as a free standing white logo.

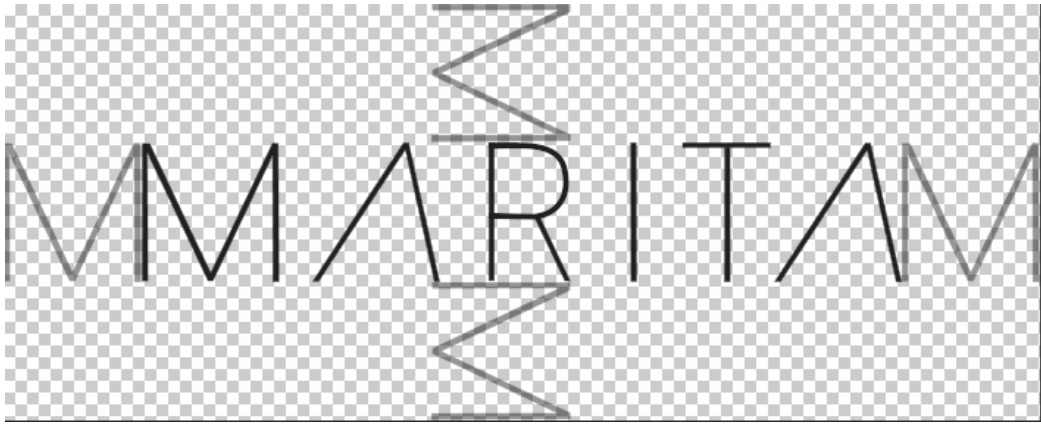


Image 6. Logo design step 2

After that, I created the white box around letters with the safety area of half letter M. That is the main logo. The main logo is in the white box to make it universal. It can be placed on any background and will always stand out and remain visible. The logo size: W: 5,96 cm H: 2,40 cm.



Image 7. Logo design step 3

After that I pressed "invert, " and it became the white logo on the black background. This is the inverted logo. The inverted logo should be used mainly in the situations when the background is too light to use the main logo as it would blend in.



Image 8. Logo design step 4

At the next stage, I deleted the rectangular box and saved the free standing white logo.

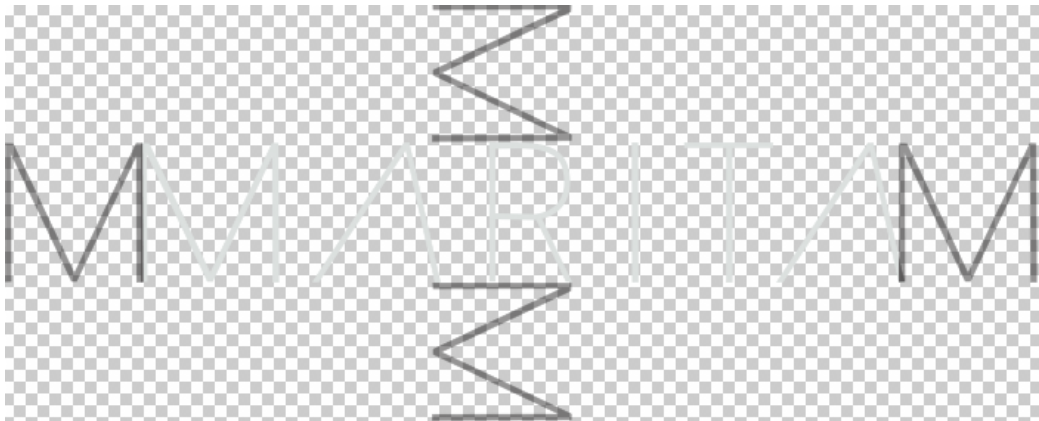


Image 9. Logo design step 5

After talking with the designer, Marita Huurinainen, the main logo was changed to the free standing black logo because the designer sees it used mainly on a foreign background or on top of the company colour that will be designed in this thesis work as well.



Image 10. New company logos, version 2

These logos give as much as they need to with little embellishment but enough to make it original and stand out. The font is sufficiently timeless and modern. It is not overly sexualised as masculine or feminine.

5 Colours

“Color is a powerful emotional stimulus with hot colours such as reds and oranges increasing excitement, while cooler colours like blues and purples elicit a more sedate and conservative response. Color usage helps to draw impart cultural associations to brand and/or elicit emotional response to it.” (Design Thinking for Visual Communication, Gavin Ambrose 2015).

This chapter is about creating company colours. It starts with theoretical background proving the fact that colours do have psychological influence, meaning and they trigger some specific feelings or associations. Then there is a description of how the company colours will be selected. The process is divided into 3 stages. The first stage is picking the colours that suit the brand values and vision based solely on theoretical material, in particular Colour Emotion Guide by KISSmetrics, 2016 and the article “Colour Theory For Designers, Part 1: The meaning of color” by Cameron Chapman. The second stage includes an interview with the designer herself to get the company’s view on colour selection. The outcome of the interview will be a colour scheme created based on the designer’s insight. After that the colour based on theory is combined with the designer’s point of view and 3 main colour suggestions are created. The final stage is a survey asking customer’s opinion on company colours. After analysing the survey results the company colour is decided.

5.1 Colour theories and meaning of colours

Colour has an incredible power over human emotions and the way we see the world. When our eyes see some colour that triggers some brain processes and releases hormones which leads to a change in mood and behaviour. There is a tight connection between colours and human emotions that has been proven with various research works. The most significant one is by Neil Patel and the workers of SaaS-Solution QuickSprout. The study showed that 90% of the overall impression of the product relates to its colour. According to Neil, the successful sales of the product are 85% dependant on its colour. Concluded from the above I can say that the choice of the right colour is one of the important factors that defines a brand's success. (Patel 2014.)

There are some unquestionable facts of colour theories proven through research. For example, Satyendra Singh, the psychologist from the University of Winnipeg in Canada in his work "Impact of color on marketing, 2006", which is considered to be an outstanding work in psychology area, proved that a potential customer makes his opinion about a product within 90 seconds. The decisive factor in this decision plays the colour since it creates 62-90% of the overall impression of the product. (Sigh 2006.)

Sociological differences between colour preferences is a separate branch of psychology. Neil Patel during his research proved that there is a definite gender-related differentiation in colour preferences. According to the study, 35% of women prefer blue colour, 23% like purple, and 14% like green. There are some colours that are not that appealing to female respondents. They do not like orange (33%), brown (33%), and grey (17%). Moreover, women prefer shades of elementary colours, not clear spectral colours itself. (Patel 2014.)

5.2 Brand colour research

Deciding on the company colour will be conducted in 3 parts. First, the colours that would be suitable for the brand will be decided. This will be done based on the theoretical material and previous research on colour psychology. After that I will hold a face-to-face interview with the designer herself to ask the company's vision. When the interview will be analysed I will minimise the choice to a few colours and ask the customers' opinion using a survey to come to a final decision.

5.2.1 Preliminary colour based on theory

The colour theories help designers and marketers to decide on the most suitable colour for the brand. I decided to focus on emotional/psychological aspect and start with summarising the points mentioned in infographics created by analytics at KISSmetrics and the article "Colour Theory For Designers, Part 1: The meaning of color" by Cameron Chapman.



Image 11. Colour Emotion Guide, KISSmetrics 2016

From the picture above and the article by Chapman (2010) it can be said that different colours create different associations and emotions:

- Yellow is a bright and energetic warm colour. It's the colour of sunshine and often associated with optimism. However, there is the opposite side to this colour. It's often associated with warning and danger, bringing the person a vivid image of a yellow sign "caution, wet floor". It has been proved as fact that yellow does activate the "caution centre" in our brain. This was stated by Carlton Wagner from the Wagner Institute for Color Research in California.
- Orange is a vibrant colour that symbolises change, movement, confidence, and fun. It is the colour of the seasonal change and the citrus fruit, meaning that people think of nature and it's associated with health. Unfortunately, this colour also has some negative comments from Forbes specialists. In their article "Effect of Color on Sales of Commercial Products" they motioned that orange is seen as a "cheap colour."
- Red is a colour of excitement, passion, and love. It's youthful and bold. It indicates importance, for example, red carpet. However, it's often associated with violence and anger and can have an overwhelming effect if used too much.
- Purple is creative, imaginative and wise. It's often associated with royalty and wealth. Light shades of this colour make people think of spring and romance.
- Blue is a colour of trust and strength. It is the colour of the sky and makes people feel relaxed and safe. Blue is often associated with winter due to its "coldness."
- Green is a colour of nature. It's peaceful and is associated with health and growth. Moreover, green is a color that creates "creative impulse." It's a scientific fact which got a name "the green effect" was proved by a scientific research done by psychology department of The Ludwig Maximilian University of Munich.

- The white colour is calm and symbolises balance and pureness. It is one of the neutral colours among which are also black and grey. The neutral colours are mainly used for the background.

The first part of the colour research ends here. Based on the theoretical findings it's possible now to define what colour would be suitable for the brand with the help of the previous research.

Marita is women's fashion brand, so taking into account the gender related colour preference mentioned above the colour could be blue, purple or green since they are the most appealing colours for female respondents. (Singh 2006.)

The brand has a strong connection with its Finnish origin and nature. There is a strong emphasis on being ethical. The blue colour would be good as it's seen as trustworthy, supporting the brand's idea of "enjoying the fur and leather with the clear conscience" (Marita Huurinainen 2016). Blue is also associated with winter and Finland is a cold country, and Finnish winter motives are present in Marita Huurinainen's designs.

On the other hand, green is the colour of nature, and it is associated with creativity. *Marita* is a brand for women who want to stand out, in a creative way. They feel connected to nature and care about where the clothes they wear come from.

The outcome of the analysing the theoretical material is that the following colours would support the brand's concept the most:

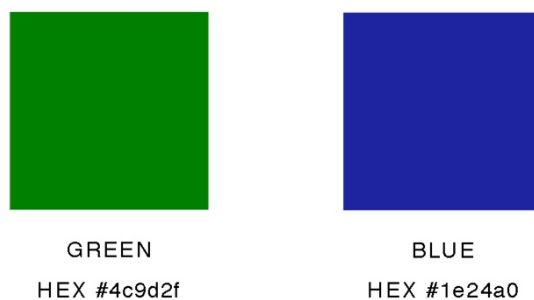


Image 12. Preliminary colours based on theory. Basic shades.

5.2.2 Preliminary colour based on the company designer's opinion

On 13 June 2017, there was an interview with Marita Huurinainen, the designer and the owner of the brand, to get the preliminary feedback and advice on possible brand colour.

It was a semi-structured interview: the designer was sent a list of questions in advance to prepare the answers. However, there was a lot of room for a free, open conversation. I had to ask supporting questions to make the interviewee elaborate and explain in detail. The data collected during the interview is to be analysed qualitatively and interpret the designer's answers to get the idea of what her opinion is. (Saunders & al. 2012.) Not all the questions in the interview were strictly about company colours. Some part of the data gathered during this interview will be used when creating the company's visual guidelines, or the "product" for this thesis work.

As mentioned earlier, the interview had some more general questions in addition to the questions that would help me to decide on company colours, taking into account Marita Huurinainen's point of view (See appendix 2). The full transcript of the interview can be found from appendices. The following paragraph states the designer's opinion based on her answers to the interview questions and my perception of these answers.

Marita Huurinainen believes that the company colour:

- cannot be pastel
- should be strong
- should be neutral
- can be green or blue
- is likely to be green
- can be dark or light
- cannot be purple
- cannot be overly feminine

The following image shows the colour palette of green shades I made based on the designer's opinion. The colours are strong, quite dark with no additional white because it would make it pastel, they are neutral and don't contain much yellow, so they don't look childish and playful. (KISSmetrics 2016.)

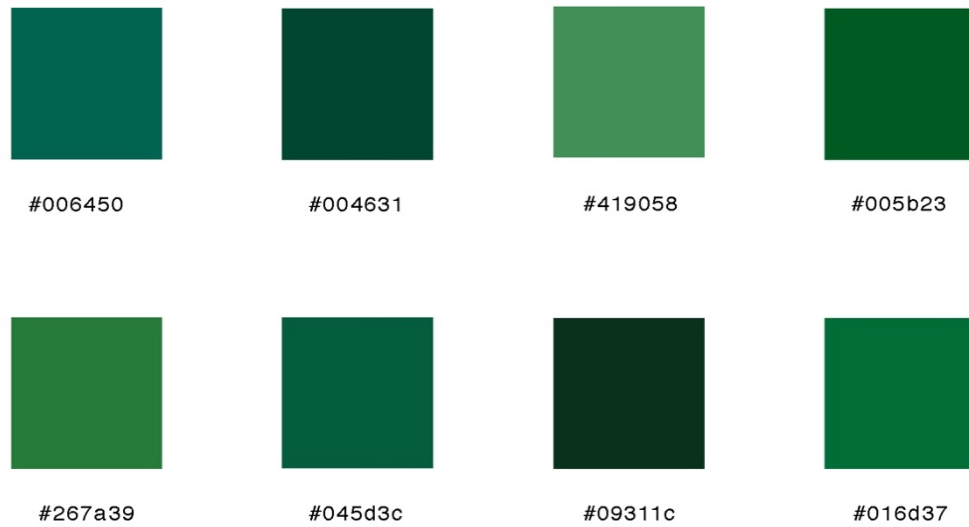


Image 13. Green colours palette with hexadecimal codes.

The following image has the colour suggestions of different blue shades:

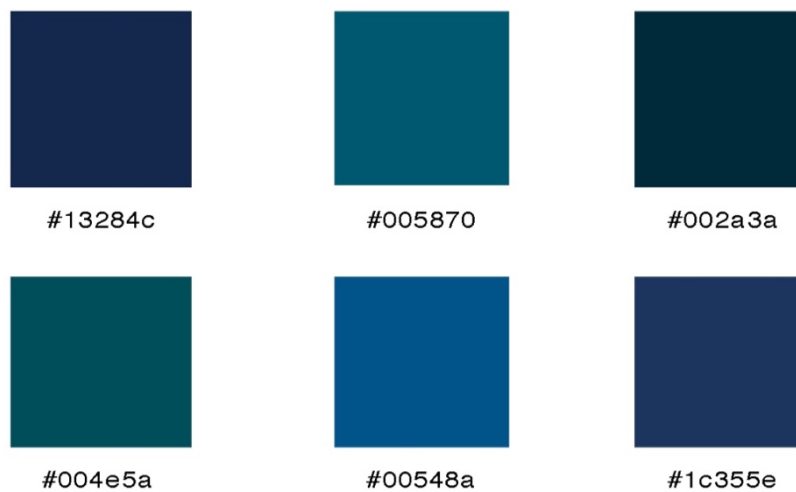


Image 14. Blue colours palette with hexadecimal codes.

After these colour suggestions had been designed, we agreed to meet with Marita the following week to discuss the suggestions so that she would select few colours for my future research.

On 22 June 2017, we had a meeting with the designer. I told her to look at my suggestions and pick a couple of colours which were blue and green shades illustrated above.

(See image 13 & Image 14). However, she made up her mind before the meeting that the company colour cannot be blue. So, we started looking into greens straight away. Unfortunately, the designer did not like any shade that I suggested, saying that she had had something different in mind and she had imagined it differently. This is how *social constructivism* works: her idea of strong and not pastel colour is different from my understanding of it.

I asked her to describe the colours she had in mind. Green was supposed to be forest green, and if we were to make the shade lighter, it should be done by adding grey. I offered the designer to follow me through the colour design process from the beginning so that together we would create the colour that would suit the company and correlate with the designer's point of view. We selected an intense forest green colour and then changed the shade to lighter one by adding grey. After that, we adjusted the amount of grey tone to make sure white and black free standing logos would work well with it.

The second colour we selected was quite basic "army green." The designer told me that the very same day she was working on some project and she used the shade of green paint that strongly associated in her mind with the brand and she thought it would work well as a company colour. We reproduced the colour in Photoshop using that paint as a reference. After that, we went back to my colour palette, and Marita picked one colour saying that after we had worked on it together, she saw my colour suggestions differently.

Eventually, together with the designer, we came up with three colour ideas that will be used for the further research:



Image 15. Colours for the customer survey

5.2.3 Customers' opinion on company colour

This is the final part of the colour research. Using the three colours selected in the previous stage the customer survey is going to be conducted to see the company colour from the customers' perspective. The colours are different enough for people with no background in art to be able to differentiate between them and make decisions.

Customers who come to Marita Huurinainen boutique in Galleria Espland will be given paper questionnaires with questions related to the company colour research. After analysing the questionnaires, one colour from above-mentioned ones will be selected. It will be the final company colour.

The choice of paper questionnaires, not electronic ones, is based on the lower response rate when it comes to online surveys in this particular case.

To conduct an online survey, I would have to send emails to all the loyal customers of the brand who provided their email and agreed to receive news and promotions. The company's database of loyal customers accounts 297 people. Imagine that the response rate to online questionnaires was 10%, which is average response rate for external surveys (Fryrear 2015), there would be only 29 people who answered it. This is low and not sufficient to make any decision. Moreover, by sending the questionnaires to loyal customers, I will get a limited number of respondents.

So, I settled on a different approach. There are no guidelines and no statistics for the specific area I am working with, and goal I'm trying to approach, which means the number could be quite vague. I decided that 50 responses would be a reasonable amount to work with. My idea was that I would personally give out questionnaires and collect the responses until they reach 50. Me being present there would theoretically increase the response rate due to some psychological and social factors of influence that are individual for all the people (Smith 2012).

The survey took 11 days of 2 hours work which makes it 22 hours with an average of 5 responses per day. While being there and giving out questionnaires, I calculated that that approximately 3 out of 7 people entering the shop agreed to answer the questions. It took approximately 3 minutes to answer all the questions if people were taking some time to think. The questionnaire included only three short questions:

Company colour questionnaire Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	



1



2



3

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

Image 16. Customer colour questionnaire

The first question was included to analyse the answers based on demographical and cultural factors. The second question was included to analyse subconscious and associative connections. It was useful in case a person had never heard of the brand and could not base his or her decision on the knowledge of the brand's background. The third question was used to select a colour based on the principle of the majority's opinion.

5.3 Analysing customer survey answers

As mentioned earlier there were 50 respondents, 20% of which were foreign (10 people) and 80% were Finnish. The correlation is acceptable because the company believes that the amount of Finnish people who participated in the survey should be significantly higher for more reliable results. The CEO of the company thinks that Finnish customers are more

likely to know about the brand and not answer the questions randomly, but with some understanding what the brand is about.

The first step is the analysis based on subconscious associations i.e. question 2. There are some specific associations that the brand wants to trigger and I am looking for those. For example, words like ice, Finland, nature and so on are the ones the company would like to be associated with. The colour that triggers them gets the point when a person mentions the desired association.

The colours triggered the following associations:

Colour 1



basic, field, pastille, clear, clean, water, sea, health, light, old, calm, industry, pale, trendy, rich, good, ongoing, fine, fresh, Finland, ice, mint, nature, harmony, champagne, amazing, nice, peace, chilly, cold, open, foamy, vintage, ecological, happy, playful, cool, forest, faded

Colour 2



army, green, moss, trees, ecological, militaristic, sad, dull, forest, spicy, natural, boring, bad, yard, spring, basic, unpleasant, silent, pine, soft, neutral, dark, stale, fragrant, autumn,

Colour 3



pleasant, trendy, twig, tropics, wind, tropical, Oriental, fun, nice, darkness, deep, wet, bright, electric, wealth, emerald, sea, mysterious, fashion, forest, new, young, money, vivid, unnatural, clear, bad, jewel, exotic, innovative, fancy, rich, proud, Caribbean, fine

From all the words mentioned these are the ones that would work for the benefit of the company's image and correspond to the company's idea:

Colour 1



field, clear, clean, water, sea, health, light, calm, trendy, rich, good, ongoing, fine, fresh, Finland, ice, mint, nature, harmony, amazing, nice, peace, chilly, cold, open, ecological, happy, playful, cool, forest

Colour 2



green, trees, ecological, forest, natural, spring, basic, pine, soft, neutral, fragrant, autumn,

Colour 3



pleasant, trendy, twig, wind, fun, nice, deep, bright, wealth, sea, mysterious, fashion, forest, new, money, vivid, clear, innovative, fancy, rich, proud, fine

This table illustrates which colour people prefer more and which one less, based on their feelings and thoughts:

Table 1. Colour preference based on associations

Colour	Colour 1	Colour 2	Colour 3
Number of preferences	31	12	10

The following graph shows the respondents' colour preference based on associations in percentages:

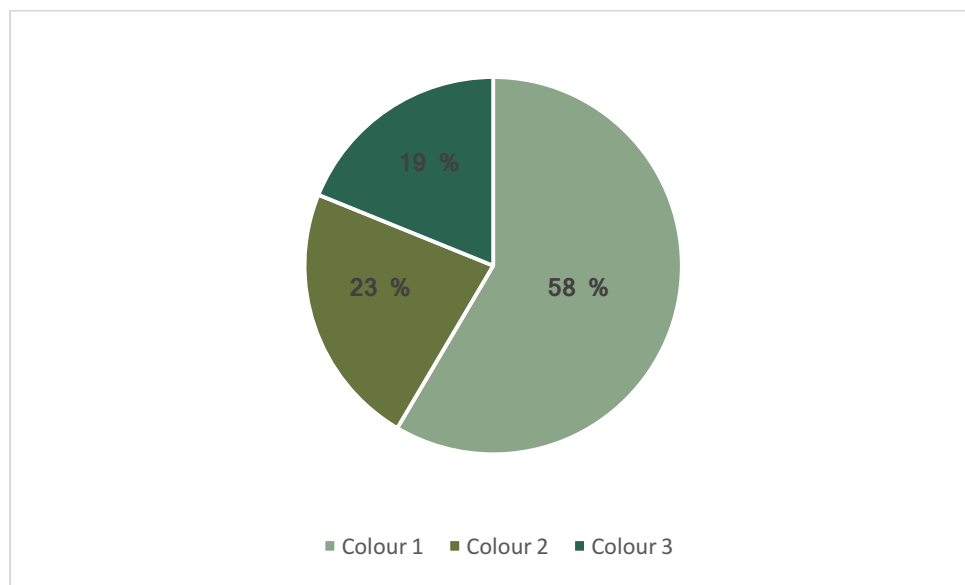


Figure 1. Colour preferences comparison

According to the visual information above 58% of the respondents prefer the colour one (light greyish green), which is more than twice of the amount of people who prefer the colour number 2 (army green) and three times more than colour number 3 (emerald green). Moreover, the most preferred colour got the least amount of negative associations. The colour number 2 (army green) associates with forest and nature, which are the concepts that lie within the brand's idea, however, it is mainly associated with the army since it's used for military camouflage. The colour number 3 (emerald green) also triggers the desired associations of wealth and nature. However, the most repetitive associations are "Oriental" and "tropical" that are not related to the brand.

Finally, the first question is analysed. It will give some insight if age influences colour preference. Even though, this topic is not critical for this thesis' purposes it still gives ground for future research.

From the following table and graph, it can be noticed that the youngest generation prefer bright, deep colour over calm and chilly shade of green. The respondents in their early-mid twenties strongly prefer the faded, icy colour number one, approximately three times more than the colour number 2 (army green). Those around 30 show no specific preference of one colour and the ratio of the colour choice is equal. The respondents in the age of 36-46 are the target group of the brand, as mentioned earlier in this paper. They are the only ones who like colour number 2 (army green). The respondents in their 50, similarly to those in their 30s do not show a specific preference, and the number of people who like colour 1 (light greyish green) and colour 3 (emerald green) is equal. However, there were fewer respondents of this age. The elder generation respondents who are older than 59 prefer only one colour, the lighter and colder shade of green (colour 1).

Table 2. Age groups and colour preference

Age group	Colour 1	Colour 2	Colour 3
15-21	1		3
22-26	10		3
27-35	6		6
36-46	5	3	4
47-58	3		3
59-71	2		
Other	1		

And the following is the bar chart with above-mentioned numbers:

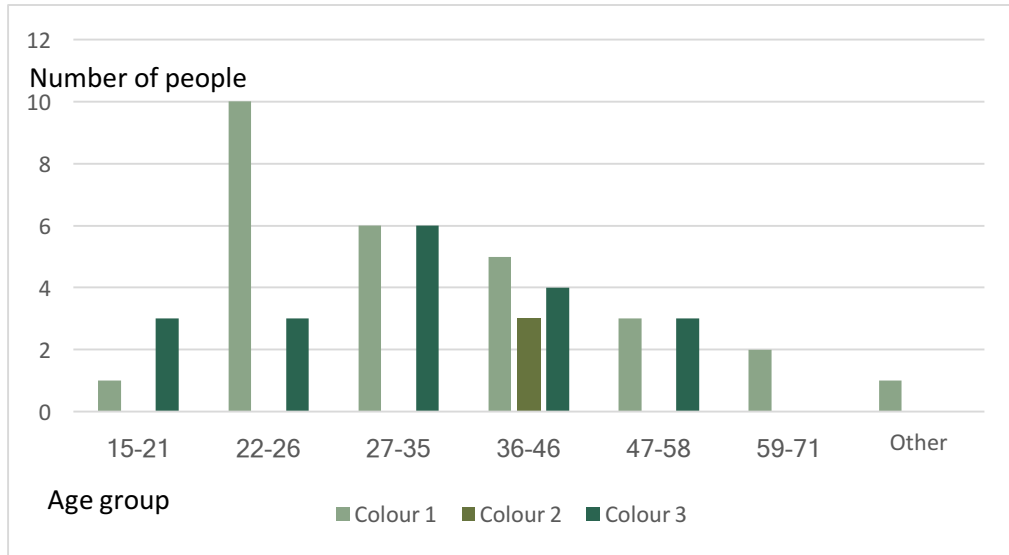


Figure 2. Age group colour preferences

The final step is analysing the question number 3, where people were supposed to select the colour they think would suit the brand the most. Here are the results:

Table 3. The most suitable colour for the brand according to respondents

Colour	Colour 1	Colour 2	Colour 3
Number of preferences	28	3	17

The following pie chart shows people's opinion on what colour would be the most suitable for the brand in percentages:

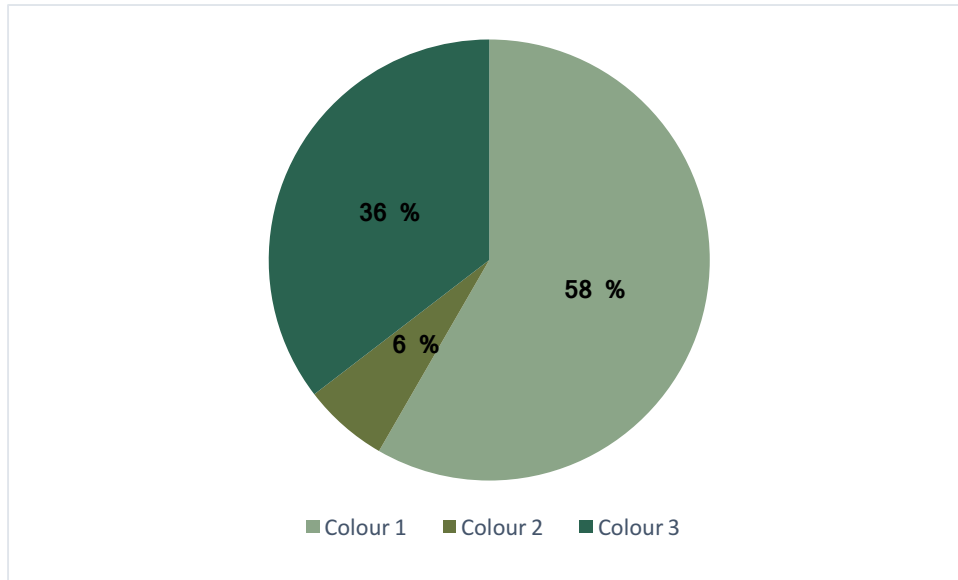


Figure 3. The most suitable colour for the brand according to respondents

From the chart, it can be concluded that most of the respondents choose colour number 1 (light greyish green). Colour number 3 (emerald green) is the choice of 36% of the respondents, which is 22% percent less. The colour number 2 (army green) accounts only 6%.

5.4 Final brand colour choice

After analysing the answers to the questionnaires, the final brand colour was chosen. The decision was based on the customers' opinion. There were two approaches: associative and conscious choice. By comparing the results of the both methods the colour was selected without any difficulties since in both cases 58% of the respondents prefer colour number 1 (light greyish green).

All the above-mentioned things considered, the final company colour is the greyish light shade of green. It gives people an association with Finnish chilly weather and nature in general, creates a feeling of lightness and harmony, and communicates the idea of ecologically-friendly, trustworthy and transparent brand. All these correspond to the brand's concept and values.



HEX#8aa587

Image 17. Final brand's colour

6 Typography

“Typography is a process, a refined craft making language visible. Designers shape language with type and give words life and power to speak text fluently. Letterforms and their supporting characters are simple shapes that do so much. With distinct voices and personalities, type whispers delicately and shouts loudly. Communication lies at its core.” (Design Elements, Typography Fundamentals: A Graphic Style Manual for Understanding How Typography Affects Design, Kristin Cullen 2012).

In this chapter, the typography, meaning font for the company will be decided. Agreed font is good for consistency of communication and helps company in creating professional look. The font will be used for:

- Company’s website
- All printed materials like catalogues, flyers, advertisements, etc.
- Company’s stationary e.g. business cards and envelopes
- Microsoft Office documents

The research will be conducted as a literature review, and the font will be selected based on the theoretical material only.

6.1 Brief introduction to typography

What is typography? According to Bo Bergström (2008), “Typography is about the shapes of letters, their use and the settings in which they appear.”

Typography nowadays is ubiquitous, and it's the central piece of design. We see it everywhere and don't even pay attention. It is presented in different mediums like environments, print, packaging, and interfaces.

The main idea of typography is to make a font aesthetic as well as functional (Cullen 2012). With typography communication of a message is done beautifully. The information should also be communicated clearly. Moreover, the type should be appropriate for the specific purpose and audience. For example, an advertising campaign targeting elderly people cannot have tiny font size or a men clothing brand should not have overly feminine curvy slogan font. However, one should not forget that typography is still interpretive and conceptual. People perceive things differently (*social constructionism ontology*), and for some people, something overly sexualized may not appear so.

Type also triggers people's emotions, influences behaviour and tells stories. Typography is different from calligraphy, lettering, and handwriting. The special thing about typography

is that it uses systematised characters that are recreated in the same style endlessly. The set of characters arranged systematically provides use for repetitiveness. As for handwriting and lettering, they are created for the purpose of uniqueness and customisation. However, there are special typefaces made by hand which are typographic alternatives. (Cullen 2012.)

6.1.1 Typeface, font, superfamily, and ligatures

A typeface is an invariable design, or special visual form, of a type family. It is the most important aspect of visual communication. It is a unified system of shapes that are related. All the characters like numerals, punctuation, and letterforms have the same recognisable attributes. Typefaces have many different forms – from alphabetic to experimental and abstract.



Image 18. Different typefaces on example of letterform “A” (Cullen 2012)

A font has different meanings. A font can describe family members of which typefaces consist of, such as light, regular, and bold. For example, Gill Sans is a typeface, and Gill Sans Ultra Bold is a font. In real life, font refers to a digital file on the computer "that makes a typeface available for use and production" (Cullen 2012).

Superfamilies are typeface groups that can include serif, semi serif, sans serif, semi sans, and slab serif faces. For example, mentioned earlier typeface Gill Sans belongs to sans serif superfamily. The superfamily defines the whole look and the most specific feature of the whole set of typefaces that lies within. For instance, in typography terminology *Serif*

means "a small finishing detail at the start and end of strokes" (Cullen 2012). And Sans Serif means without serif. The picture below helps to imagine clearly what this is about:

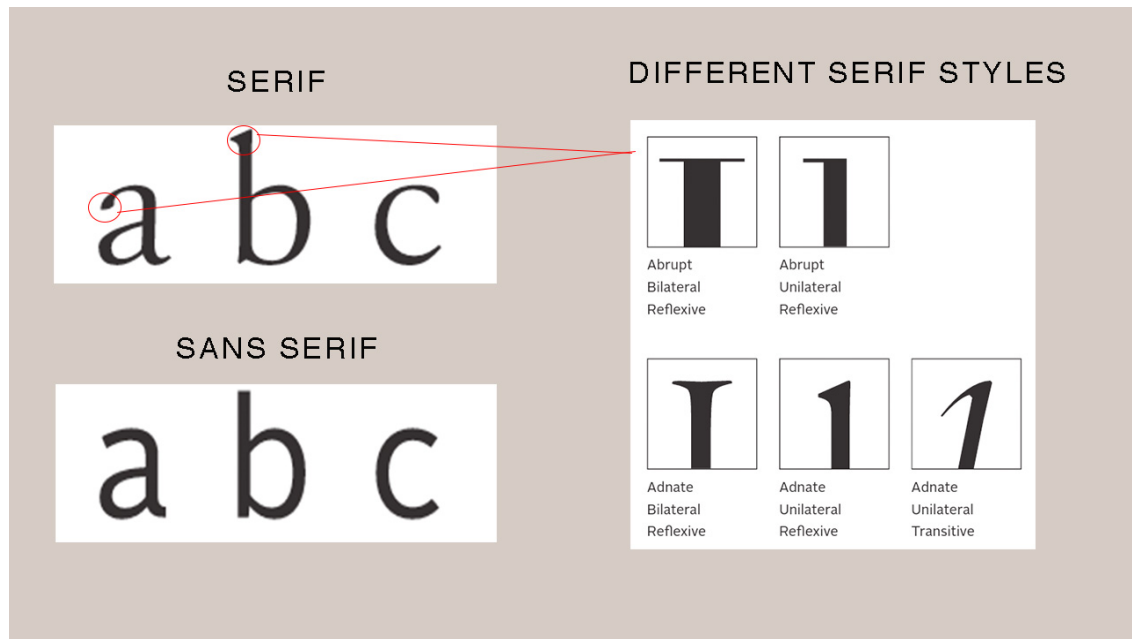


Image 19. Serif Superfamily vs. Sans Serif Superfamily

Serifs and legibility influence how we see text. Legibility is about recognising single characters and their relationships when they are put side by side. The most attention should be paid to white space inside characters as well as outside them. Some typefaces challenge legibility on purpose. Sometimes there are playful "connection strokes" between 2 or more characters, called ligatures. They create artistic and creative touch when used appropriately. (Cullen 2012).



Image 20. Union of 2 or more characters

6.2 Deciding on the brand's typography

The font that will be selected should be practical. The font will be used also online, not only for print. Different screen resolutions, browsers, and platforms show type differently, that is why type that will be displayed on digital devices via the internet requires special attention.

Since the same typeface will be used for print and the company's website, one font is not enough because the navigation buttons and body text on web pages should be different. Of course, if there will be more than one font used, they should go well together and complement each other. According to Kristin Cullen (2012), it is often a good idea to combine one serif and sans serif typeface. They work well on the contrast. The font is chosen by trying and comparing.

Typography decisions for this project are mainly based on the theoretical material from the book "Design Elements, Typography Fundamentals" by Kristin Cullen. She provides the reader with clear guidelines and pieces of advice that I am going to apply:

- Compare features like proportion, x-height, stress, stroke quality
- Similar counters and x-heights go well together
- Typefaces with "double story characters" combine well
- Typefaces from the same category are not a good idea
- Body text should be set in an easy to read serif type
- Short headings and small amount of text looks good in "striking display" types

The first idea was to use the same font that is present in the new company logo to create completely unified look. The font used for the logo is *Futura* (see Image 3, chapter 4.3.2), geometric font without serifs and no brackets. It should be paired with something contrasting for the body text: easy to read, characters of different thickness and with serifs.

The font that seems to be opposing well, in my opinion, is *Baskerville*. It is from the super-family of serifs. It is elegant, has serifs and brackets, is easy to read. Baskerville suits the brand well because it has a historical and royal feel. It is elegant and timeless. (Tselentis & Haley 2012.) From the picture below it is easier to understand the differences between these fonts and their specifics.



Image 21. Baskerville font vs Futura font

So, these fonts have opposing features that are marked in the image 21, and they have some characteristics in common that make them work well together (see image 22).



Image 22. X-height, proportion, counters

In this picture, it is noticeable that both fonts have similar x-height and similar cap height.

There are double story lower case characters in Baskerville and single story characters in Futura, meaning that in Baskerville there is a loop in letter **g** and overhanging stroke in letter **a**. Futura has no loop in **g** and **a** has just a stem with no continuation. These according to the book are not a good combination, that is why Futura font will be used only in uppercase letters (caps).

Now the font size. The size of the body text should not be too small and must be easy to read. To easier understand the characteristics regarding the font size, one should think about the target customer. The average age of the target customer is 37. She is well-educated, follows fashion and trends. She is a confident user of electronic devices because she is an active member of modern society that is partially based online. Moreover, she uses a computer and the internet at work. Probably, she works in an office environment because *Marita* offers a fashionable and unusual alternative to every-day official clothing. (See chapter 3.2.). These mean that the target customers will be visiting website as well.

As mentioned earlier Futura font, that is used for the logo, will also be used on site for navigation buttons. To decide on the font size, I took the current company website as a basis. I visually scaled text in Futura font so, that it would match the size of the current navigation tab's font size. This is how it looks:

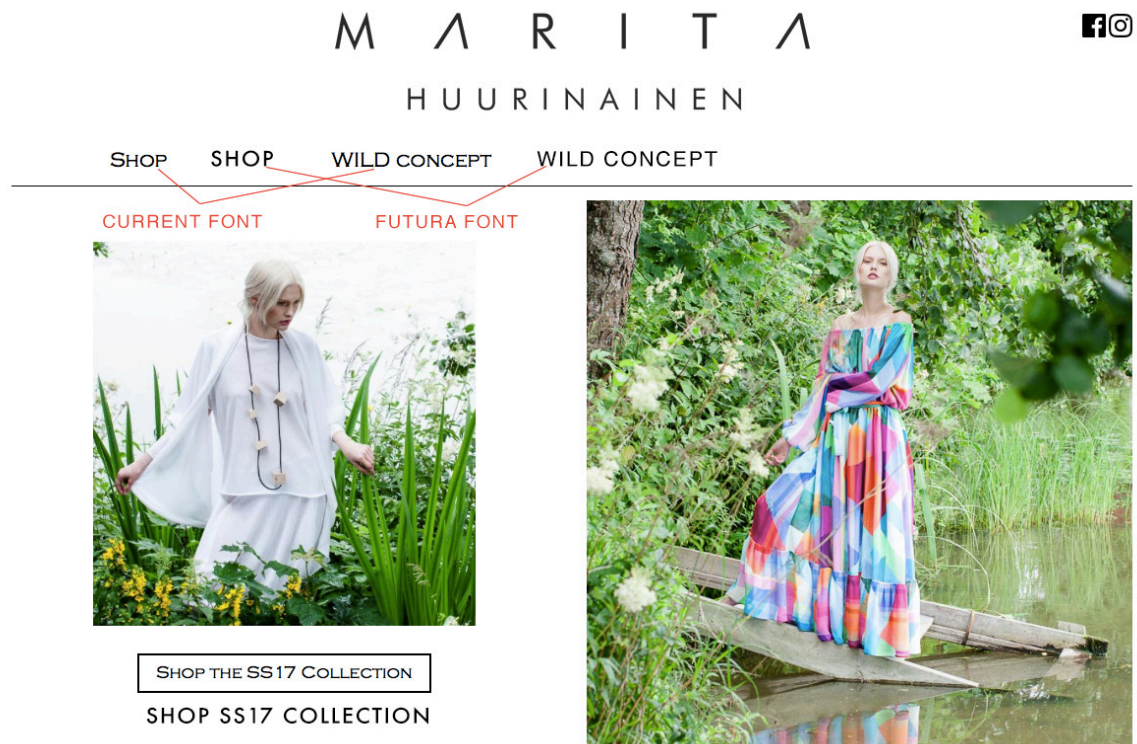


Image 23. New font for the website navigation

In his article for “Smashing Magazine” D Bnonn Tennant (2011), describes why at least 16 pixels font size for a website is a good idea. First of all, a big part of *Marita*'s website visitors is around 40. By that age people certainly do not have the same reading capabilities as those in their 20s, which provides a necessity for a bigger font. The distance from which people normally look at the monitor is almost arm length, which is too far to easily

read text set at 12 pixels or smaller. Moreover, text in 16 pixels on the monitor looks almost the same as 12-point printed text in a book or magazine. (Bnonn Tennant 2011.) Note that the measures used for electronic and printed text are different and they look different, meaning that 12-point text in Word document is not the same as 12-pixel text on a web page. Also, large x-heights (vertically-elongated letters) are easier to read. Therefore, the more modern type designs, such as Segoe and Helvetica, have bigger x-heights, in comparisons with old designs, like Times New Roman. (Mohns 2016). This means that the old typefaces are harder to read and they should be displayed in a bigger font size. Also, when comparing two fonts one from the 21st century, and the other one from 18s century, the latter always appears to have smaller letter size, meaning that 16 pixel Caslon (1734) looks smaller than 16 pixel Helvetica (2008).

For the company's typography, the intention is to use Baskerville and Futura, which are both old fonts. Baskerville was first used in 1762 and Futura came in 1929. (Tselentis & Haley 2012.) So, all the mentioned above characteristics that differentiate old fonts apply to these as well. After conducting several tests using HTML and CSS coding to see how these fonts look on the Web, the following decisions were made:

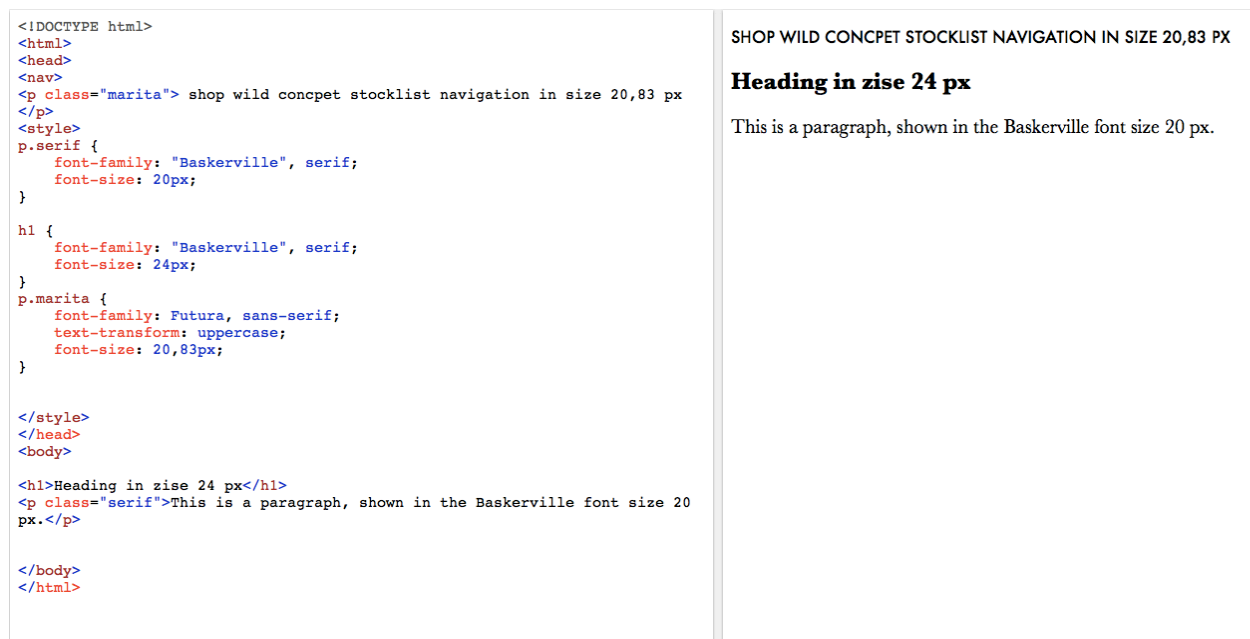


Image 24. Fonts size testing within website development

- For the navigation buttons, the font will be Futura, all capitalized size 20,83px
- For the main headlines, font will be Baskerville 24px
- For the normal body text for will be Baskerville 20px

6.3 Final typography suggestion

Baskerville was chosen to be the main company's typeface and will be used on the website and in all printed materials and documents.

TYPEFACE		BODY TEXT
Baskerville	Aa 123	Baskerville Regular Aa 123
Regular	Aa Bb Cc 12345	Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nulla porttitor elit ac accumsan blandit. Integer sit amet commodo lacus. Mauris nisl lorem, rutrum sit amet metus sed, mollis pharetra magna. Nulla et nulla nec elit vulputate porttitor nec eu ante. Morbi pretium dapibus tortor,
<i>Italic</i>	<i>Aa Bb Cc 12345</i>	
SemiBold	Aa Bb Cc 12345	
<i>SemiBold Italic</i>	<i>Aa Bb Cc 12345</i>	
Bold	Aa Bb Cc 12345	
<i>Bold Italic</i>	<i>Aa Bb Cc 12345</i>	

Image 25. Baskerville as primary company typeface

It will be used in combination with Futura font (for the website navigation) that will be presented only in uppercase letters.

TYPEFACE		BODY TEXT
Futura	Aa 123	Futura Medium Aa 123
Condensed Medium	Aa Bb Cc 12345	LOREM IPSUM DOLOR SIT AMET, CONSECTUR ADIPISCING ELIT. NULLA PORTTITOR ELIT AC ACCUMSAN BLANDIT. INTEGER SIT AMET COMMODO LACUS. MAURIS NISL LOREM, RUTRUM SIT AMET METUS SED
Condensed Extra Bold	Aa Bb Cc 12345	
Medium	Aa Bb Cc 12345	
<i>Medium Italic</i>	<i>Aa Bb Cc 12345</i>	
Bold	Aa Bb Cc 12345	

Image 26. Futura as secondary typeface

For the website, the main font Baskerville will be used mainly in 2 variations: for the headings and as a body text. However, I created additional variations of font size for the leading heading and additional text. The following image is the example of the website usage:

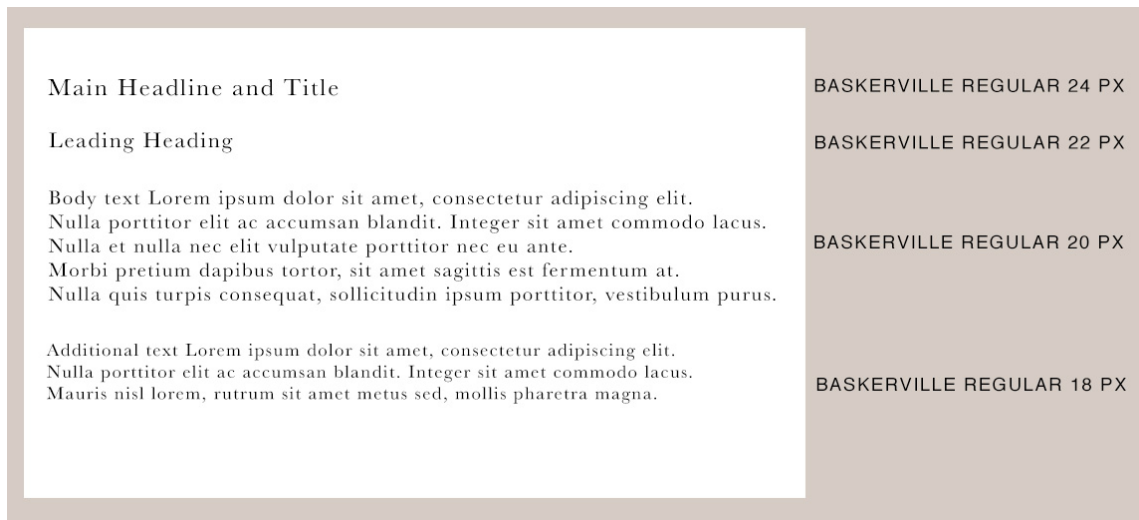


Image 27. Baskerville font sizes for the website

As mentioned earlier, website and printed material have different font measurements and sizes. Due to this, the font size for the printed and electronic materials should be chosen separately. In the image 28, there is an example of the font usage for electronic and printed materials.

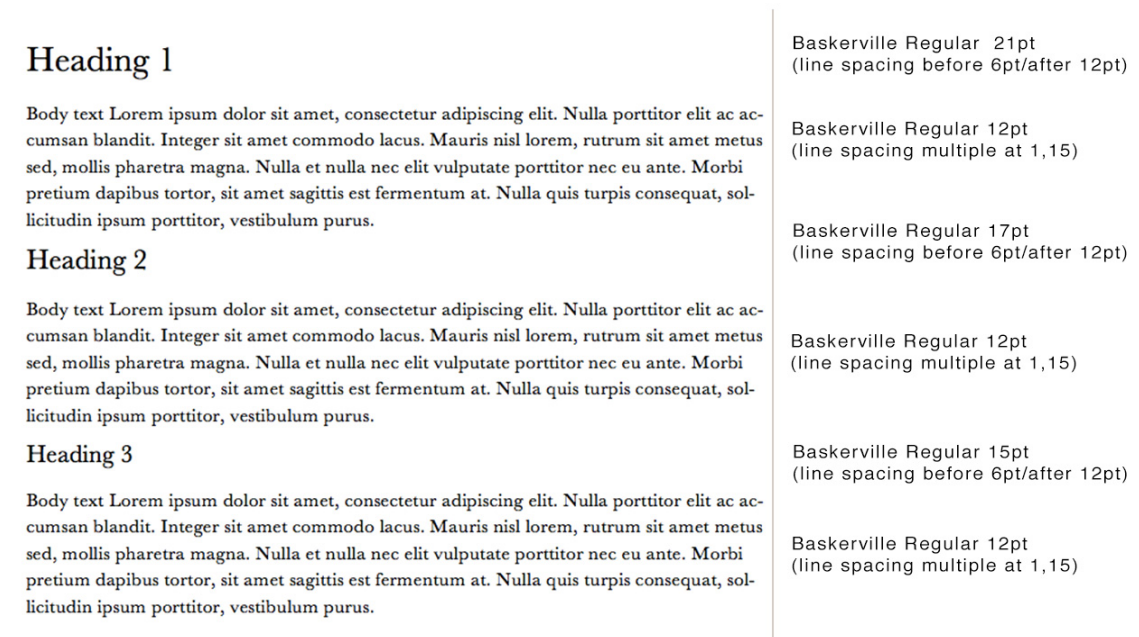


Image 28. Baskerville font sizes and spacing for printed and electronic materials

7 Actual project: short visual guidelines book

Now when all the visual elements are designed, they will be combined into a short guidelines book. The thesis itself has descriptive design process while the guidelines will include only final results and suggestions for usage.

The guidelines book will be created using Adobe InDesign CC which is a page-design and layout software, used mainly in publishing and fashion industries for example when creating magazine layouts. (Adobe 2017.)

The guidelines book is appended.

8 Discussion

The product for this thesis was created for a Finnish fashion brand. Even though the work was done in cooperation with the company, their involvement was minimal, which I see as a positive aspect. I was given the whole freedom of creativity and could utilise active learning and self-learning techniques to the best extent. I created visual elements for the company taking into account all the possible aspect that I could think of: customer opinion, company's vision, my point of view and theoretical information.

This work contains many images and design process descriptions due to the specifics of the chosen topic. Visual communication and graphic design are interconnected and this was an incredibly beneficial work for me to do since I'm interested in fashion and graphic design. The idea of creating something using graphic design that would help the client company communicate their values and essence was inspiring. Finding a way to communicate the brand through colour was an exciting and challenging part. Through literature review, I discovered a lot about colour psychology and managed to find a way to analyse people's associations and feelings, which is usually something truly personal and subjective and therefore difficult to analyse.

The colour research conducted with the help of paper questionnaires provides some ground for future research. It gives the opportunity for further research on colour preference and age correlation. This connection was mentioned while analysing the survey results, but the cause of such decisions and preferences of the different age group respondents were never examined. The goal was not to analyse why different age groups prefer different colours, but set ground for future research and analyse the results from various perspectives.

Another topic that can be analysed further is the nationality and colour preference. In my study people filled in their nationality, however, the amount of responses was not sufficient to suggest any theories. The topic of nationality and colour preference has been discussed in other researchers' work for years, and it is nothing new. However, there is always room for different opinions and more detailed work. Maybe my work with colours could help some other researcher with a fresh idea.

It was my first time conducting research and working together with a company to create a tangible outcome. Conducting a survey on paper was a good idea because I could see the process with my own eyes. Of course, it was more work than if I would send out electronic surveys with emails to loyal customers but it was worth it. Nowadays working with tangible

things I see as something special since almost everything is online. The respondents could see my effort in real life, and that provided a higher response rate. Analysing information from the questionnaires turned out to be more exciting than I ever expected. I was never fascinated by graphs and charts, but seeing how some clustered information from completely different people combines and creates some conclusion that makes sense, is an incredible feeling. I managed to analyse information and make suggestions that were based on other people's opinion.

As for the design aspect of this work, it was the most interesting part. I like working with visual information and wanted to create something aesthetically pleasant. Moreover, my skills in Photoshop escalated. I was never a poor user of this graphic design programme, but this thesis work made me see it differently. The approach to graphic design was more editorial, book, and magazine style, that was new to me.

Continuing the theme of learning something new, I need to point out that I had to learn to use InDesign Adobe software specially for this work. During this work, to be precise. I was making the final product with the help if this software by tries and mistakes and by learning on my own. In my opinion, being a confident user of a programme like this is a huge advantage for the future career. This programme is a vital tool for visual communication and will be useful in my future job.

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Appendices

Appendix 1. Project: Marita. Visual Guidelines

MARITA

VISUAL GUIDELINES

01 LOGO

02 COLOURS

03 TYPOGRAPHY

04 APPLICATION

ENTS

CONT-

ABOUT



Marita is a luxury fashion brand, which is strongly linked to its Finnish origin and mainly works with leather and fur. In the beginning, Marita Huurinainen developed two unique fashion concepts. WILD-fur and leather products, and WAVE shoes.

Marita's WILD collections offer the opportunity to enjoy the natural fur and leather without remorse and with the clear conscience. All animals used in products lived their life in the Finnish natural environment. The animals were hunted for environmental reasons, to keep control of their population. WAVE is an innovative design wooden shoes that combines beauty and comfort. The main material used is Finnish birch wood.

The average age of a target customer is 37. She is of that age when she understands the importance of quality and has enough income to spend on luxury fashion products. The customer appreciates the work of well-known fashion designers. However, she is looking for something more unusual. The customer wants to live in harmony with her conscience and that's why she is interested in the product's origin and ethical aspect of the production.

LOGO

01

LOGO construction



The original logo size is 6,96cm x 2,40cm including the safety area. The safety area is one letter M around all the 4 sides.



The box logo size is 6,96cm x 2,40cm including the safety area. The safety area is one letter M around all the 4 sides. The box is located between the halves of the M letters.

The logos have black and white colour scheme, which makes them classy, timeless and simple, still memorable.

The font used for the logo is Avenir Next Ultra Light. This geometric font looks classy and strict. In thin, edgy variation the logo looks more elegant, not bulky and aggressive. The letter A is manually modified to make it special.

These logos give as much as they need to with little embellishment but enough to make it original and stand out. The font is sufficiently timeless and modern. It is not overly sexualised as masculine or feminine.

LOGO application

Main logo



Free standing black logo is the main company logo. The size is 5,96cm x 2,40cm, including safety area around it.

Inverse logo



This is the inverse version of the main company logo. The size is the same. It will be used when the main logo is not applicable e.g. when the background is too dark.

White box logo



White box logo is an alternative logo used when free standing versions cannot be applied e.g. when the background is colourful.

Black box logo



The inverse version of the white box logo will be used when the other one is not applicable e.g. with colourful and light background.

CO.

LO.

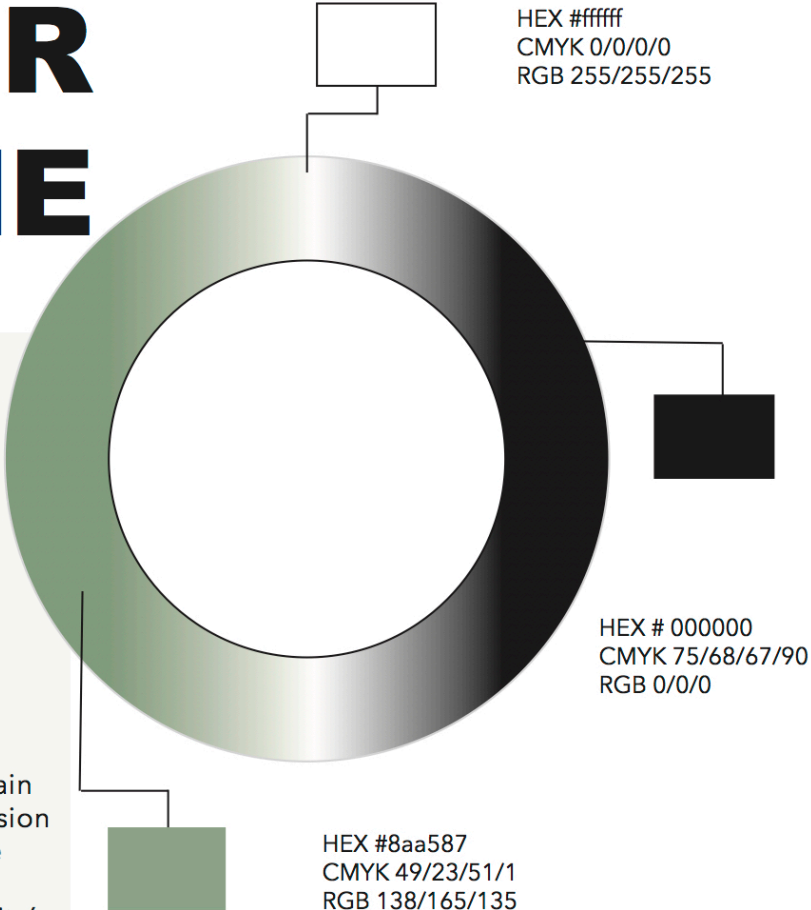
URS

02

COLOUR SCHEME

The company colour is the greyish light shade of green that gives people an association with Finnish chilly weather and nature in general, creates a feeling of lightness and harmony, and communicates the idea of ecologically-friendly, trustworthy and transparent brand, which corresponds to the brand's concept and values.

It will be normally used in combination with the logo. The main logo is black and the inversed version is white. So, all these 3 colours are presented in the colour scheme because they together create *Marita's* visual look.



POGRAPHY
YP
TY
OGRAPHY
OGRAPHY

Typography is a process,
a refined craft making
language visible.
Designers shape language
with type and give words life
and power to speak text
fluently. (Cullen 2012).

03

BASKERVILLE

Primary Font

Baskerville is from the superfamily of serifs. It is elegant, has serifs and brackets, is easy to read. It has a historical and royal feel. It is

elegant and timeless. The font will be used for all the company's printed and electronic materials, as well as on the website.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Regular

Baskerville is the company primary font

**A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z**

Bold

0 1 2 3 4 5 6 7 8 9

Figures

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' ` © @ £ \$ ∞ § | [] ≈ ± < > ≤ ™ - ... ™ ~

Characters

FUTURA

Secondary Font

The same font that is present in the new company's logo will be used as a secondary font to create a completely unified look.

It is a geometric font without serifs and no brackets, the letters have the same thickness and strict geometrical shapes.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Medium

**A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z**

Bold

0 1 2 3 4 5 6 7 8 9

Figures

.,:;-_ ' * ^ § ° ! " # € % & / / () = + ?
' ` © @ £ \$ ∞ § | [] ≈ ± < > ≤ ™ - ... ™ ~

Characters

Futura is the company secondary font

Black Diamond

Additional Font

Black Diamond is a custom font that the company is currently using for creative typography where needed.

For example, it is often used for the company slogan, headings for advertising materials and promotions.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

Regular

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Black Diamond is the company additional font

0 1 2 3 4 5 6 7 8 9

Figures

! " # \$ % & ' () = + ?
@ £ \$ ∞ | — → ≈ ± < > ≤ ° ~

Characters

APP
A'CN
CN

04

BRAND STATIONARY

BUSINESS CARDS



Business card is a vital part of a company's visual image. It is one of the things that create the first impression of a brand.

Marita's business card design combines simplicity, style, harmony and functionality. The cover side has the main company logo on the company colour background.

The back side of the business card has the holder's name, his position in the company and contact information. The special thing about the contact information is that it uses symbols instead of text, making it universal and understandable for everyone.



Marita
Designium Brand Group Oy

Document Type

1 (2)

Writer's Name

9.9.20XX

MARITA

MARITA / Designium Brand Group Oy
Pohjoisesplanadi 29
00100 Helsinki

Heading 1

Body text Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nulla porttitor elit ac accumsan blandit. Integer sit amet commodo lacus. Mauris nisl lorem, rutrum sit amet metus sed, mollis pharetra magna. Nulla et nulla nec elit vulputate porttitor nec eu ante. Morbi pretium dapibus tortor, sit amet sagittis est fermentum at. Nulla quis turpis consequat, sollicitudin ipsum porttitor, vestibulum purus.

Heading 2

Body text Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nulla porttitor elit ac accumsan blandit. Integer sit amet commodo lacus. Mauris nisl lorem, rutrum sit amet metus sed, mollis pharetra magna. Nulla et nulla nec elit vulputate porttitor nec eu ante. Morbi pretium dapibus tortor, sit amet sagittis est fermentum at. Nulla quis turpis consequat, sollicitudin ipsum porttitor, vestibulum purus.

Heading 3

Body text Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nulla porttitor elit ac accumsan blandit. Integer sit amet commodo lacus. Mauris nisl lorem, rutrum sit amet metus sed, mollis pharetra magna. Nulla et nulla nec elit vulputate porttitor nec eu ante. Morbi pretium dapibus tortor, sit amet sagittis est fermentum at. Nulla quis turpis consequat, sollicitudin ipsum porttitor, vestibulum purus.

MARITA

Pohjoisesplanadi 29, 00100 Helsinki. Phone: +358 44 072 22 12
Email: info@ma-ri-ta.com

WORD TEMPLATE

Word template follows the official Finnish documents standard. Heading has company name in bold, document title, number of pages, writer's name and date, followed by a company logo, all in body text size.

After that comes the company name and address.

The body text is Baskerville 12 pt.

Heading 1 is written in Baskerville 21 pt, followed by body text.

Heading 2 is 17 pt, and heading 3 is 15 pt. All the headings have line spacing of 6 pt before and 12 pt after the paragraph.

Document's footer is separated by a line in the company colour. The information is standard: company name, address, telephone, email in size 11 pt.

PACKAGING

Packaging design contributes to the better interaction between a product and its consumer that is why *Marita* strives to pay special attention to packaging.

It should be functional, ecological, and communicate the brand's ideas and values.

The company's packaging is used in 2 ways: shopping bags and shoe boxes.

Shopping bags are produced in 3 sizes: small, medium and large. Suggested sizes are:
Small bag size: 25x22x10
Medium bag size: 42x42x15
Large bag size: 47x47x15

The dimensions of the shoe box are: 30x17x12

Customised packaging tape is a creative solution to brighten up boring packages.

Customers who order from the webshop get their orders via mail. Using a customised tape with the company logo is a way to improve customer experience, create additional value, and make it stand out.



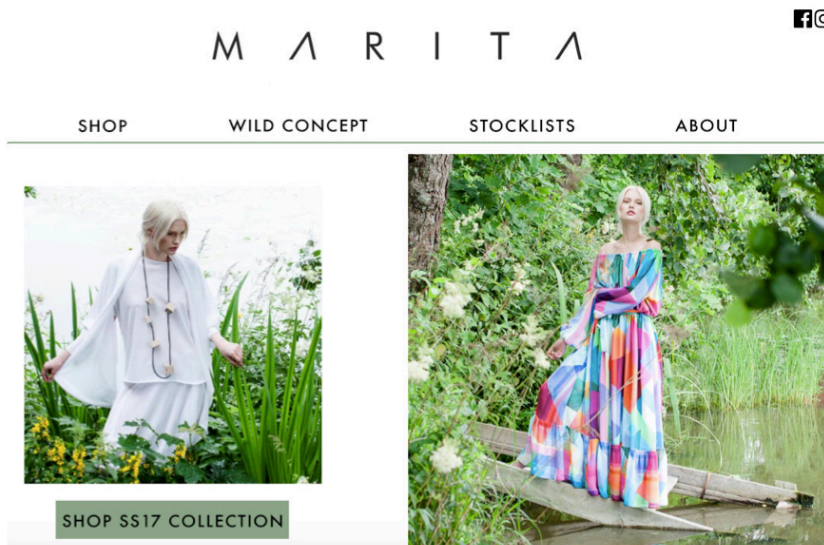


The shopping bag is made from recycled thick paper, to illustrate the company's eco-friendliness and connection to nature, with the main company logo in the middle. The handles are made from cotton ribbon in the company colour. The design is simple and communicates the brand's essence.

Shoes packaging has classic design: recycled carton box, not coloured inside. The lid is matt black, revealing natural texture. The company's inverse logo (white) is in the middle. There is a hole in the lid to ensure easy opening. The box itself is in the company colour, matt as well.



_website



The company's website is an online face of the company. Moreover, for many customers abroad it is the only way of seeing the brand, since they cannot visit the boutique in Helsinki.

It is an important part of the company's visual image. Therefore, it should have a consistent look that goes within new brand's visuals.

Marita's website has minimalistic theme: sufficient amount of white space due to the usage of white as the main background and for navigation. The website is easy to read and does not look crowded. The

new company colour should also be used on the website together with the font. Navigation buttons on the website are in Futura font and the navigation bar is outlined with the company's new colour.

The body text on the website is Baskerville 20 px, and headings are in Baskerville 24px.

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Appendix 2. Transcript of the interview with Marita Huurineinen 13.6.2017

Interviewer: Okay. So, thank you Marita for agreeing to this interview. Let's start with the questions I sent you in advance. First of all, you are the designer and the creator of this brand, Marita Huurineinen?

Interviewee: Yes.

Interviewer: Well, the first question is: what does the brand represent?

Interviewee: I always thought that the foundation for the brand is the heritage of Finnish design and handicrafts. My personal inspiration is that nature relation is very important and I like ancient nature-related beliefs like forest gods and fairies. Not in the serious way but more from a respect for traditions and folklore point of view. I always try to stretch the balance with nature that we should be united, however of course the clothes are for modern, independent, city-based people.

Interviewer: You mentioned who are the items for. Could you also mention 5 characteristics of a target customer?

Interviewee: Well, normally she would be maybe 30 to 60. This also has to do with financial state, maybe. And she will be sophisticated, educated and generally respecting design and she is interested in new things. She is an independent thinker who makes choices based on her values.

Interviewer: About the psychological part. What type of feelings should the brand trigger in the customers?

Interviewee: You feel comfortable, of course, in clothes you are wearing and you should feel beautiful and these two feelings lead you to feeling self-confident. I want to give my customers the feeling that they are capable of anything, they can survive in difficult situations. Also, maybe feeling good about themselves not only outside but also inside. I mean supporting their values. For example, the fur concept that we have was called in some paper "fur with good conscience".

Interviewer: Okay, great. Could you now tell me about the brand values?

Interviewee: Well I would say that it's ecological and ethical thinking. Being ecological means more than ordering eco-certificated cotton that they didn't fertilise. It's about wood, leather, fur, and in general some other raw materials. For example, the coming fall collection has only natural materials. As for being ethical, we closely work together with the whole production chain. People who are involved into production of our clothes are personally known to me.

Interviewer: What about company's mission?

Interviewee: I would say that our mission is to offer an alternative way to wear wild fur and leather.

Interviewer: Now the last question. Since this interview was a part of my colour research which I'm working on now, your opinion is extremely important. What colour scheme do you think would be suitable for the brand?

Interviewee: For me of course it's easier to think about colours through collections it's difficult to think about separate colour. For example, the latest collection that is now ready has natural shades and natural linen, combined with black. Also, blue is strongly present because water was the inspiration. Then on the other hand, this was a peaceful side, there are really strong colours like oink-orange combination.

Interviewer: Okay, but we should think of the colour that will be able to represent the whole brand. Do you see any colour that is visible through all the collections?

Interviewee: Well I noticed that these colours appear in the collections: black and natural white, pink and orange, blue. Green was really strong in the fall collection, but I see it as more of a season thing.

Interviewer: Okay, let's put it this way. What colour in your opinion would be definitely not suitable for the brand. Imagine, you open the company's website and there's new Marita logo and the background colour, which would be the new company colour. So, what would be the worst choice ever?

Interviewee: Well I think it can't be any pastel colour. It has to be strong, but neutral enough.

Interviewer: Interesting, because I do find pastel colour neutral.

Interviewee: Okay, but I think pastel colour will built up femininity and bring association with something sweet. Our customer is a strong woman, strong character.

Interviewer: Okay, I think I can work with that! Thank you so much for the insight.

Interviewee: You mentioned that you already have some ideas, like in theory there were two colours.

Interviewer: Yeah, there were 2 colours. The basic shades of blue or green. According to the theory colours like green, blue and purple. Purple is the weakest one, and the strongest suggestions are blue or green. And now by asking your opinion I will make alterations to shades for example, before talking to you I thought it might be something green and in combination with white. But if I mix green and white it becomes pastel, which is not good. Now, comparing blue and green what would be a stronger choice in your opinion?

Interviewee: Hmm. Well if I had to choose today, green would be my choice.

Interviewer: What about purple?

Interviewee: No, not at all.

Interviewer: Great! That's what I thought. Green or blue it is. I will make different alterations in terms of shade and depth. Then I'll bring you different colour schemes and you choose several. After that we ask customers what they think with the help of a survey.

Interviewee: Okay. Sounds good.

Interviewer: Would you prefer the shade to be darker or lighter?

Interviewee: Lighter, or darker I don't really know. Depends on how it's used.

Interviewer: The colour will be mainly used for backgrounds. You can also use it for packaging. For examples, shoe boxes that are now black will be made of carton of the colour we choose. Or the shopping bags in the boutique which are also black now.

Interviewee: Yeah. It used to be very black and white, but I don't see it working anymore. Now the shopping bag's idea is that it's natural-colour paper bag type, made of more ecological material. One should combine ecological and luxury that it wouldn't look like a trash bag.

Interviewer: That's a good idea.

Interviewee: Also, in the end of the summer we are opening a new concept store which will have all the new interior. So, it's a free canvas.

Interviewer: Awesome! Thank you so much. I got so much useful information and thoughts


Appendix 3. Questionnaire answers


Company colour questionnaire
Yrityksen väritutkimus


1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	x
36-46	
47-58	
59-71	
71+	
muu/other	

Suomi


1


2


3

kevyt lylisko tyhjäläinen
rauhallinen luonto suomi

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?


1 2 3

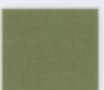
Company colour questionnaire
Yrityksen väritutkimus


1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	x
36-46	
47-58	
59-71	
71+	
muu/other	

Suomalainen


1


2


3

luonto luonto luonto

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

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1 2 3


Company colour questionnaire
Yrityksen väritutkimus


1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	x
36-46	
47-58	
59-71	
71+	
muu/other	

Suomi


1


2


3

keuhkus luonto luonto

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
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1 2 3


Company colour questionnaire
Yrityksen väritutkimus

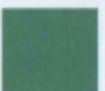
1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	x
36-46	
47-58	
59-71	
71+	
muu/other	

Suomalainen


1


2


3

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
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3. Mark the colour that would suit the brand Marita in your opinion?
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1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	X
36-46	
47-58	
59-71	
71+	
muu/other	

suomi



1 meri/vesi 2 metsä, taikoni, itämaisuus
3 hen

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	X
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

SUOMALAINEN



1 RUIVAS, HYVÄ, NIIVANEN, MYSTERIAIN, MENEVA, TYLÖÄ, ITÄMAINEN

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	X
47-58	
59-71	
71+	
muu/other	

English/American



1 Finland / forest / water / trees 2 MOSS 3 tropical

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

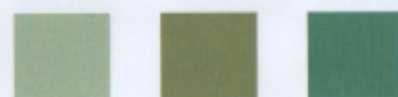
1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	X
36-46	
47-58	
59-71	
71+	
muu/other	

Suomi



1 pöyhki, puhdas 2 meri, tuoksu 3 taikoni, tuuli

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

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Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	X
36-46	
47-58	
59-71	
71+	
muu/other	

American



health army fun

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	X
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

Suomi



haukkanen metsä, pohmaa sähdellä pale

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	X
59-71	
71+	
muu/other	

Suomi



Harmonia kaurat selkeä maakatu (ei kuin luonnollinen)

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	X
47-58	
59-71	
71+	
muu/other	

Suomalainen



avata, vuokura, armenia, röhkää, metsä, vaundikas

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	x
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

suomalainen



1



2



3

water, field mänty, arnoga meri, smaragdi

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	x
59-71	
71+	
muu/other	

suomalainen



1



2



3

väkivaltainen! tylsä, osittain jaloit väkinen

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

suomi



1



2



3

rauhas, luonto tylsä muu/other

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	x
47-58	
59-71	
71+	
muu/other	

suomalainen



1



2



3

fielias, veden, siveä, puu/other

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	<input checked="" type="checkbox"/>
47-58	
59-71	
71+	
muukather	

Suomalainen



okainen - tyyntä

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rasilla tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

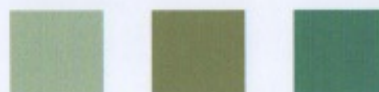
1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	<input checked="" type="checkbox"/>
27-35	
36-46	
47-58	
59-71	
71+	
muukather	

Japan



fresh boring young

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rasilla tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	<input checked="" type="checkbox"/>
36-46	
47-58	
59-71	
71+	
muukather	

Suomi 27

Si Suomi



Perheystävällisyys, luonnonväri, trendikäsi sisustusta
mukavuus

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rasilla tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

→ vaikea valita, koska kaikki
+ isäni on tyyntä
mentti, joka Maritalle
sopii

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	<input checked="" type="checkbox"/>
59-71	
71+	
muukather	

SUOMALAINEN



RANKAS LUONNONVÄRI

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rasilla tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	<input checked="" type="checkbox"/>
47-58	
59-71	
71+	
muu/other	

Suomi



1 mielu 2 henna 3 ei

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

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Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

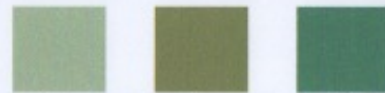
1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	<input checked="" type="checkbox"/>
59-71	
71+	
muu/other	

Saksalainen



1 hieno 2 viikotteen 3 muoti

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

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Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	<input checked="" type="checkbox"/>
47-58	
59-71	
71+	
muu/other	

Suomi



1 kiva 2 - 3 ihan ok

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
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Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

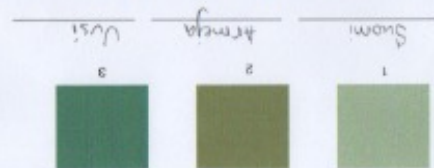
1 2 3

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

Write in the area underneath colour boxes.

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)



15-21	
22-26	<input checked="" type="checkbox"/>
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

Suomalainen

1. Your nationality and age
Kansalaisuus ja ikä

Company colour questionnaire
Yrityksen väritutkimus

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

Suomalainen

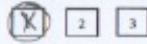


viileä viileä kastea

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?



Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	<input checked="" type="checkbox"/>
22-26	
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

Suomi

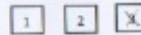


Väriä luonto uusi

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?



Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	<input checked="" type="checkbox"/>
47-58	
59-71	
71+	
muu/other	

Suomi



jää metsä eksoottinen

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?



Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	<input checked="" type="checkbox"/>
22-26	<input checked="" type="checkbox"/>
27-35	<input checked="" type="checkbox"/>
36-46	<input checked="" type="checkbox"/>
47-58	<input checked="" type="checkbox"/>
59-71	<input checked="" type="checkbox"/>
71+	<input checked="" type="checkbox"/>
muu/other	<input checked="" type="checkbox"/>

TUOLIN KÄYTTÖALUEEN

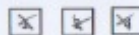


livan ohra livan ohra livan ohra

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?



Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	X
59-71	
71+	
muu/other	

Suomalainen _____



1



2



3

hätä poltto huono

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	X
47-58	
59-71	
71+	
muu/other	

Spain _____



1



2



3

water army wealth

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	X
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	



1



2



3

Yökyllä _____

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	X
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

Russia _____



1



2



3

ice boring bright

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	
59-71	X
71+	
muu/other	

American



1



2



3

nice

army

exotic

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?



2

3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	X
22-26	
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	



1



2



3

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?



2

3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	X
36-46	
47-58	
59-71	
71+	
muu/other	

Swedish



1



2



3

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?



2



Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	X
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

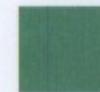
Swedish



1



2



3

RESELL

ARREJA

AETSÄ

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?



2

3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	X
59-71	
71+	
muu/other	

SIOMALAINEN



siimespöytä grotto siilokkiväri

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	X
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

Russian



nature basic money

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	X
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

Suomi



vesi mettä riiva väri

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	X
36-46	
47-58	
59-71	
71+	
muu/other	

USA



calm neutral bright

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	<input checked="" type="checkbox"/>

Suomi, 27-35



1 2 3
TILAAVAANNE IMTTI HUPAINO

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	<input checked="" type="checkbox"/>
36-46	
47-58	
59-71	
71+	
muu/other	

SUOMI



1 2 3
VESTI TYLSÄ KIVA

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	<input checked="" type="checkbox"/>
36-46	
47-58	
59-71	
71+	
muu/other	

Suomi, 27-35



1 2 3
RAUHALLINEN LUONTO YMPÄRISTÖ

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	<input checked="" type="checkbox"/>
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

SUOMI



1 2 3
RAUHALLINEN, TILAAVAANNE, LUONTO, EKOLOGINEN TILAAVAANNE, RAIKEUS

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?

Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	X
47-58	
59-71	
71+	
muu/other	

Suomalainen



iloinen suuttainen ylpeä

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

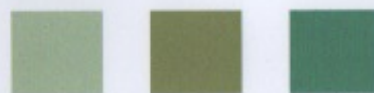
1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

Suomalainen



Luonnon pehko tyksy hauu

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	X
47-58	
59-71	
71+	
muu/other	

SUOMALAINEN



1930. VINKAABE R. MELJA,
METSÄ PALAS 😊

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	X
47-58	
59-71	
71+	
muu/other	

Suomalainen



luonto sohvelin vuokko

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	X
27-35	
36-46	
47-58	
59-71	
71+	
muu/other	

Russian



1



2



3

mint army tropical

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Marita in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Marita-brändille?

1 2 3

Company colour questionnaire
Yrityksen väritutkimus

1. Your nationality and age
Kansalaisuus ja ikä

15-21	
22-26	
27-35	
36-46	X
47-58	
59-71	
71+	
muu/other	

America



1



2



3

calm dull forest

2. What emotions, feelings or associations do you have about the colours above? (e.g. calm, nature, Finland, ecological)
Write in the area underneath colour boxes.

Mitä tunteita tai ajatuksia yllä olevat värit herättää? (esim. Rauhallinen, luonto, Suomi, ekologinen)
Kirjoita värien alla oleviin laatikoihin.

3. Mark the colour that would suit the brand Manta in your opinion?
Rastita tai ympyröi väri, joka sinun mielestäsi sopii parhaiten Manta-brändille?

1 2 3