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Branding and Visual Identity. Case: Kikerigu

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ABSTRACT

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This paper is about branding a company and creating a consistent brand image. The purpose of this thesis is to provide a course of actions and reference material on how to create a brand, visual identity, and products for a new sustainable clothing company. Thus it can be described most accurately as a development project and is designed as a case study.

The aim throughout this thesis is to reflect the company's values in its visual identity and products, to enhance the strength of the brand's consistency. The choice of material, and production and printing techniques is intended to support the company's values and strengthen the identity of the brand.

Quantitative research about customers' behaviour and ethics when purchasing clothing was conducted. The purpose of quantitative research is to seek explanations and predictions that can be generalized. Realistic evaluation is used as a part of the design process which utilizes the comparison of data from qualitative materials produced as the outcome of extensive experiments with colours, types, shapes, graphic elements, materials, and prints.

The study revealed the factors that needed to be considered for the design process. The concept laid emphasis on the brand's collateral, identity guidelines, and samples of clothing. Further development of the brand will focus on the products, a clothing line and print designs.

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1 INTRODUCTION

1.1 Background information

This thesis is carried out with my own vision and evaluation and the help of my supervisor. This paper is about branding a company and creating a consistent brand image. The company will be a sustainable clothing and accessory company, which will be established in Finland and expand to European markets. It is estimated that the company will start operations at the end of 2012. The main product of the company will be ready-to-wear women's and men's clothing. Other products are accessories—scarves, rings, necklaces, bags, and postcards. The target customer is an environmentally concerned creative individual located in Europe.

1.2 Purpose of the study

The purpose of this thesis is to provide a course of actions and reference material on how to create a brand, visual identity, and products for a new sustainable clothing company. Thus it can be described most accurately as a development project and is designed as a case study. The practical section will include the creation of the brand equity, brand colours, typography, logo and style guidelines, collateral, and samples of products.

1.2.1 Frame of reference



Figure 1. Frame of reference

Frame of reference describes the cornerstones of a consistent brand and how they interact with each other to achieve consistency of the brand (Figure 1). It shows the theoretical basis of this work.

The aim throughout this thesis is to reflect the company's values in visual identity and products, to enhance the strength of the brand's consistency. The choice of material, and production and printing techniques is intended to support the company's values and strengthen the identity of the brand. The style of the products, visual material, prints, and graphics is kept consistent and adapted to production and printing techniques and materials while supporting the brand's values.

1.3 Research questions

How to translate the values and vision of the company into visual identity and products?

What is the outcome of attitudes towards ethics when reviewed in relationship to customer behaviour and ethical fashion?

What is the material choice and printing technique when considering the values of the company?

1.4 Structure and limitations

The first part of this thesis will provide the theoretical knowledge on creating a brand and case study, the second will describe the consistent elements that make up the visual identity of the brand, the final part will take a look at issues relating to ethical clothing, prints, and production.

The first part will provide a general understanding of brands, explain the definition of brand and the benefits which a brand offers. It will describe the structure of a brand: communication, image and visual identity, products, and social responsibility. The case study will showcase the brand's values, mission, vision, and tag line. However, due to limitations, these chapters will provide only the basic knowledge about customer and competitor research, which is sufficient for the purpose of this thesis.

The second part will explain the typography, colours, logo, style-guide and collateral. The printing techniques and materials used.

The third part will describe ethical fashion and its importance. It will take a closer look at the ecological materials available, printing methods, and inks for printing.

This thesis will not cover the topics of customer and competitive analysis in depth. However, the main issues which have to be considered at this stage of the development process will be mentioned. These topics will play a more important role in later stages of the brand's lifecycle, where customer segmentation, feedback, and service as well as competitors' strengths, weaknesses, and strategies have to be taken into account.

1.5 Research methods

One of the research methods used as a part of the design process is realistic evaluation. Realistic evaluation is a method which utilizes the comparison of data from qualitative materials produced as an outcome of extensive experiments with colours, types, shapes, graphic elements, materials, and prints.

Another research method used is quantitative research. Quantitative research involves looking at amounts, numerical values or quantities, of one or more variables of interest. This research will be about customers' behaviour and ethics when purchasing clothing. The purpose of quantitative research is to seek explanations and predictions that can be generalized. A questionnaire is the most commonly used data collection technique, because each respondent needs to answer the same set of questions.

2 BRAND

2.1 What is brand?

The term brand is now commonly used in everyday vocabulary, and it is often misinterpreted. In recent years, branding has become a fundamental part of companies, organizations and individuals. Brand is closely linked to company, so if the brand suffers damage, so too does the company. If the brand is strong, it will boost the value of the company. (Davis 2009, 12) So, what is brand?

A brand is not a logo, a slogan, an identity, a symbol, a shape, mailshot, mission statements, colours, credos, or business cards; it is not even something a company

owns. A brand is an idea, not a thing. It is a set of perceptions and association that can be influenced, but not controlled. It evokes emotional response by telling a story that connects to its audience.

A brand is the total experience which customer has with the company, its products and services (Hammond 2008, 13-14).

A brand represents the full “personality” of the company and is the interface between company and its audience. A brand may come into contact with its audience in various ways: from what we see and hear, from physical experience and from general feelings about the brand. (Davis 2009, 12)

2.2 Why create a brand?

First it has to be acknowledged that we live in a branded world. Brands are intangible assets and account for, on average, 75% of the value of the company (Wheeler 2009, 11.)

All brand purchases are emotional because all brands are emotional. People buy on emotion and justify with reason (Hammond 2008, 29-33.) The brand's task is to manage the perception of the company. A well designed identity generates respect from the customer and makes it easy to understand features and benefits, it creates loyalty. Affecting the behaviour of the consumer improves the financial performance of the company.

The best identity programs embody and advance the company's brand by supporting desired perceptions. Identity expresses itself in every touchpoint of the brand and becomes intrinsic to a company's culture- a constant symbol of its core values and its heritage. (Wheeler 2009, 10)

2.3 Communication

Any communication to consumers that encourages more awareness around 'green' or environmental concerns needs to be matched by the behaviour of the company itself as well as the products and services on offer. (Davis 2009, 62)

All companies need to be honest and fair in all aspects of work, and assure to the consumer their transparency. People need know who the company is, why the company have taken these decisions, and why it is important.

2.3.1 Aesthetic experience

The aesthetic experience affects three aspects of the individual: the body, soul, and mind. Pleasure comes from stimulating the senses of the body, arousing or expressing the feelings of the soul, and activating the thought process of the mind. Arousal of intense emotions adds zest to life. (Fiore 2010, 15) However it also important to learn to appreciate the emotional experiences of everyday life, which also enrich our living experience.

Why would nature make understanding symbolic meaning of aesthetic objects pleasurable? It may be because understanding symbolic meaning is crucial to the evolution of the brain in the human organism by which humans develop and extend their consciousness (Dissanayake 1988, 67.) The aim of successful branding is to create emotional response and association through projected images of the brand and its products in appropriate environment.

2.4 Brand identity

Brand identity is tangible and appeals to the senses. It is possible to see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible. Brand identity takes disparate elements and unifies them into whole systems. (Wheeler 2009, 4)

The rest of this paper investigates how to build a brand identity which succeeds in building a united system projecting the stated brand values of Kikerigu.

2.5 The branding process. Case: Kikerigu

2.5.1 The company's Name. Kikerigu

Kikerigu is an onomatopoeic word - one that imitates or suggests the source of the sound that it describes, in this case that of a rooster. Kikerigu is the rooster's crow in the Latvian language. Symbolically, a rooster's crow is victory over the night, a sunrise song. The name is connected with nature and animals, which reflects the values and ethics of the company.

In the Chinese horoscope, the rooster is described as a flamboyant personality, feisty and obstinate. He is quite the extrovert and proud of who he is. The rooster is also a trustworthy, hardworking individual. He is honest and tells it like it is with no qualms or reservations.

It says that the right name is timeless, tireless, and easy to say and remember (Wheeler 2009, 20).

I think the name should stand out, as the name portrays the label's personality.

Kikerigu for non-Latvian speakers might be difficult to remember and pronounce, but the sound stands for the company's core values and indicates the roots of the company. For Latvian speakers, the name brings strong associations with early morning, purity, and summer. I quizzed about 20 non-Latvian speakers about what they thought of the company name Kikerigu. Most non-Latvian speakers said that name sounds fun, interesting, Icelandic - meaning Nordic, different, unique and attention grabbing. Some said it sounds childish and playful.

2.5.2 Key words

Playful- Kikerigu wants to play with colours, graphics and words. The playfulness wakes up the spirit of the individual.

Individual- Kikerigus' products are made for creative individuals who have courage and know what they want.

Inspirational- Kikerigus wants to inspire people to be open, and show their personalities and set their spirits free.

Natural- Kikerigu values nature and animals. Every action and decision Kikerigu makes is in order to create as little damage as possible to the environment. Kikerigu uses only natural materials and fibres for its production. Nature and animals are a source of inspiration for the Kikerigu.

2.5.3 Brand values

The quest for sustainability has expanded the value conversation with customers. Being socially responsible and environmentally conscious is the new business model for all brands. A brand is an intangible asset- brand identity, which includes all tangible expressions from packaging to website, upholds that value. (Wheeler 2009, 48)

Brand values are the set of attributes that customers experience as the basis of the brand promise. They give the brand personality and an emotional connection that drives trust and loyalty with the audience. Brand values are the core of any brand- any deviation from the brand's values will run contrary to the original brand promises. (Davis 2009, 52)

Kikerigu's is guided by the following values- quality, customer service, and integrity. These describe the kind of company Kikerigu wants to be. Kikerigu's decisions and actions will demonstrate these values. I believe that putting these values in practice creates long term benefits for customers, employees, suppliers, the community, and the environment.

Quality- Kikerigu's products and services will be best in terms of value received for money paid.

Customer service- Kikerigu is dedicated to satisfying its customers. Kikerigu believes in respecting customers, listening to their requests and understanding their expectations and striving to exceed their expectations in affordability, quality, and on-time delivery.

Integrity- Kikerigu stands for the highest standards of behaviour, including honesty and fairness in all aspects of work, and will assure the company's operational transparency. Kikerigu will fulfil the commitments required by a responsible company towards the environment, its employees, and the community.

2.5.4 Brand vision statement

Every brand identity begins with a conversation about the future. Behind every successful brand is a passionate individual who inspires others to see the future in a new way, they imagine what others cannot see. Vision requires courage.

Kikerigu's vision is to be the company which satisfies the consumer's need for highly sustainable and ethical products. To be the company which blends colours, minimalism, and graphics into flattering products. To be the company which values nature, animals, and human beings over everything else. To be the company which spreads the word of ethicality and sustainability and to see the company's customers, environmentally conscious creative individuals, wearing their clothes, not the clothes wearing the customers.

2.5.5 Mission statement

A mission statement is a statement of the purpose of the company. It should incorporate socially meaningful criteria addressing concepts such as ethics. Kikerigu's mission is orientated mostly towards the consumer and environmental matters.

Kikerigu's mission is to encourage people to show the shimmering facets of their personality, to wake up liberated spirits and to create awareness of ecological matters.

2.5.6 Tag line

“For liberated spirits”

Tag lines influence consumers' buying behaviour by evoking an emotional response. A tagline is short phrase that captures the brand essence of the company, personality and positioning and distinguishes the company from its competitors. (Wheeler 2009, 24)

When one says “this music is lacking soul”, one means that the aesthetic experience is limited because the music lacks the force or vitality that arouses the emotions of the listener. An aesthetic experience occurs when feelings or emotions are aroused in the appreciator or when the emotions inside of the individual are released (Fiore 2010,

15). Kikerigu's aim is to arouse emotions in individuals with its products and prints, and give clothing a soul.

Kikerigu's tag line "For liberated spirits" creates interest and encourages people to show more of their unique personality in clothing, to be free from the standards and prevailing trends.

2.5.7 Tone of voice

The best brands speak with one distinctive voice. On the web, in a tweet, in conversations with a sales persons, in the speeches given to whomever. It must be memorable, identifiable and centred on the customer. Voice and tone works harmoniously with clarity and personality to engage customers whether they are listening or reading. (Wheeler 2009, 26)

Kikerigu's tone of voice is encouraging, friendly and playful. It plays with words and is vital.

"Our mission is to encourage people to show the shimmering facets of their personality and to wake up sleeping liberated spirits"

2.5.8 Target audience

Kikerigu's target audience are women and men of 20-35 years old. They are environmentally concerned creative individuals with liberated spirits. They enjoy art, music and culture, and are social outgoing personalities. Individuality is highly appreciated amongst this group. They travel more for cultural experiences than for sun and star rated hotels. They are nature lovers. They shop at ecological fashion stores like People Tree and Globe Hope, second hand stores and ready-to-wear stores like Desigual, Qoo-Qoo, Hypnoses Fashion, and similar. They search for something different at a middle price point- from 80-150 EUR per dress. Influenced by trends, but with an artistic twist of alternative fashion. They are located in Europe.

2.6 Ethics and consumer behaviour

A research survey was carried out using Google documents and distributed through the social network Facebook. When forwarding the link to my questionnaire, I explained who I am, what I am doing and where these results would be used. At the start of the questionnaire I explained what ethical clothing is, to make sure that recipients would understand the term correctly and would give honest and valid answers. The questionnaire was sent out on March, 2nd and the last answer was registered on March, 14th. The survey consisted of 18 questions in total; multiple choice, open, and agree/disagree questions were used. Space for additional information and comments was left at the end of survey and therefore respondents could share any additional related information and express their opinions. 160 questionnaires were sent out and 119 replies were received. The response rate is difficult to calculate as some respondents forwarded the link.

The aim of the questionnaire was to get an overall picture about consumer behaviour in relation to clothing, what their purchase habits are and what affects them. It also aimed to define how well-informed respondents are about the clothing industry in general and about ethically produced clothing.

2.7 Results of the study

The background questions covered the areas of gender, age, location, annual income, and education level. Of the respondents, 77 were female and 42 were male. Most answers came from 21- 35 year old respondents, only 8 were younger than 21, and 11 were older than 35 years. (Appendix 1) Most of the respondents lived in European countries and many were students, this resulted in the average income of the responding group being lower than the European average. The average annual income in the EU is around 38 000 EUR, in Finland it is around 45 000 EUR, in Latvia it is around 10 000 EUR, and in Italy around 36 000 EUR (Average salary in EU, 2011). In fact, more than 50% of the respondents had an annual income of 10 000 euro or lower.

The second set of questions established the general purchase habits of the group - how often they shop (Figure 2), where they shop (Figure 3), and how much they spend on clothing (Figure 4).

Figure 2 describes how often people shop for clothing. 29% of respondents shop once a month, 20% shop once every 2 months, and 31% shop once every three months.

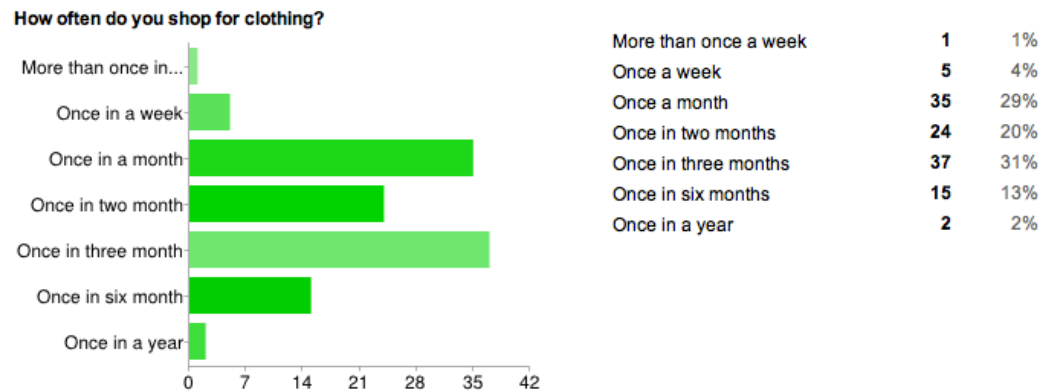


Figure 2. How often do you shop for clothing?

Respondents shop mostly in large chain stores, fashion label stores and second hand stores. (Figure 3)

Chain stores are the most appreciated because of the price, they support fast fashion, products are cheap, though not necessarily of the best quality, but because trends are changing so fast in these stores, the quality does not matter, it is better to buy more and new. Chain stores are criticized for being unethical and for the uncertain origin of the clothes they sell.

Second hand stores are more popular amongst people who have less income, but are environmentally conscious, and those who search for treasures.

Online stores are becoming more popular, since everyone has a chance to find something special for themselves at a price they are prepared to pay. This data reassures Kikerigu's aim to sell its products online, as shopping online seems to be common. As only 15% of respondents shop at ethical clothing stores, Kikerigu is planning to sell its products at various retailer fashion stores to increase their availability and to appeal to potential buyers with the products' visual qualities.

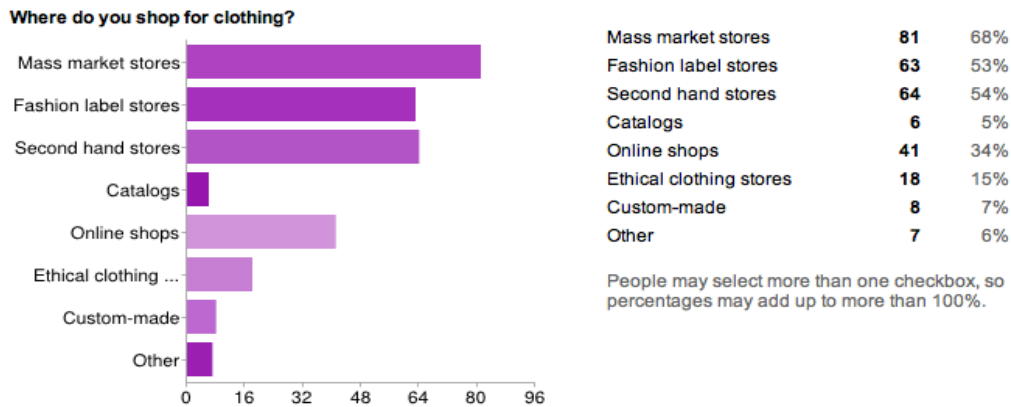


Figure 3. Where do you shop for clothing?

The next table (Figure 4) explains why so many respondents shop in stores selling inexpensive clothing. Of the respondents, 32% spend less than 20 euros per month. This may be hard to believe, but the result is explained in this group, as most of respondents are students. In the additional information section, several respondents mentioned that if they had more money, they would purchase better quality products, which means they could pay more for clothing. Consumers spend according to their income - the greater the income, the more they spend on clothing.

This result gives Kikerigu a reference point about the target buyer's income.

Kikerigus target has a regular income above 2000 euros.

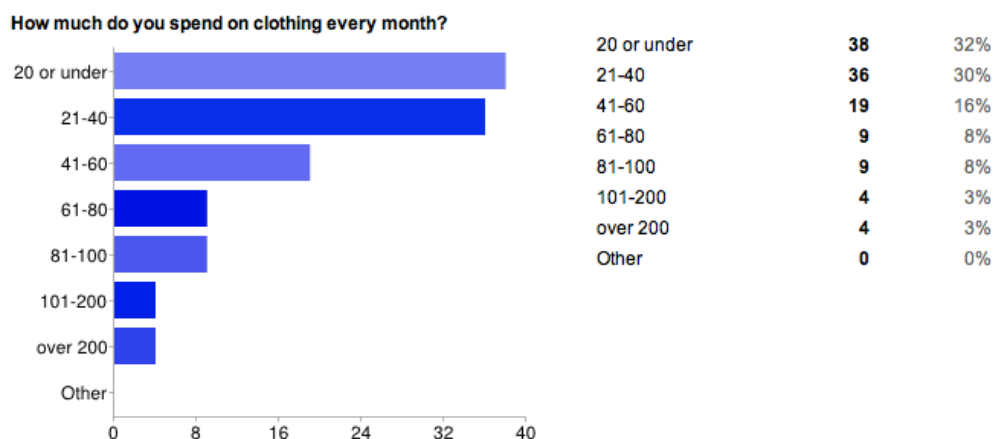


Figure 4. How much do you spend on clothing every month?

The next question reviewed factors influencing the response-group's purchase decisions. (Figure 5)

There are two major factors, price and quality. It is very difficult to compete with chain stores and second-hand stores on price, if as stated in the questionnaire, 76% are influenced purely by price. They have the advantage of economies of production scale and the low cost of second-hand goods.

Quality also plays a huge role in purchase decision - again 76% stating it was a key factor. It would seem that consumers are trying to find a balance between price and quality. Ethicality plays a role in 29% of the respondents' purchasing decisions, which is a very impressive result, as according to the data, 27% did not know anything about ethical clothing (Figure 10).

For Kikerigu, the risk is that products become too costly because of the investment in ethically produced raw material, ecological production methods and local resources. Quality would be a key reason to motivate the buying of more expensive products made by Kikerigu.

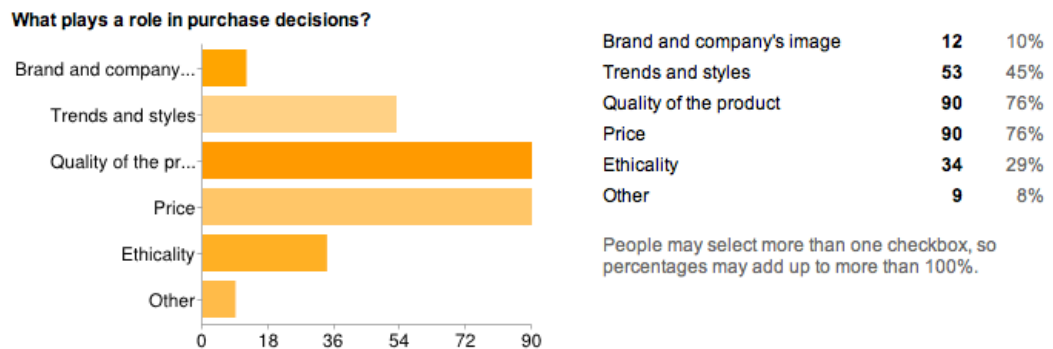


Figure 5. What plays a role in purchase decisions?

The fourth group of questions explored people's knowledge of ethical clothing, how much they appreciate ethical clothing (Figure 6), how much would they be willing to pay (Figure 7), and how the ethics of the company affects purchase decisions (Figure 8).

Figure 6 shows that 68% of the respondents value ethical clothing, although figure 5 showed that the ethics of a company is not a true motivation in purchase decisions. Of

the respondents, 29% do not know what they think about ethical clothing and 6% do not value ethical clothing. However, this appreciation of ethical clothing is a good tendency for Kikerigu, as one of the selling points is the ethicality of material choices and production methods.

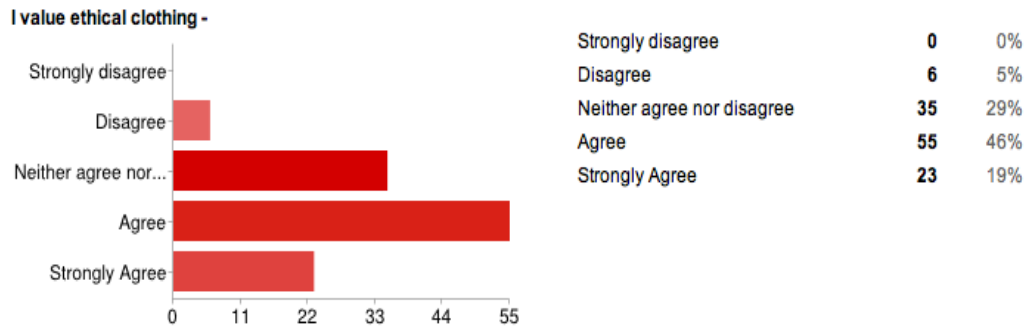


Figure 6. I value ethical clothing

Ethical and ecological clothing costs more. Fair pay salaries, investment in proper working conditions, more expensive raw materials - for example, the non-use of chemical pesticides in growing cotton crops results in smaller yields than commercially chemically treated crops from China, Vietnam or India. It all results in a higher cost in the Finnish market.

The statistics state that 12% of all respondents would not like to pay more for ethical clothing. Of the respondents, 32% would pay 10% or less, 38% would pay 20% more for ethically produced clothing and 15% of all respondents would pay 30% more for ethical than for conventional clothing. Taking into account that 30% do not know anything about ethical clothing and that the income of respondents was rather low, this is a good result and it shows that respondents understand in theory why the prices are what they are and why it would cost more for such clothing. Although the appreciation of ethical clothes is high, it does not show as a great willingness to pay more to provide a better working environment for workers or to support sustainable development and conditions favourable to it.

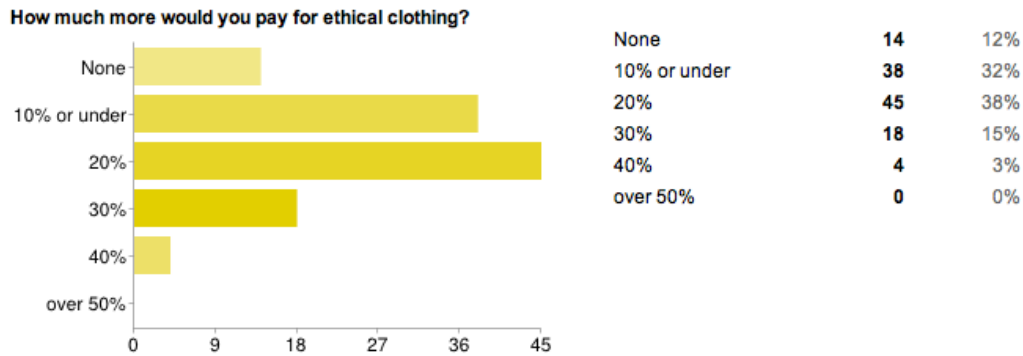


Figure 7. How much more would you pay for ethical clothing?

For half of all respondents, the ethics of a company affect their purchase decision and accordingly for the other half, this factor does not affect purchase decision. (Figure 8) This question was open to comments - if there was an affect- how did this appear in their shopping behaviour. There are some trends, people know that there are unethical actions going on in the textile and clothing industry, but because companies lack transparency about their operating activities, the consumer does not know which firms are involved in unethical practices. Even if consumer tends to choose products which are a little more expensive than those available in chain stores, they are still not sure if the company is more ethical, for example paying fair salaries to employees, or whether they are just making bigger profit for themselves. Some suggestions came from the sample group, including providing background information on the tag or label about the product: how it is made, its origins, through which countries it has been transported and how, and maybe even who made it or other more specific information.



Figure 8. Does the ethics of the company affect purchase decisions?

The next questions explored what the subject group know about ethical clothing, what it means to them, where they get their information on ethical clothing and how easy it is for them to find out about key factors that make a brand ethical and sustainable (Figures 9-13).

Figure 9 shows the result for the question “What do people know about ethical clothing, what is the source of their information and do they think there is enough information available about ethical and sustainable clothing?”

Of the respondents, 71% think there is not enough information about ethical clothing and only 11% of the group think there is enough information available (Figure 9). This indicates a serious lack of information about the practices of the clothing industry in general.

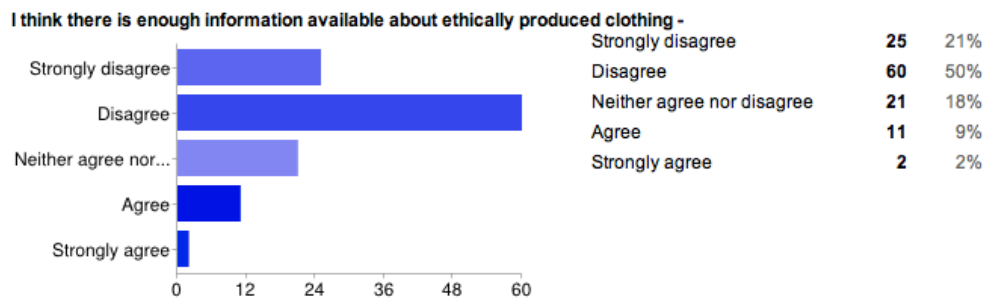


Figure 9. I think there is enough information available

27% did not know anything about ethical clothing (Figure 10). This could mean that they also do not know anything about the signal that there is need for greater transparency in the clothing industry. A great tool for spreading and sharing information, according to the results of the questionnaire, is the use of social media (Figure 10).

Kikerigu will take this result into account and label its products accordingly, providing information on the products' origins and production methods. By providing information about ethical and ecological standards, the consumer can be sure of what they are purchasing.

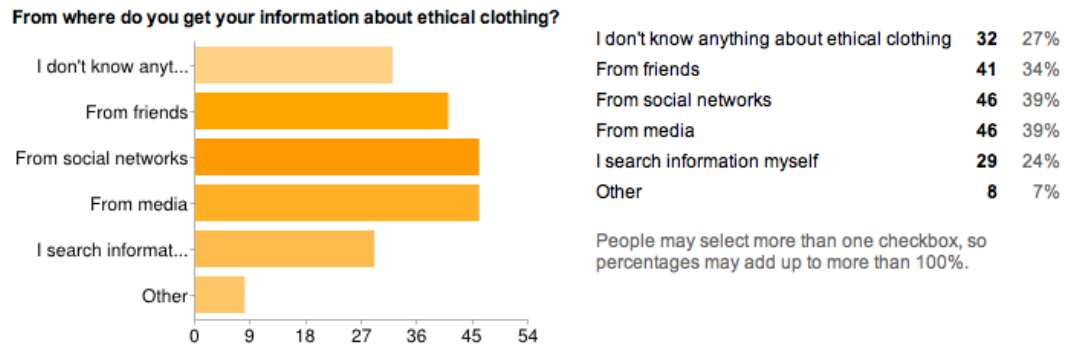


Figure 10. From where do you get your information about ethical clothing?

Of those who responded, 86% think that ethical clothing could be labelled better (Figure 11). Many respondents and consumers think that ethical clothing is not for everybody, is often seen as being dull and boring, even ugly. People do not know where to look for ethical clothing or how to know that it is ethical.

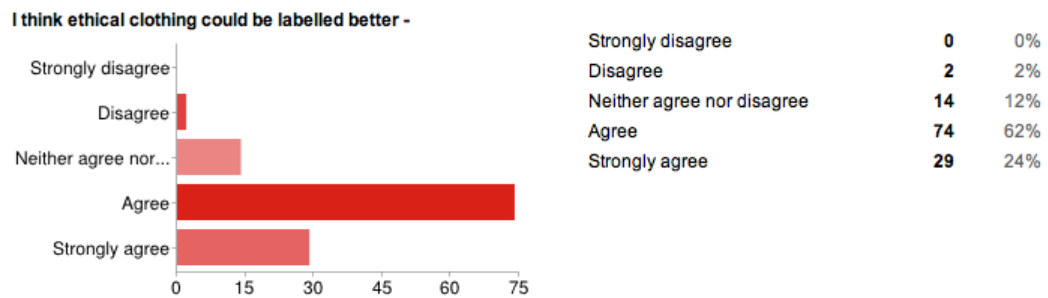


Figure 11. I think ethical clothing could be labelled better

Most of the respondents, 78%, wish that there could be more ethical clothing available and that it was more easily accessible (Figure 12). 22 % answered this question stating they did not have an opinion, but that could be explained by the 27% of respondents who do not have any knowledge of what ethical clothing means.

As mentioned earlier, Kikerigu is planning to sell its products in various retailer fashion stores, rather than in specialized ecological fashion stores in order not to restrict availability.

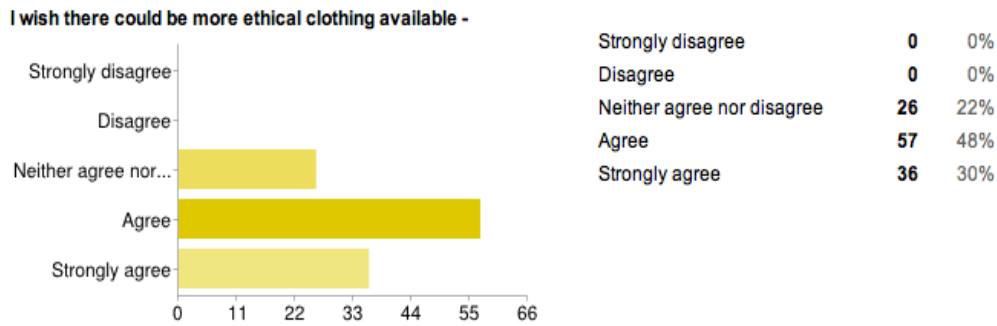


Figure 12. I wish there could be more ethical clothing available

On the subject of ethicality in general, 77% think that companies should invest in more ethical forms of business practices, not just clothing companies. Those who do so should provide information on the origins, materials, and production methods used. (Figure 13)

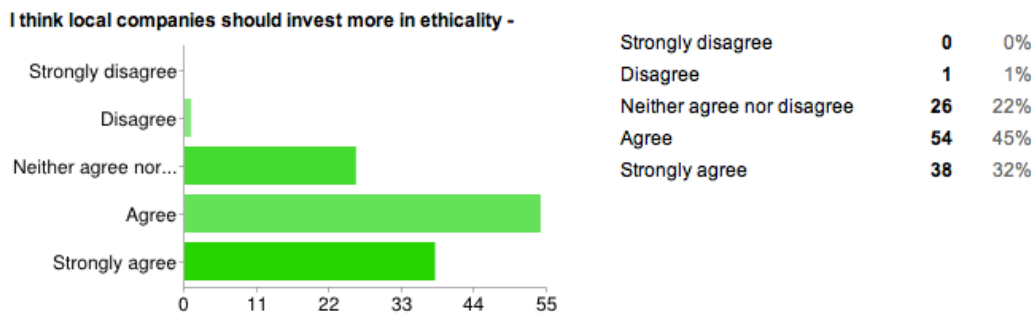


Figure 13. I think local companies should invest more

Many companies do not invest in ethical business practices in order to remain competitive in today's economy; however in the longer run it may damage their brand value. Several respondents share same view. However, I believe it is possible to reduce chemical use and waste by purchasing ethically and ecologically made raw materials. Materials play an empathic role in our current understanding of what makes fashion and textiles sustainable. They are the starting point for change and a key commodity for farmer, designer, manufacturing industry, consumer, and recycler.

The survey showed that people do not have enough information about ethical clothing and the fashion industry in general. Many respondents appreciate ethical clothing, but do not find it easily available. They wish there could be more ethical clothing and

local companies would invest more in ethicality, but it does not show as a willingness to pay more for it. At present, respondents recognize the problems in the clothing industry, but they do not want to invest their own money in supporting sustainable development. If there was more transparency in the clothing industry and consumers could see the origin of their clothes, perhaps there would be a greater understanding of the importance of the ecological issues.

Overall responsiveness is seen as very positive and it has provided great support when making decisions and proceeding with Kikerigu's activities. In the additional information section, many respondents showed an interest of outcome of this study and shared their thoughts on the topic and suggestions.

Appendix 1 provides the all questions and answers to the survey.

2.8 Risks

For Kikerigu, the risks are that at the present there is a lack of knowledge about trend forecasting.

From the data received in the survey, apparently potential buyers are not yet ready to pay more for ecological products. Ecologically produced clothing might be priced above what potential buyers can afford. A solution for reducing the price is cost-effective industrial production instead of costly hand-made unique products. Quality would be a key reason to motivate the buying of more expensive products.

2.9 Competitors

Kikerigu is a clothing company for the ready-to-wear market. The company values are ethical and sustainable concerning material choices and production methods. Production uses new, ecologically produced materials combined with recycled fabrics. The production method is industrialized with exceptions made for hand finishing or printing. Products will be sold at a middle point price, 80-150 EUR per item.

Competitor research is mostly carried out in Finland and Latvia, as these are the countries where the company is planning to sell its first products. The major difference between these two markets is that in Latvia, recycling and recycled design is at an early stage and only a small group of people are aware of it. In Finland, this culture

has been established for several years and is becoming more mainstream. People are aware of it. Some ecological clothing companies have been in existence for a decade and have found their target audience.

The first and biggest competitors in the fashion field are fast fashion companies: more quantity, less quality, often not fair-trade or ethical, although they do stock a limited range of such products. None of them have internationally approved certificates, such as GOTS (Global Organic Textile Standard, the leading processing standard for textiles made from organic fibres), EO 100 standard (Equitable Origin), or FWF (Fair Wear Foundation - labour conditions approved) which assures that the products are fair-trade, ethical and ecological. They are mass market brands: H&M, Vero Moda, Seppala, etc. Mass production makes them cheaper, so the consumer buys more. Companies follow trends and often invite designers to create a seasonal collection. This type of company competes mostly on price.

The next group of competitors to Kikerigu are ecological clothing companies with industrialized production e.g. Globe Hope, who produce and sell ethical, ecological clothing and accessories. These companies also create products for the ready-to-wear market. Environmentally conscious consumers often choose recycled material over new material, although it is ecologically produced. People Tree, another successful brand, sells colourful clothes at reasonable prices. They also invite designers like Orla Kiely to design collections. These companies compete with Kikerigu in the same aesthetic and values area. These companies have established their target audience.

Another group of competitors are the ecological, recycled fashion companies specializing in unique item production. These include Plan-B, Locksteady, Remake, Second Chance, Tauko, etc. They also produce ready-to-wear clothing. They offer a unique experience and unique pieces. They compete on uniqueness and hand-made quality.

The next group of competitors are fashion design companies which produce products for the ready-to-wear market and they are not ecological. QooQoo is a colourful playful fashion design company which produces unique prints on clothing - leggings, dresses and tees. Another company in this group is House of Holland- they produce interesting clothing which is often colourful and decorated with prints. Hypnosis fashion is the fashion company which offers unique cutting and styling to their products, the emphasis being put on refreshing details and curved lines. This group of competitors are the fashion companies that compete in the same aesthetic area.

Environmentally conscious consumers often choose products from second-hand stores over products produced from new, raw material. A second-hand store is also a place for treasure hunters - it is possible to find products from the companies mentioned above at much lower prices. Second hand stores compete mostly on price.

3 VISUAL IDENTITY. CASE KIKERIGU

Visual identity is the visible elements of a brand such as colour, typography, and logotype, which encapsulate and convey the symbolic meaning that cannot be imparted through the word only. It is a unique visual language consisting of many elements that will express itself across all applications of the brand.

The process of creating Kikerigu's visual identity is based on the brand's values, keywords, vision, and mission and it seeks to integrate meaning with form.

3.1 Logotype

The logotype of a company is like the face of man. When we think about a friend, we see their face in our minds, we have an image of the person. It is the same with brands, when we think of some brands, we have a strong image in our minds, we see associated logos when we close our eyes. Logos help people to remember their experience of a company.

For the logo, Arca typeface is used. Arca is whimsical - unusual and strange in a way that might be a funny or annoying font. Arca design is based on lettering from a Brazilian children's album cover. The letters have a unique paper cut look and they look graceful. Arca is designed by digital type foundry Pintasilgo Prints based in Vitoria, Brazil. This typeface was chosen because of its unique character. With changes in the original cut, it supported the initial idea of a bold and playful typographic element.

Fashion design is, by definition, concerned with current design trends, so one might expect that the best fashion logo has to change from year to year (Healey 2010, 42). Arca typeface shows that it is possible for a fashion brand's personality and visual identity to embrace an up-to-date sensibility and stay loyal to brand values and style. It was decided that business cards, envelopes, and packaging would not be printed by offset lithography, but rather stamped or screen-printed to reinforce the idea of the

special quality of the goods sold. Arca typeface was considered robust enough to work well in the range of application and reproduction methods, including silk screen-printing and embroidery.

3.1.1 Fashion logos

Although it can be difficult to measure the impact of a logo on the overall success of a fashion business, the right logo is crucial in creating and sustaining a brand image, which is a major contributing factor to the success and profitability of a brand. (Meadows 2009, 46)

The logos in figure 15 are from fashion companies which are close in style or values to Kikerigu. There is a trend for companies which are ecological and sustainable to use elements of nature in their logo. In some of them, hand written typefaces are used. This gives a feeling of human presence, naturality, caring and playfulness, and also gives a feeling of hand-made quality.



Figure 15. Fashion logos

3.1.2 Kikerigu Logo

A successful logo will meet the goals set in the design brief and will be simple, relevant, enduring, distinctive, memorable and adaptable (Airey 2010, 22).

According to David Airey there are 7 ingredients required for an iconic design: keep it simple, make it relevant, incorporate tradition, aim for distinction, commit to memory, think small, focus on one thing and remember that rules are made to be broken (Airey 2010, 22-39).

A simple solution is often better than a detailed logo. It enables it to be used across a wide range of media, such as business cards, billboards, pin badges, and websites. (Airey 2010, 22-39) Simple design is easy to recognize and memorize. The more details in a logo, more difficult it is to remember. Simple logos are often timeless, or tend to last longer. As Katie Morgan, senior designer at 300million has said “What you take away is just as important as what you keep” (Airey 2010, 7).

A logo must be appropriate for the business, but it doesn't have to literally indicate what a company does, it just has to be relevant.

As trends come and go, it is important to incorporate tradition, so that the design does not become dated almost overnight. Longevity is the key, and the logo should last for the duration of the business it represents. (Airey 2010, 28)

A distinctive logo is one that can be easily separated from the competition. It has a unique quality or style that portrays business perspective. (Airey 2010, 30)

A great design is one that viewers will remember after just one quick glance. The logo should be remembered the instant it is seen next time.

It is essential to create a logo, which ideally works at the minimum size around 20 mm, as it may also need to accommodate smaller, yet necessary, applications, such as zipper pulls and clothing labels. (Airey 2010, 34)

Iconic designs that stand apart from the crowd have just one feature to help them stand out. Nobody will spend time on studying the logo, usually it is one quick glance. (Airey 2010, 36)

The initial idea was to create a logo which utilizes negative space. (Appendix 2) Negative space in graphic design is space around and between the subjects of an image. Negative space may be most evident when the space around and between subjects forms a graphically relevant shape. Such a space is occasionally used as the “real” subject of an image.

First I tried to create my own Kikerigu hand-drawn typeface, to use bold and simplified letterforms, which would be playful and fun. The word 'kikerigu' contains two 'K's and 'E'. From this observation the idea of possibly integrating bird beaks in the letter K and E came to light, to link with the image of the rooster and its crow. (Figure 16)

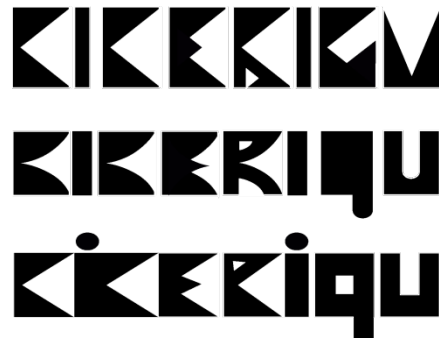


Figure 16. Hand-drawn logotype ideas

I had difficulties to solve in regard to the letters 'G' and 'U', as they do not have edge the other letters in the word do. The next step was to search for a commercial typeface which could support the visual idea. Arca typeface was used as a base to integrate bird elements into the logo. While testing these logo ideas, it turned out that people could see many things being symbolized, but not a bird. Also in many of these versions the name was not very legible. Other comments were too heavy, not resistant and childish. I felt it had become too complicated and with too many details. (Figure 17)



Figure 17. Logotype ideas using Arca typeface.

I decided to create a separate rooster symbol which would be used together with the word mark. (Appendix 4) I chose the version which was created from the letter 'G'. The mark and the logo together felt too cartoon-like and were lacking simplicity and consistence. Visually, the bird symbol and the word mark could be competing for attention. (Figure 18)



Figure 18. Logotype ideas using rooster symbol

The bird symbol will be used separately as graphic element, but it will not be part of the brand signature. A signature is the specific and non-negotiable designed combination of the brand-mark, the logotype and the tag line. A company may have numerous signatures, for various business lines with or without a tagline (Wheeler 2009, 126.)

For the final logo, I decided to use only the word. I added the background rectangle so that word-mark is reversed out from the colour block. Framing the word made it more consistent and legible. The bird presence is left in the logo, as there are several triangles- positive and negative, which refer to a bird's beak. (Figure 19)



Figure 19. Kikerigu logotype

The logo is simple, but with its own unique character. The logo is bold, simple and relevant. Most of all it is distinctive and likely to be something viewers will not forget. It is playful, fun, and shows a close relationship to nature.

As a new fashion label, you will be fighting to get noticed, so you need to find a balance between capturing your prospective customer's attention and looking as if you

are trying too hard - or, even worse, not trying at all. It is essential to remember your audience, plan for the future and keep it simple. It is about communication, not just art. (Meadows 2009, 46)

The logo works in different printing techniques, including screen-printing, stamping, and also with embroidery.

3.2 Typography

A unified and coherent company image is not possible without typography that has a unique personality and inherent legibility. Typography must support the positioning strategy and information hierarchy. (Wheeler 2009, 132-133)

The initial choice was Skia typeface. It is a humanistic sans-serif typeface and the letterforms take inspiration from 1st century BC Greek writing. This font worked well together with the logotype and it communicated the company's values. It was light, humanistic and inspirational. The problem occurred when Skia typeface was tested in applications. Skia typeface has only one weight, so there are no possibilities for text diversity and highlighting.

I chose the Gibson font family because of its similarity to Skia- it is also a humanist sans serif typeface. The typeface is designed by Canadian type designer Rod McDonald and produced by Patrick Griffin and Kevin King.

Gibson typeface has 8 varieties of weight, which offer great flexibility in usage.

3.3 Graphic element

3.3.1 Animal symbol

Throughout human history, animals have been used to symbolize life experiences. In our daily lives, animals have symbolic meanings derived from their visual appearance or behaviour: house cat, independence; dog, loyalty and trustworthiness; puma, speed; ant, diligence; and bird, freedom.

Attributing animal-like characteristics to people is as old as time. The Native American Indians gave animal names to the people of their tribes to describe an individual's personality or appearance. Names like Running Horse or Strong Bear would be given to those who seemed to live up to the name.

Today, this practice of using animals to symbolize aspects of life continues in the design world. Our perceptions of animal characteristics are used to full advantage to project an idea about a product or company. A company with an elephant in their logo, for example, would make us think of something large and strong, instilling an air of reliability about that company. (Figure 20) Car companies frequently use animals such as horses and fast cats, symbolizing speed and agility. (Cinami Grafiks, 2011)



Figure 20. Animal symbols.

People respond to images of animals because of their biological, behavioural, and ecological specificity, animals can be made to play a variety of roles in commercial narratives. (Meisner, Mark. 2009)

Using animals in design is a very effective method of describing a product or company's core attributes. Animal imagery will continue to help branding and tell stories.

A rooster can be described as a flamboyant personality, feisty and obstinate. A rooster is extravert, proud, trustworthy and hardworking.

3.3.2 Kikerigu graphic element

The graphic element is not included in the brands signature, but it is used on collateral, promotional material, and products. The graphic element is a rooster, which was developed from the logotype letter 'G'. (Figure 21) The rooster symbol reinforces the logotype letter form.

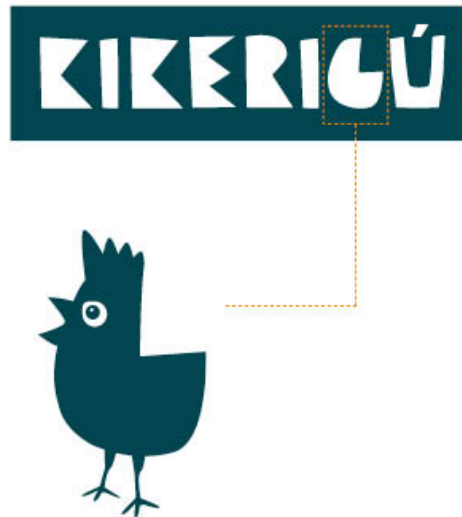


Figure 21. Graphic element

The rooster looks young, so that there will be more playfulness and freedom felt when the symbol is seen.

3.4 Colours

Fashion logos tend to use high impact colours such as red, black, white, and gold, this tends to give a positive look and feel (Meadows 2009, 47.) This applies more to high-end fashion, which wants to communicate exclusivity and luxuriance to sell their products at high-end price points. Kikerigu is not in the category of high-end fashion.

Colour is secondary to the shape and form of your design (Airey 2010, 30). However, colour has strong impact on the human brain at the emotional level. Colour evokes emotions and expresses personality.

In the sequence of visual perception, the brain reads colour immediately after it registers a shape and before it reads content (Wheeler 2009, 128). Choosing the right colours for the company's visual identity is an important tool for communicating the

brand's values, how the brand wishes to be perceived, and to differentiate it from its competitors.

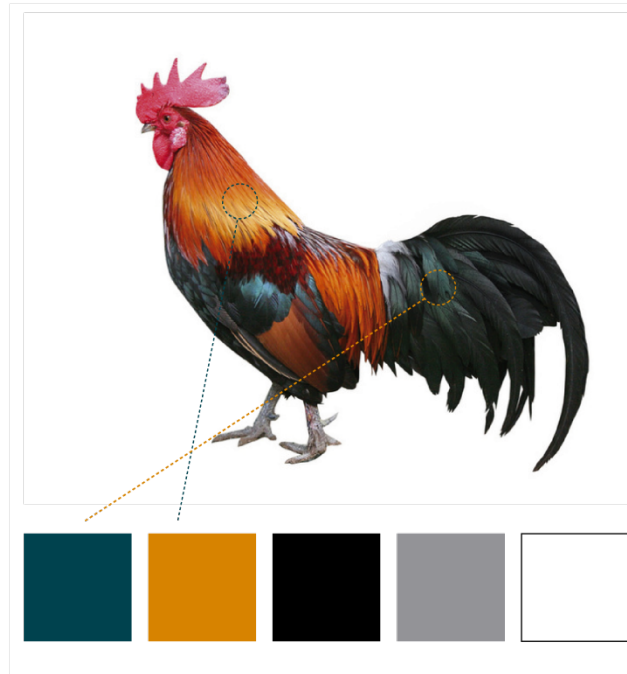


Figure 22. Colour palette.

The colour palette's inspiration is drawn from the rooster's colourful feathers. (Figure 22) The primary colour is dark teal. This combines the emotional qualities of two colours - green and blue.

Green evokes tranquillity, health, and freshness (About Logo Design 2012) and in branding it is widely used for communicating ideas of ecological and sustainable values. It also symbolizes growth and development. Blue evokes authority, dignity, security, and faithfulness (About Logo Design 2012) Blue is often used in the branding of financing companies and technology. Teal or blue green is associated with spiritualism. The name of the colour comes from the small freshwater bird the Common Teal, and the same colour is found in the Cubalaya rooster's feather. The colour is not reminiscent of any other product or service. It is suitable for this company's business because of these associations.

The secondary colour is orange. It is the complimentary colour to teal. Orange evokes fun, cheeriness, and warm exuberance (About Logo Design 2012). This colour is also

considered to be extravert, playful, and friendly. In branding, orange often is used by communication companies and for food packaging.

The supporting colours are grey black and white. They are used when the primary or secondary colours cannot be used.

3.5 Brand identity guidelines

The appearance and exposure of the corporate brand must be consistent. In even the most entrepreneurial corporate culture where "all permissions are granted unless expressly denied," identity must be the great exception, in which "all permissions are denied unless expressly granted." Otherwise, chaos will rule. (IdentityWorks 2012)

Corporate guidelines govern how the identity is applied and confirm the approved colour palette, typography, signature, logo, graphic elements, and other such methods of maintaining visual continuity and brand recognition across all physical manifestations and collateral of the brand. Often, the first time a person will come in contact with a company will be through a piece of marketing collateral that has been designed to attract their attention and to communicate the brand's values. Collateral is a brand identity application applied to particular media format. It may be a business card, letterhead, envelope, brochure, or some other form of marketing material.

3.6 Collateral

To reinforce the ecological values of the brand, business cards will be stamped on recycled cardboard. The technique used will give a hand-made personalized touch, strengthening the brand values, as will the use of materials and ecological inks. In total, 3 different stamps will be used, which offers flexibility in application. (Appendix 6)

For envelopes of size C6 (114 x 162mm) and C5 (162 x 229), the stamping method is used. Paper bags, gift packaging and bigger envelopes will be silk screen-printed. The material for the bags and envelopes is recycled brown craft paper and cardboard.

Letterheads and complimentary slips are inkjet printed. Letterheads are printed on recycled white paper and complimentary slips are printed on the brown recycled paper. (Appendix 5)

Product labels and price tags are inkjet printed on recycled paper and include information about the origin of the product and production methods, which will reinforce Kikerigu's integrity and assure the company's operating transparency. Labelling the product accordingly is important for information distribution to the consumers. According to research on consumers' behaviour, there are clearly a lack of information about product origins and unfortunate labelling. (Appendix 7)

All promotional T-shirts and canvas bags are produced ethically and made of organic cotton or bamboo fibres. These materials are silk screen-printed, which will give a hand-made personalized touch, reinforcing brand values.

The use of ecological and recycled material, and ecological inks reinforces Kikerigu's values. These materials and printing techniques also give flexibility to application forms.

4 PRODUCTS

Products are tangible goods with multi-storey properties that can be repeatedly experienced by the customer. Their design provides sensory experience, expressiveness, and symbolic meaning. Products are not created in a vacuum, they should reflect the brand identity set forth by the firm. Products are designed as part of the brand. (Fiore 2010, 40)

Kikerigus products are clothing and accessories. The first line of products is purely promotional - introducing Kikerigu's logotype and design element, the rooster. (Appendix 10) All the products express the same aesthetic qualities. The products can be worn together and the line consists of designs in the product categories leggings, dresses, tunics, and tees. The materials are made from natural fibres, mostly cotton. This first line only uses knitted fabric, tricot, which is stretchy and elastic. These products are best described as casual clothing and activity wear, because of the material used, however they are of good enough quality to be smart casual. Knitted clothing is comfortable and can look elegant at the same time. In production, high quality ecological cotton, hemp and bamboo fibres are used. They feel more pleasant to the skin, are of better quality and longer-wearing.

5 FASHION INDUSTRY

Producing fashion and textiles involves one of the longest and most complicated industrial chains in manufacturing industry. The conversion of raw textile fibre to finished fabric and final product draws on labour, energy, water, and other resources, which cumulatively makes it a high impact sector. The textile and garment manufacturing industry in general is recognized as both a major user of water and the major polluter, scoring worse than any other industry. Furthermore, it is linked to a litany of labour abuses including poverty wages, excessive working hours, forced overtime, lack of job security and denial of trade union rights. Yet it also brings positive benefits, it creates products that are at heart of our culture and it generates wealth and employment- as many as 26 million jobs worldwide. (Fletcher 2008, 41-42)

5.1 Ethical clothing

To define what ethical clothing is, you have to understand the whole chain of supply and production methods, systems, and alternatives. The following criteria apply to the production chain, starting from growing, e.g. cotton, right through to producing fabric, transporting it, and producing a final product ready for the consumer.

Vegan clothing, for instance, means that products have been made without the use of leather or animal tissue materials. Examples of vegan products are shoes and bags made from “vegetal leather” using Amazonian rubber instead of animal skins or other recycled or man-made materials.

Ethically produced fashion is that which has been produced with respect for people and the environment. This type of group might include companies producing their products locally or on a small scale in developed countries, who might not qualify for Fair Trade certification, as well companies working with farmers assisting them to transition to sustainable crops but who might not yet qualify as organic farming, because it takes a few years to completely get rid of chemicals in the soil.

Craft and artisan products have been crafted using artisan skills such as embroidery, which preserve the perpetuation of ancestral traditions.

Custom fashion, also known as demi-couture or made-to-order, is a way of encouraging quality and “slow fashion” over mass-produced disposable fashion.

Fair Trade is an organized movement that promotes standards for international labour. These standards include reasonable working hours, no child labour, the right to unionise and the right to fair living wage. They also support environmentalism and social policy in areas related to the production of goods. Fair Trade focuses on exports from developing countries to developed countries.

Organic fashion makes use of organic fibres or natural fibres that have been grown without any pesticides and other toxic materials, preserving the health of humans and the environment. The process of organic growth can be certified by various organizations.

Recycled fashion refers to anything that has been made from already existing materials, fabrics, metals, or fibres. These are often reclaimed from previously made clothing and accessories and reworked into new ones. Fibres can also be reused from existing fabric, i.e. re-spun and rewoven for new garments.

Vintage and second-hand-vintage are generic terms for new or second-hand garments created in the period from the 1920s to 1975. However, the term is often used more generally for second-hand clothes or up-cycled clothes. Up-cycled garments are second-hand clothes that have been given a new life through some sort of customization. (Eco Fashion World 2012)

5.2 Materials

There are many different alternatives available as raw fabrics which are produced ethically. One fabric supply company who sells eco fabric in Finland is Orneule Oy. Orneule pride themselves in offering ecological materials and thus leaving a smaller carbon footprint and caring for the environment as well as the future. In their product range are organically grown bio-organic cotton, viscose bamboo made from the fast growing bamboo plant, and Tencel®, a raw material made from eucalyptus trees. In addition to natural fibre cotton, they also offer hemp and merino wool. Orneule's products are knitted and finished in Finland. Their quality system is based on the requirements of standard SFS-EN ISO 9001-1994. They produce their own knitted fabrics from Oeko-Tex® Standard 100 standardized yarns, which guarantees safe raw materials without any harmful chemicals. The Oeko-Tex® Standard 100 is a globally

uniform testing and certification system for textile raw materials, intermediate and end products at all stages of production. (Orneule 2012)

Orneule is one of the main material suppliers for Kikerigu.

5.2.1 Organic cotton

In the organic system, the use of synthetic pesticides, fertilizers, growth regulators and defoliants is avoided, as natural methods are used to control pests, weeds, and diseases. Particular attention is paid to use of locally adapted varieties, the reduction of nutrient losses through wide crop rotation, and mechanical and manual weed control. Organic production reduces overall product toxicity by 93 per cent. (Fletcher 2008, 19-21)

5.2.2 Low- chemical cotton

Organic methods of cultivation offer one way to reduce the use of chemicals in cotton production, although other methods exist, such as integrated pest management and the introduction of genetically modified varieties. It has been found that biological integrated pest management techniques have the potential to reduce chemical use by more than that achieved by organic cultivation practices. It is done by bringing more farmers and more hectares into chemically reduced programmes and so reducing chemical use across large numbers of farms. (Fletcher 2008, 21-22)

5.2.3 Low water use cotton

In addition to reducing the chemical requirements of cotton, minimizing the water used in growing cotton also brings benefits. Rain fed cotton offers obvious benefits including healthier soils and less demand on the water infrastructure. Though it uses less water, rain fed cotton also tends to be of poorer quality. (Fletcher 2008, 18-23)

5.2.4 Fair-trade cotton

While most organic or low chemical schemes tend to concentrate on environmental standards, other initiatives work to improve the sustainability of cotton agriculture by focusing on social goals. There are many social and health issues associated with cotton cultivation, including poor workers' rights (low pay, lack of job security, etc.) and hazardous working conditions (mainly associated with application of pesticides). The

Fair-trade movement aims to ensure that producers receive a fair price for their products, benefit from acceptable working conditions and have access to education and healthcare. (Fletcher 2008, 23)

5.2.5 Hemp

Hemp grows very rapidly, naturally smothering weeds and controlling pests and so it is considered to be a low impact system of agriculture. Growing hemp also helps clear land for other crops, it improves the structure of the soil, its strong roots controlling erosion, and it produces high yields, and can be grown in cold climates. It grows between one and four meters tall and yields around six tonnes of fibre per hectare. Between 20 and 30% of the plant is fibre and its productivity is far superior to that of other natural fibres. This leads to claim that hemp gives a 'double dividend': a reduction in ecological footprint of production by about half, if grown to replace cotton for use in textiles. (Fletcher 2008, 25)

5.2.6 Bamboo

Bamboo is a fibre made of cellulose derived from the fast-growing and typically woody bamboo grass. There are two types of fibre available: natural bamboo and bamboo viscose. There is limited information available about the processing route for natural bamboo fibre and it appears its commercial production is at present limited to a single company in China, apparently not using any chemical additives in processing. (Fletcher 2008, 32-33)

Bamboo fibres have favourable characteristics- soft feel, good moisture transmission, drape and efficient colouration. Natural bamboo has a natural antibacterial resistance.

6 TEXTILE PRINTING

I use this production method because it is relatively inexpensive and it allows experimentation with the process, for instance, mixing colours, applying prints on each other and combining them, and overlapping colours. It permits telling a story better and to embrace art and graphics in clothing. This printing technique can be considered environment friendly as “green” silk screen-printing inks are available. (Appendix 9)

6.1 Silk screen-printing

“The most significant contribution of the century to textile printing development has been hand screen-printing and its various mechanical derivatives; but it is the hand process which has changed the character of design in fashion and interior fabrics all over Europe.” That quotation is still true today- in fact, most of the technological advances from changing in photo-chemicals, film quality, CAD systems, dyestuff, chemical and thickening system developments have all been used to the highest possible levels of quality and style, in the hand screen- printing plans. (From “Artist's Medium” to Digital 2002)

Screen-printing is believed to have been derived from Japanese stencil-dying technique. The first European experiments with this technique are believed to have been made around 1850 in Lyon. Screen-printing became industrially significant in Europe only around 1930 - mainly in Germany, France, Switzerland, and Great Britain. (From “Artist's Medium” to Digital 2002) From there, it was only few steps to the new technique of screen printing. In the 1960s, screen printing became very popular internationally through the works of the Pop Artists. They turned mass reproduction and the influence of the mass media into a subject for art and found the perfect medium for expression in screen printing, which was also used in advertising art. Because screen printing was also the preferred medium of the Op Artists, it became the predominant printmaking technique in the 1960s and 1970s. Important artists of that time were Harry Sternberg, Roy Liechtenstein, Andy Warhol, Robert Indiana, Nicholas Krushenik, Victor Vasarely, Josef Albers, R.B.Kitaj, Robert Rauschenberg, Richard Hamilton, and many others. (Zegrer 2004)

Today, screen printing is an international, popular printmaking technique. Artists including Klaus Haapaniemi, Kustaa Saksi, Silvia Salvador, and Nando Cornejo open a whole new vista in the use of screen-print, leading to the current textile and t-shirt printing techniques.

6.2 Screen-printing and environment

Unfortunately, conventional screen printing can be damaging to the environment, the health of printers, and wearers of silk screened fashions because of the toxicity of many of the chemical inks, cleaners, preparatory products, and waste products from the silk screening process.

There are two main categories of screen printing inks: plastisol and water-based. Each has their technical printing advantages and disadvantages.

6.2.1 Plastisol inks

Plastisol can best be described as a “user-friendly” ink because it is very easy to manage. Plastisol can be left in the screen for extended periods of time without clogging the mesh. It is ready to use right out of the container. In most applications, it can be printed wet-on-wet, which allows for increased production speeds. It comes in formulations that can be printed on light and dark fabrics. It doesn't dry too fast, so the lids of ink containers can be open longer. The left-over ink can be put back into the containers. Plastisol that has been contaminated with other colours can still be retained in a separate container for blending with other waste ink. Often this waste ink can be used to create new colours or, it can be over pigmented with fresh pigment to create a dark colour, such as black, for use on less critical jobs. With good plastisol ink management, waste can be reduced to a very small percentage.

It cannot be ironed, and it creates a film that can be felt with the hand. Plastisol product that is unusable is not considered hazardous waste in most municipalities as long as it is solidified (cured). The best way to achieve this cure is to heat the waste container to 160 °C (320 °F) for a period long enough to cure the ink all the way through. In practice, a one gallon container of plastisol will cure in approximately one hour.

If the plastisol needs to be disposed of in an uncured state, then hazardous chemical regulations usually apply.

The biggest environmental hazard in the use of plastisol comes in the screen and equipment cleaning steps. In order to emulsify the ink for easy removal from screens, squeegees, flood bars, spatulas, and work surfaces, it is necessary to use some type of solvent. The waste ink and the solvent must be disposed of properly in order to minimize environmental impact.

The screen printing industry has been very proactive in the creation of products that can minimize the impact of these cleaning processes. Solvents are available that are more environmentally sensitive than the traditional petroleum based solvents. In addition, there are many types of filtration and cleaning systems available to capture inks

and solvent residues to minimize the solids that are discharged into the sewage system.

6.2.2 Water-based inks

Water-based inks are a good choice when a “soft hand” is desirable. “Soft hand” means that the ink dyes the fabric, but does not leave a layer on it. It is almost impossible to feel by hand the difference between printed and unprinted fabric. Water-based ink also has the advantage of being an excellent ink system for high speed roll-to-roll yardage printing. Water-based ink also is a good choice where ink penetration is desirable, such as in towel printing.

Water-based ink is much more difficult to cure than plastisol. A shop that is interested in printing water-based ink must have the drying capacity to remove the water.

The disadvantage of a catalyst is that once it is added to a water-based ink, it creates a time limit or “pot life” during which the ink must be all used or discarded.

Since water-based inks contain water as an evaporative solvent, care must be taken to prevent the ink from drying in the screen. If water-based ink is left in open mesh for even a short period of time, it can clog the mesh and ruin the screen.

There is a common misconception that because water can be used for cleaning screens, squeegees and tools, that the waste water can just be discharged in the sewer. However, the water-based ink is not just water. There are pigments, binders, thickeners, and sometimes, even co-solvents in the ink residue. Screen cleaning systems that can at least capture the solids are still recommended.

In addition, water-based ink that has not been catalysed can be returned to its container for reuse. If the ink has been catalysed, it should be considered hazardous waste unless it can be dried out (all water and solvent removed) before discarding. If it cannot be dried, it should be disposed of as hazardous waste. (Ukena 2012)

Environmentally friendly water based screen-printing inks are a great solution for fabric and paper. These inks have an incredibly “soft hand” making them great for printing on different kinds of applications and large variety of colours.

7 CONCLUSION

The process of creating this brand and its visual identity turned out to be very demanding and strenuous. It was so because of the level of personal involvement I have with this project, after all, it is for my own company. The challenge was to maintain objectivity while creating a brand and visual identity that reflects my own visions and values for the enterprise. However, the same reason that made it challenging also made it profoundly exciting and motivating. Intuition allowed me to look into myself and let out the essence of my visions and values rooted in the simplicity of a rural upbringing where human, animals, and nature live in harmony, without much excess and with virtually no waste; while research helped me to stay objective and envision a scenario in which those values can be applied to the dynamic environment of urban life and industrial logic.

The bird presence in the logotype and the graphic element represent this close relationship with nature. The Logotype is bold and simple, and it has a unique character. The rooster is a fun and playful graphic element, it has received positive emotional responses from the audience in public research. The brand colour palette emphasizes this connection with nature and playfulness. The company's environmental responsibility shows in the choice of printing techniques and materials. For printing, the brand collateral is used stamping technique, silk screen-printing and environmentally friendly inks. Kikerigu aims to use only recycled papers and cardboards in printing process.

Kikerigu is aiming to be an environmentally responsible clothing company whose mission is to emphasize the importance of "slow fashion" and change the perception of ethical clothing as dull and boring by creating good quality appealing products.

The consumer behaviour study showed that there is an interest in ethical clothing, but not enough information, or transparency, about practices of the clothing industry in general. Kikerigu aims to change this practice and assure transparency in the company's actions. The study also revealed the major factors playing a role in purchasing decisions, price and quality. It is very difficult to compete with chain stores on price since they have advantages in economies of production scale. Ecological and ethical clothing costs more. Fair salaries, investment in proper working conditions, and more expensive raw materials result in a higher cost in the market

Researching the fashion industry slowed down the work flow significantly. However, that also brought many learning opportunities and further developed my skills such as analytic observation and networking with fashion design students. Receiving public feedback proved to be helpful and placed me in the position of regarding the concept from the audiences' point of view.

Kikerigu clothing is made from ecological and ethical textiles and is screen-printed. The print themes communicate interaction between nature and human, and environmental responsibility. The clothings labels will inform consumers about the products' origins and production processes. Kikerigu will focus on labelling the goods accordingly so that the consumer can receive all the necessary information about the product's origin, production methods and ecological and ethical fashion standards. To enhance the availability of ethical clothing, Kikerigu is aiming to sell its products in different fashion retailer shops, rather than to limit it only to the specialized ethical and ecological stores.

Overall, the brand's visual identity has succeeded in projecting the brand's values, since Kikerigu wants to be seen as a company responsible towards the environment and community, and company which values the customer, therefore makes quality clothing and encourages them to show the shimmering facets of their personality. The concept was emphasized on a few stationery and promotional materials, and identity guidelines. This proved to be a challenge which I was eager to face, giving me the opportunity to be creative and work within my means. The further development of the brand will focus on the products, the clothing line and print designs.

It is not an easy task to be ecological and competitive in the fashion market, especially when embarking on a new endeavour like a first time business. The clothing and fashion industry is ruled by big, international companies who support "fast fashion", and those are often unethical in their practices. I believe that designers are the key to a change, using design in the broader sense, not just as a stylist or shaper of things, but also as a promoter of social change. The design work offers great opportunities and it is a driving force for changing thinking in society.

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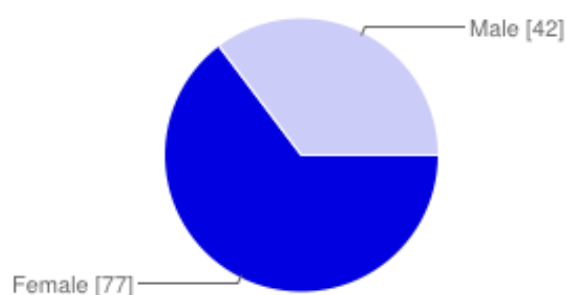
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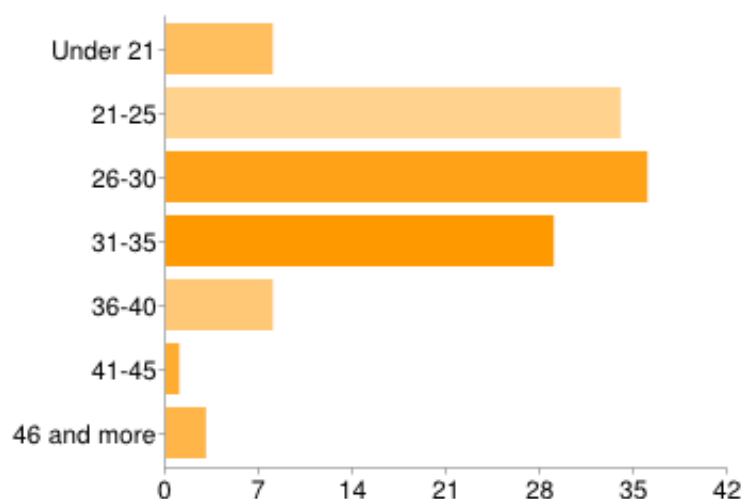
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Title: From “Artist's Medium” to Digital: The Evolution of European Hand Screen-printing in the 20th Century. Source: Surface Design Journal 26 no4 Summ 2002

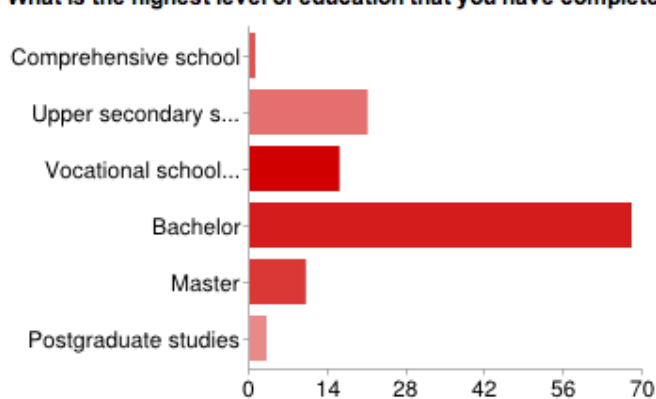
Questions and results from the questionnaire used for the survey

Gender

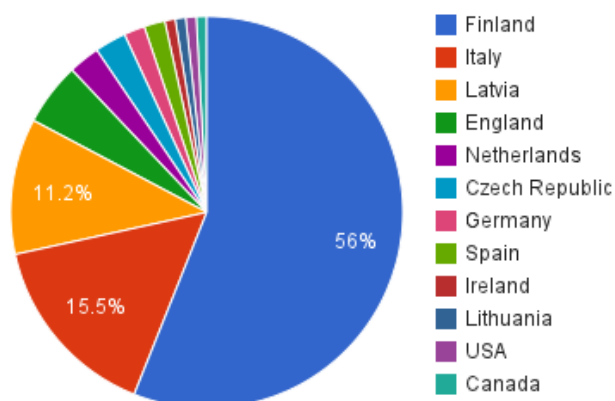
Female	77	65%
Male	42	35%

Age

Under 21	8	7%
21-25	34	29%
26-30	36	30%
31-35	29	24%
36-40	8	7%
41-45	1	1%
46 and more	3	3%

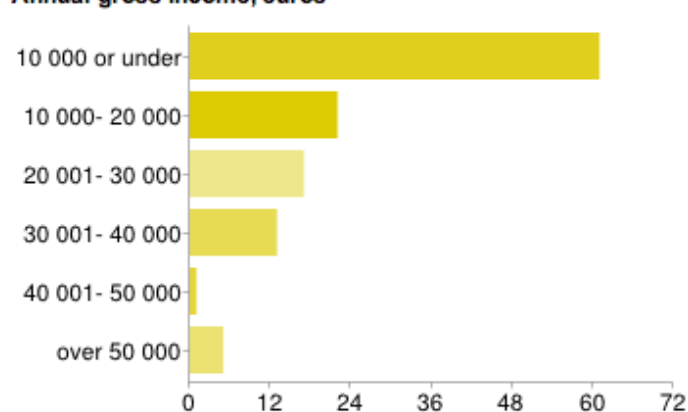
What is the highest level of education that you have completed?

Comprehensive school	1	1%
Upper secondary school / Vocational school	21	18%
Vocational school after upper secondary school	16	13%
Bachelor	68	57%
Master	10	8%
Postgraduate studies	3	3%



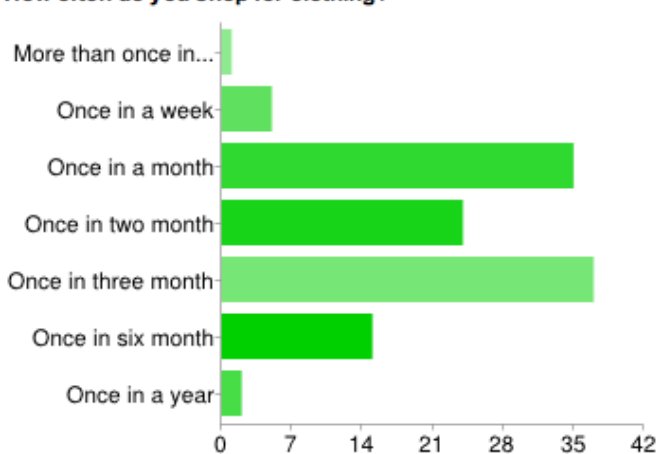
Finland- 65, Italy- 18, Latvia- 13, England- 6, Netherlands- 3, Czech Republic- 3, Germany- 2, Spain- 2, Ireland- 1, Lithuania- 1, USA- 1, Canada- 1

Annual-gross income, euros



10 000 or under	61	51%
10 000- 20 000	22	18%
20 001- 30 000	17	14%
30 001- 40 000	13	11%
40 001- 50 000	1	1%
over 50 000	5	4%

How often do you shop for clothing?

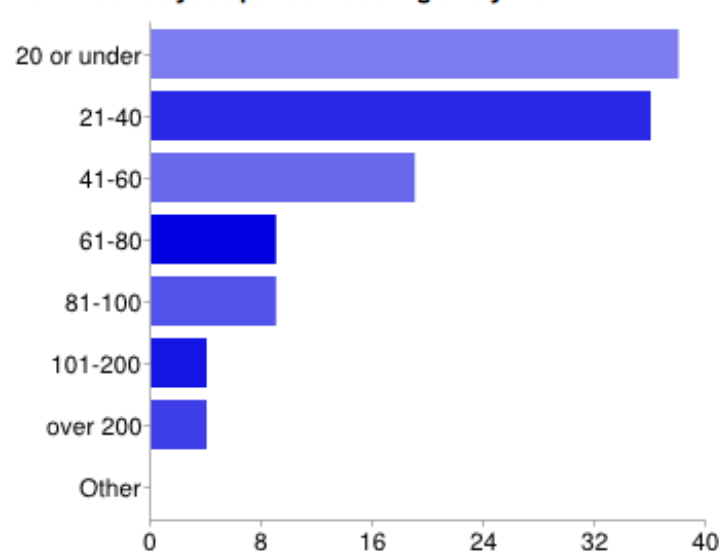


More than once a week	1	1%
Once a week	5	4%
Once in a month	35	29%
Once in two months	24	20%
Once in three months	37	31%
Once in six months	15	13%
Once in a year	2	2%

Where do you shop for clothing?

Mass market stores	81	68%
Fashion label stores	63	53%
Second hand stores	64	54%
Catalogs	6	5%
Online shops	41	34%
Ethical clothing stores	18	15%
Custom-made	8	7%
Other	7	6%

People may select more than one checkbox, so percentages may add up to more than 100%.

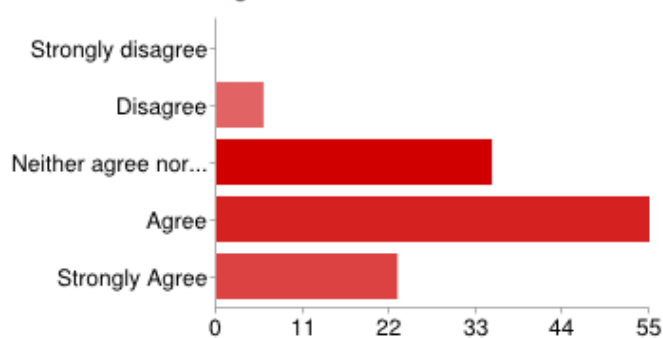
How much do you spend on clothing every month?

20 or under	38	32%
21-40	36	30%
41-60	19	16%
61-80	9	8%
81-100	9	8%
101-200	4	3%
over 200	4	3%
Other	0	0%

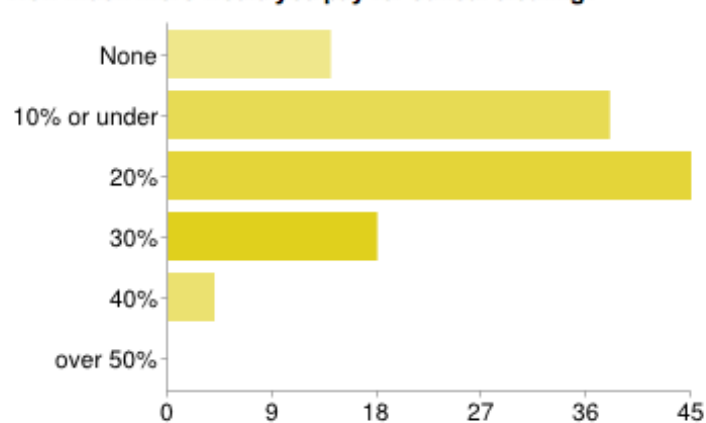
What plays a role in purchase decisions?

Brand and company's image	12	10%
Trends and styles	53	45%
Quality of the product	90	76%
Price	90	76%
Ethicality	34	29%
Other	9	8%

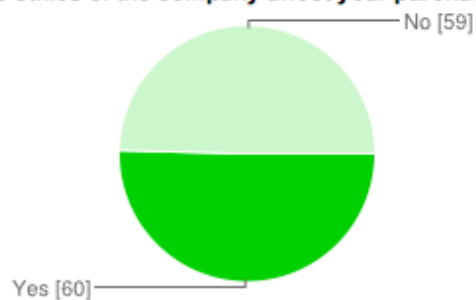
People may select more than one checkbox, so percentages may add up to more than 100%.

I value ethical clothing -

Strongly disagree	0	0%
Disagree	6	5%
Neither agree nor disagree	35	29%
Agree	55	46%
Strongly Agree	23	19%

How much more would you pay for ethical clothing?

None	14	12%
10% or under	38	32%
20%	45	38%
30%	18	15%
40%	4	3%
over 50%	0	0%

Does the ethics of the company affect your purchase decision?

Yes	60	50%
No	59	50%

If yes, how?

If I would know that a company is involved in some unethical actions, such as child labour. I would avoid buying from them.

If I know them to be very unethical, I would probably boycott them.

If there is an ethical affordable option, I choose that.

I try to keep up with what the company is doing, buying mostly second-hand has so far been my solution, it is very difficult to know what is going on "behind the scenes" in big companies.

If I know the firm does something with is against my moral valuations, I avoid the company and purchases in their stores.

But yeah, if I happen to hear that some company is like *the worst everrrr* then maybe I might not be happy to shop there. :) But so far it hasn't happened.

I try to find possible alternatives – search for ethical products.

When I boycott some stores or brands - I try to find out, if possible, what is the origin of the product.

I may decide to take it

I wouldn't buy clothes from an unethical company, if I knew about the unethical behaviour. But normally I have no easy accessible information available

If I have doubts then yes. I don't shop at Primark or H&M. But how do I know Dorothy Perkins is any better really. If there would be a way to know I would always shop at that shop - the fair one!

Might not buy it...

I try not to buy from the multinational corporations, as I have seen myself how they treat their workers/suppliers in developing countries.

I try to buy second hand as much as possible. I also prefer good quality and long-lasting products even though they might be more expensive: no need to buy new ones so often. I always check where the product is made. If I have heard that the company uses child labour or sweatshops, then it's an absolute no-go.

If I have a choice I choose the other company's product.

I tend to avoid buying clothes from companies that are known for their lack of concern for human and animal rights.

"I avoid the companies which get their products from Bangladesh or Pakistan, maybe I should avoid China or India as well, but then my pocket won't permit.

I don't buy very cheap clothes from Bangladesh because I know (being from India) how Bangladeshi companies use child labour. Actually that is why Bangladeshi clothes are banned in India.

But yes I do admit, u need to know more details of the product, which is generally not there on the labels"

I don't buy from kid users. And not from China, I don't like country's politics. And maybe some other. I like locally made, or at least in Europe

Just thinking about the unfavourable working conditions many people have to work under (i.e. unsafe working environment, bad wages, etc.) is enough to prevent me from purchasing any item.

Thinking that I can dress clothes without involving of children or army

Rather ethic product than not, if possible to choose. However, I'm a bit lazy and don't see much of an effort to find ethical stores, even though I would like to. :/

If I clearly know the not-so-good-facts-of-ethics I won't purchase such a product.

I prefer those companies

More likely to pay a premium for the product

There are definitely companies that I'm less inclined to purchase if I know they are cheaply made in unfair conditions. I also try to buy local and U.S. made.

I boycott.

If they are maniacal animal killers I wouldn't buy.

I prefer ethically produced clothing- so I buy that if it is possible.

I try to avoid shopping in stores with a bad ethical reputation.

I would definitely choose an ethical company's products over non-ethical, but sometimes it is very hard to put the extra money towards the ethicality when you're not earning much. I'd prefer organic cotton, I also think its quality is better than non-organic and I always buy free range eggs.

I don't want to support slave labour

I like to buy clothes which are ethically produced.

I try to support ethical companies and avoid unethical ones.

I never feel good when shopping in mass product shops, I can even feel the pain of poorly paid Asian people.

Well, definitely through my subconscious - advertisement with stylish, happy, dynamic, open-minded people. Very clear advertisement (trend colours, strong, glittery). But also irritating product campaign - such as the one of 'united colours of Benetton the one with the oil covered bird for example.

Nevertheless it is always irritating when you see where it is produced and it says 'Bangladesh'. I find it hard to trust (thinking of the cotton wool tragedy of h&m the past years) but nevertheless I buy basic stuff there (under-gown, socks). It is also not so obvious to find out the companies 'behind the scenes'.

But I love sharing with my friends, usually the whole lot of my wardrobe is filled with stuff of other people or second hand clothing. At the same time I like giving clothes to friends."

For example, I refuse to buy what people consider original "Uggs" - these boots are type of footwear in Australia (like, sandals or boots), but Deckers bought copyrights for the name in the 70's. Since they become popular, Deckers is making their boots in China, while what I consider original Uggs are the one made in Australia, by Australian companies and from Australian sheep. This is just one example, but mistreatment of animals hugely affects my decision making, so for example, I do not buy any animal produce from China, as I

strongly disagree with their treatment of animals.

If they take advantage using babies for their interests, I'm sure I will not buy their products.

If I know that child labour and circumstances like that are involved I might leave the product in the store or might not even go there at all

Well I don't want to buy something that I know is harming someone or nature, still is hard to find good prices to buy things 100% ethical and at the same time good price.

If I know that a company is bad, like nike for example, I do not buy anything

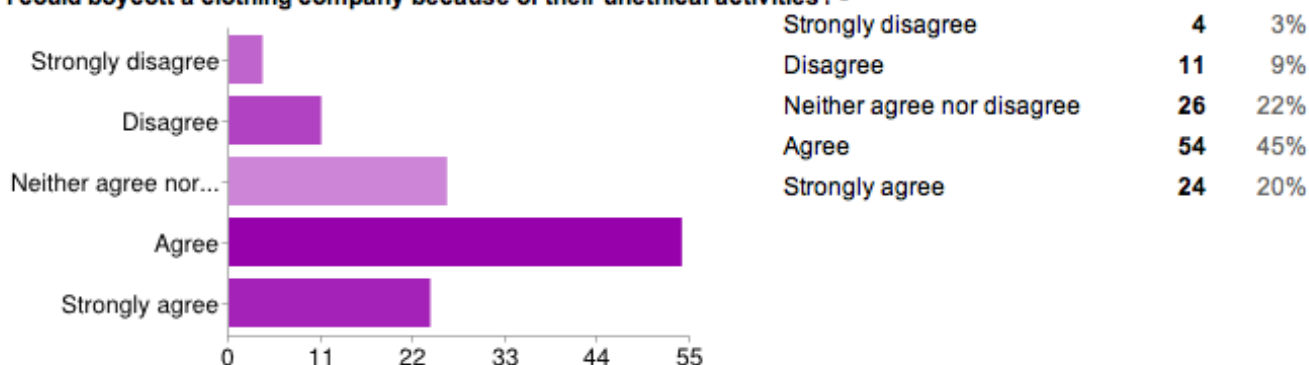
I try not to shop clothes from a company if I know that they use chemicals that pollute the environment and if they use child labour.

really slightly, if I know about it, I might consider to buy it even if the price is higher than what I would pay.

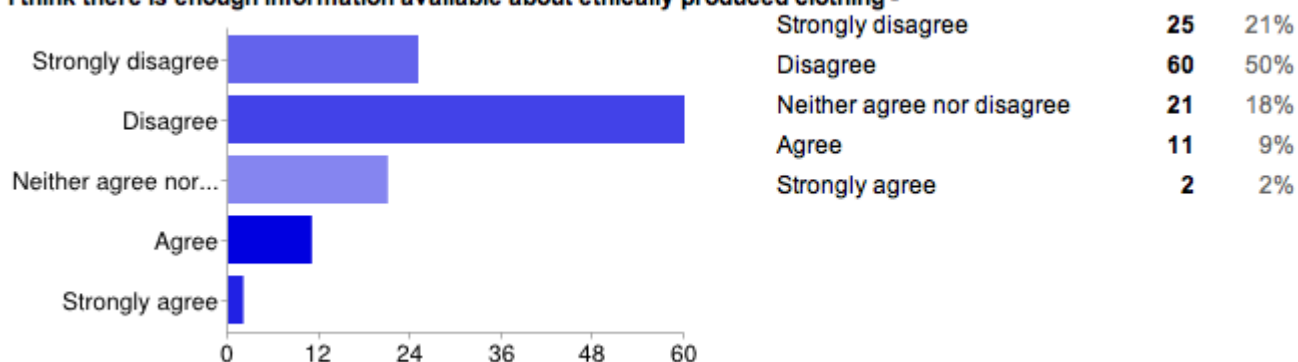
I think it could have affected it, but it's very difficult to orientate and know what is correct information and not. If something really serious came up, I could do a boycott but it's difficult to know if other companies are really better, or just less famous and therefore less targeted

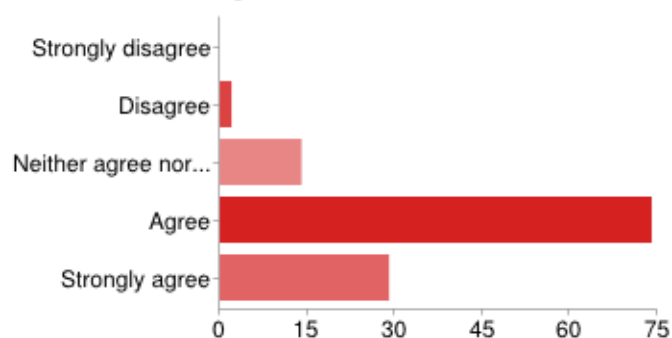
When I buy something, I don't really know where the materials come from, or how the animals have been treated. But if I know that some companies experiment with animals or stuff like that, like some cosmetic companies, I definitely won't buy anything from them.

I could boycott a clothing company because of their unethical activities? -

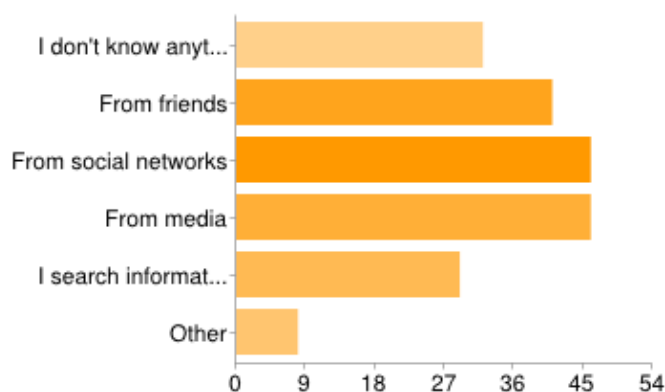


I think there is enough information available about ethically produced clothing -



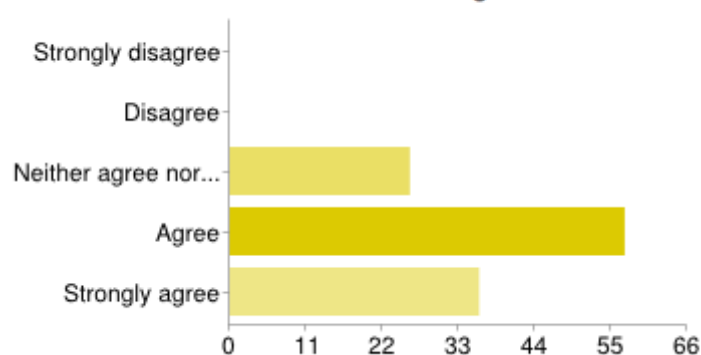
I think ethical clothing could be labelled better -

Strongly disagree	0	0%
Disagree	2	2%
Neither agree nor disagree	14	12%
Agree	74	62%
Strongly agree	29	24%

From where do you get your information about ethical clothing?

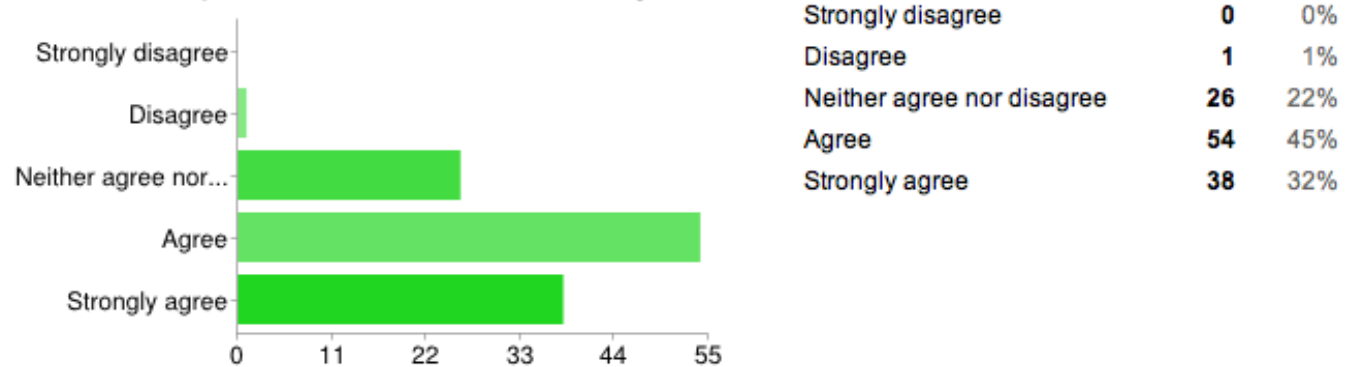
I don't know anything about ethical clothing	32	27%
From friends	41	34%
From social networks	46	39%
From media	46	39%
I search information myself	29	24%
Other	8	7%

People may select more than one checkbox, so percentages may add up to more than 100%.

I wish there could be more ethical clothing available -

Strongly disagree	0	0%
Disagree	0	0%
Neither agree nor disagree	26	22%
Agree	57	48%
Strongly agree	36	30%

I think local companies should invest more in ethicality -



Additional information that respondents shared

“As my income is not very high, usually I don't think about ethicality of the clothing, for me it is most important that it looks good and is functional. If ethical means more expensive, this is not for me. Unfortunately.”

“The challenge of vegan, recycled, vintage, artisan, etc. clothing is that they are often marketed for a certain demographic group. How to make them attractive for larger demographic? For instance, plus size people.”

“Many times the ethical clothing options are very expensive and boring. Good example of ok priced and beautiful clothes is People Tree.”

“I wish there was more ethical clothing available, of course, but I also wish it would be made for everyone, not just people with certain style or just normal t-shirts. And also the price shouldn't be too high, which I really think the big chains would have no problem with, if we just got out of this ridiculous economy of infinite growth.”

“Not only about clothing, but everything in general, there should be more information on how things are done and manufactured, however I am afraid if that would come true, there would be no options to buy either as I assume all companies to be unethical in order to survive in the based-economy world we live at, same applies for individuals.”

“Aren't local clothes rather ethical? Or if it's about a store that would just buy in ethical clothing that would be fab.”

“I am a bit disappointed with companies like FairTrade (although they don't make so much clothes as far as I know), as the idea seems to be to make customer pay more so that the supplier gets more. How about a company consciously cutting its profit margin to pay more to the supplier, and through the positive coverage by the media of such practice it will sure get more customers and thus increase its gains.

I would like to see a company that really is ethical, and for me that means giving up the idea of huge profits”

“Ethical clothing is about rights, and I think we have the right to know what we are really buying. Even more so, we deserve the right of spending our money on companies that consider their workers just as important as their customers, and care about animals, trying to minimize the use of leather and fur.”

“Fashion could be ethically and I think that producer of clothes can use this way of work to be different “

“I'm a student and I don't have any extra money at this moment. I appreciate quality and durability but these are qualities that cost more. I don't have money to buy clothes that would like to. Usually, I buy my clothes from second hand shops or from sales.

My habits to buy clothing will change radically after graduating. Then I can afford to select the qualities I want for the cloth. I would pay for ethical clothing much more than now. “

“Good luck. Looking forward to seeing your results”

“Rubber that they use can cause more harm to the environment than killing animals..... (and here I do not support animal killers!!!!)”

“Very interesting and current topic for a thesis. Good luck with it! :)”

“I think it is very important to support ethnical clothing and that matter in companies. But more important point for me concerning clothes consuming is to use even those not so ethnically produced clothes long and pass them to the next user second-hand instead of forgetting them in wardrobe and buying more. There are definitely enough clothes already made for everybody. “

“Important issue!”

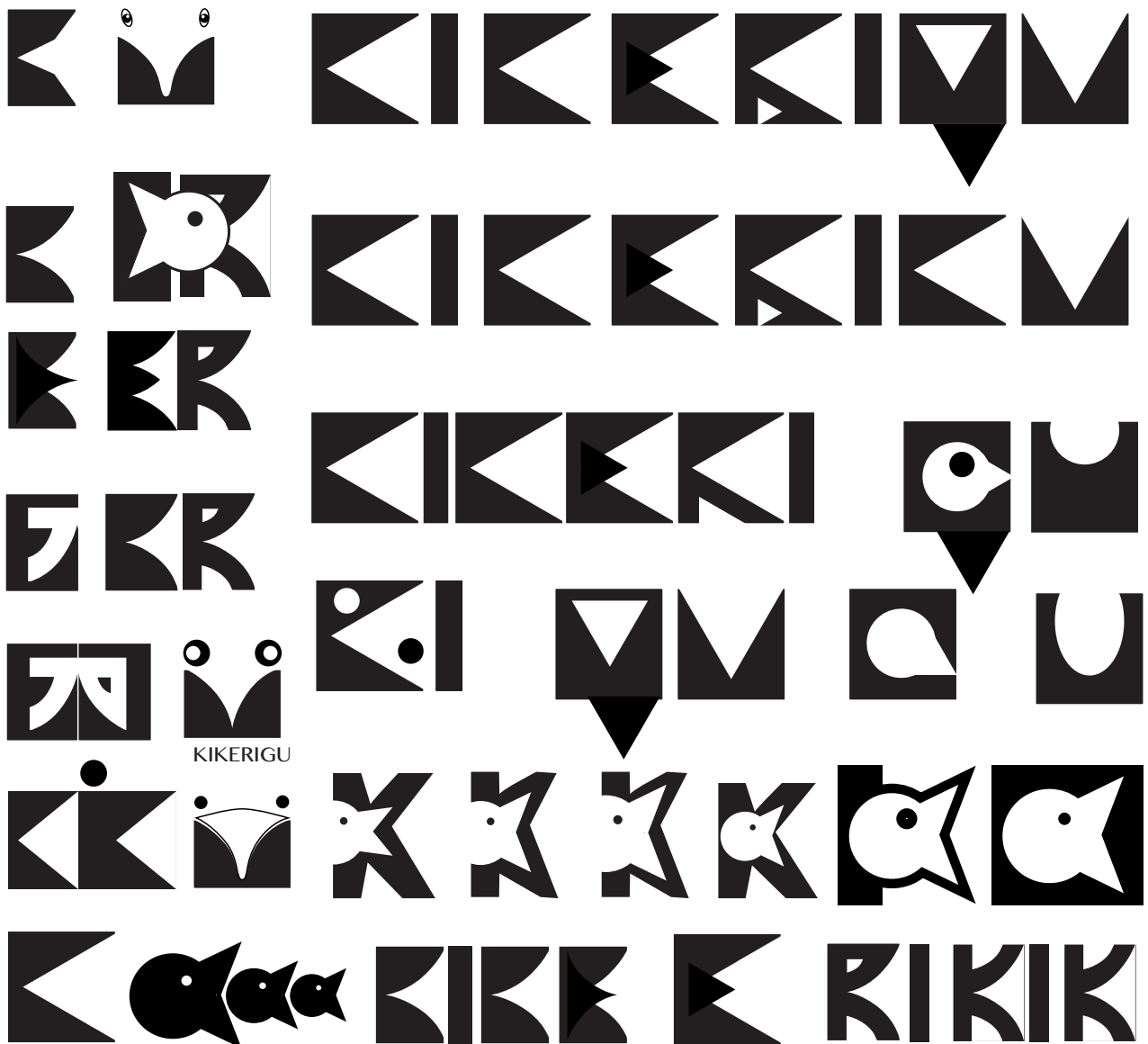
“I am glad that people care more and more about ethics.”

“Thumbs up for this! If I were bit richer, I'd like to use only local & ethical brands. But my bad current financial situation often forces me to go for the price.”

“I think ethical clothing brands really have to focus on getting their message across, and spread information. The web is a good channel.”

“These last three questions are very important. Ethical clothing is quite unknown and not so available. I think it would be great if people could find it easier and be aware of its quality, as people tend to be suspicious about new and unknown things”

Logotype development



Logotype development



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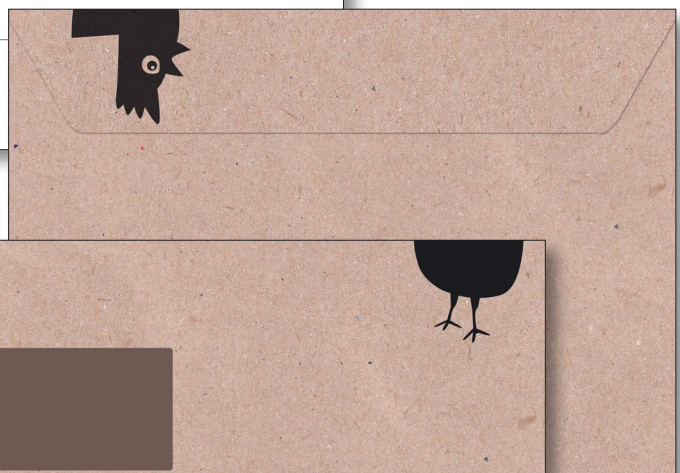
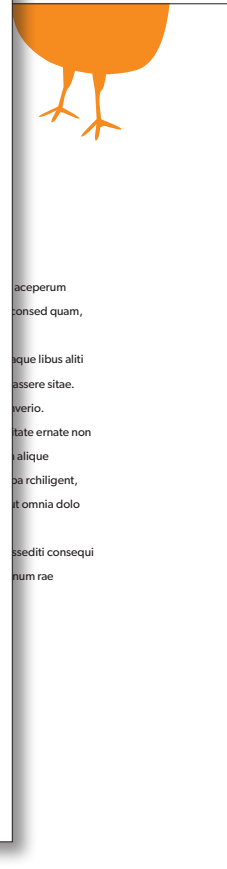
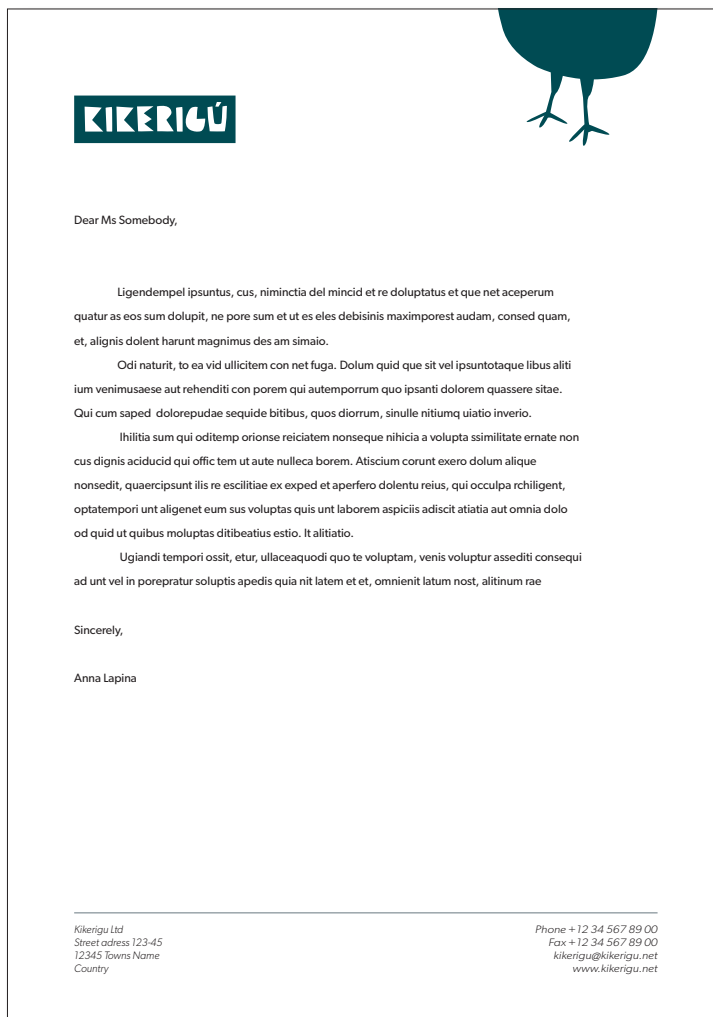
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Graphic element development



Letterhead and envelopes

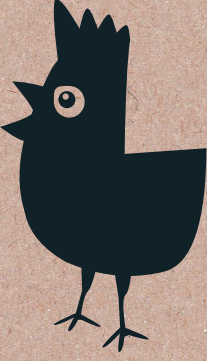


Business cards



Product labels

For more information about products and production methods visit www.kikerigu.net




Price: 80 EUR
Material: Organic cotton
Colour: Black/Green
Size: M
Dress: Kikerigu

Product Information
Organic cotton is farmed on pesticide free land and produced without use of toxic chemicals or dyes in India. Fabric is knit and dyed in Finland. Product is designed, manufactured and hand screen-printed in Finland

Ecological footprint
Non-organic, conventional cotton production uses more chemicals per unit area than any other crop and accounts in total for 10-16% of the world's pesticides. It results in decreased biodiversity and shifting equilibrium of ecosystems. Chemicals used in the processing of cotton pollute the air and surface waters. Residual chemicals may cause allergic reaction.

Machine wash with similar colours. Do not bleach. Do not dry clean.



KIKERIGU

www.kikerigu.net



Bags



Silk screen-printing



Promotional line

