

ASOS



ENCOMPASS

Trend Package S/S 2020

Jessica McCarrick

Figure 1



Figure 2



Figure 3

Contents

- Introduction 6
- Consumer Profile 9
- Brand Profile 17
- Lifestyle Trend 24
- Trend Concept: Encompass 29
- Concept and ASOS 33
- Mood 38
- Colour 41
- Fabrics and Yarns 50
- Key Silhouettes and Range Plan 54
- Marketing and Explorative Strategies 65
- Conclusion 77
- References 80
- Figures 81



Introduction

This is a developed trend package that comprises of a fully researched range plan for the upcoming season SS20, adapted for the ASOS' team. Drawing inspiration from the lifestyle trend of Sustainable Living comes the trend concept Encompass. Colours, fabrics and silhouettes have been developed ready to manifest smoothly into the ASOS brand and target customer.



Figure 5



Figure 6



Figure 7



Figure 8

Consumer Profile

ASOS' target consumer is a young woman in her early twenties, studying her degree or having recently graduated. They rent in a city with housemates, to save money; they are single and not looking for a partner as they have "a growing tendency to delay some of the typical adulthood rites" (Main, 2017). Politics and social issues are of huge interest to them as they are invested in the future for themselves and the country, a recent report revealed that young people "don't participate in traditional forms of politics because they feel marginalised" (TheConversation, 2017), this leads the consumer to other forms of activism and day-to-day life changes, she is not traditional.

These women live busy lives that are filled with work related and social activities. Socializing with friends in their spare time, going to places that offer plant-based options as the number of millennial vegans increases

(Cassidy, 2019). Social media plays an important role in her life as well, it is her inspiration. Photography and blogging are hobbies taken on by them in their evenings, finding it a good way of expression and communication with likeminded people – with 53% of this age group now keeping up blogging as a hobby (Crestodina, 2018).

Fashion wise, they rely on social media for inspiration from their favourite influencers. She tries to avoid fast fashion brands though her options are limited by her low level of income. However, she is also driven by trends, shown in a recent study that "drivers to be 'fashionable' often outweigh drivers to be ethical or sustainable" (Mcneil and Moore, 2015, pp.212), so she looks for a combination of both where she can. She has confidence; her creative flare and vivid city life influence her style choices also.





Buying Persona

Name: Florence Capel

Age: 22

Location and housing: Manchester, shared house with four friends.

Occupation: Graphic Designer

Annual income: £21,000

Education: BA Fine Art

Political Opinions: Votes Labour and is a feminist.

Motivations: To be conscious of her own consumption and to remain on trend.

Brands she wears: Zara, Adidas, H&M, Levi's.

Brand aspirations: Misha Nonoo, Allbirds, Reformation, Stella McCartney.

Fashion needs and habits: Lower end prices to accommodate monthly shopping activities, wardrobe comprises of lots of colour and vintage pieces due to revival in 90's fashion.

A buying persona is important for a brand because without ones "efforts aren't as specific and targeted as they could be" (Alton, 2016), meaning developments in products and marketing tactics will be less successful.

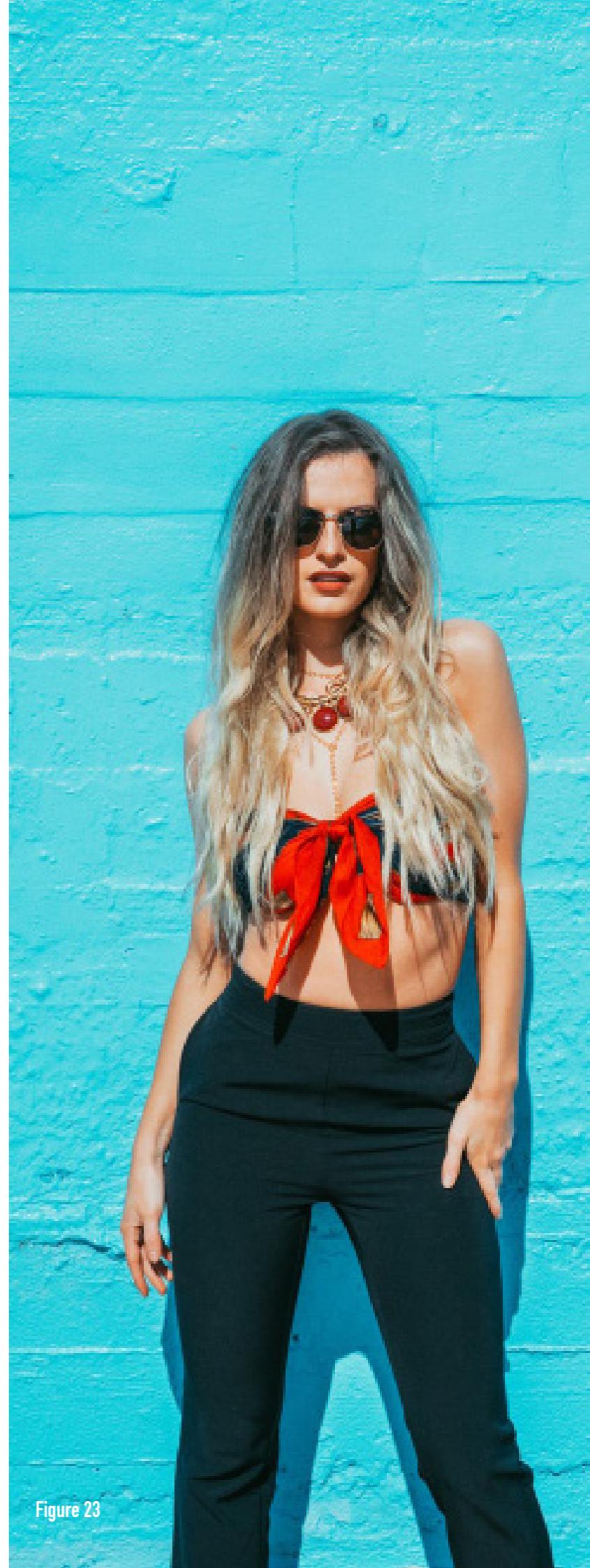


Figure 23

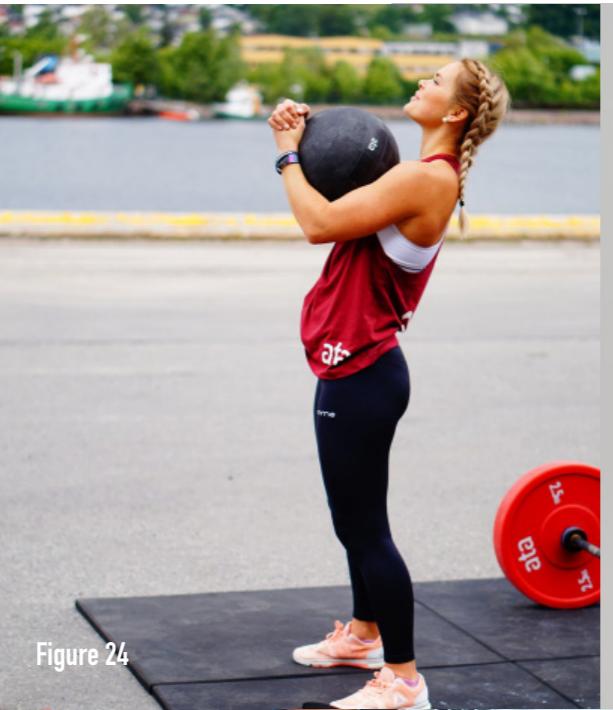


Figure 24



Figure 25



Figure 26



Figure 27



Figure 28



Figure 29



Figure 30



Figure 31

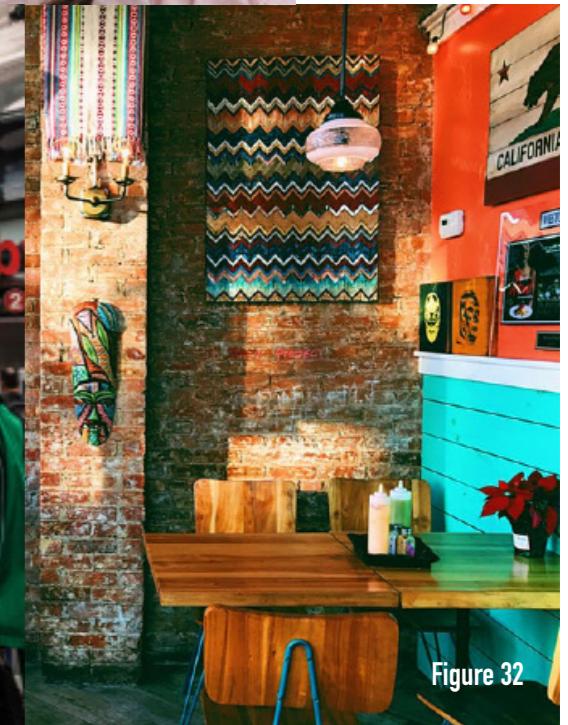


Figure 32

Day in the life of consumer:

Florence wakes early in order to work out. She then enjoys a relaxed morning checking in on her social media and making herself a vegan breakfast. Taking her own cup of coffee as she leaves to walk to work to help reduce her waste. She spends the day at the office, only stopping to pick up some fresh lunch from Leon quickly in her break. She heads home and updates her blog and then catches up with her housemates. She catches a bus to a cheap bar where she meets her friends for a few drinks before heading to a live music performance. On her way home she gets a lift from a friend. Florence puts her phone away and grabs her current book to before sleeping.



Figure 33



Figure 34

asos

BRAND PROFILE



Figure 35



Figure 36



Figure 37



Figure 38



Figure 39



Figure 40



Figure 41



Figure 42



Figure 43



Figure 44

Figure 47



Figure 44



Figure 45



Figure 46

ASOS is an online retailing brand, starting in the early 2000s from north London, growing to be worth £1.4 billion (Kollewe, 2014). Currently holding 0.7% of the womenswear market share (Euromonitor, 2018), it has become the largest online retail brand in the UK. The brand offers a large variety of brands as well as its own designed lines to the twentysomething shopper to help accommodate each of their personal styles. CEO of the brand Nick Beighton “We love doing things differently. Today’s iteration of our values is authenticity, bravery and creativity” (asosplc, no date). A significant remark that

grounds ASOS as an innovation front stander amongst the ever-growing online retail sector.

The very essence of the brand is to “have total freedom to be you, without judgement. To experiment. To express yourself. To be brave and grab life as the extraordinary adventure it is” (Asos, 2019). It promotes inclusivity, love and expression and this manifests into a positive place where consumers flock to. ASOS stands out because it revolutionised online shopping in the fashion sector; exuding confidence, security and boldness. – attributes very admirable.



Figure 48



Figure 49



Figure 49

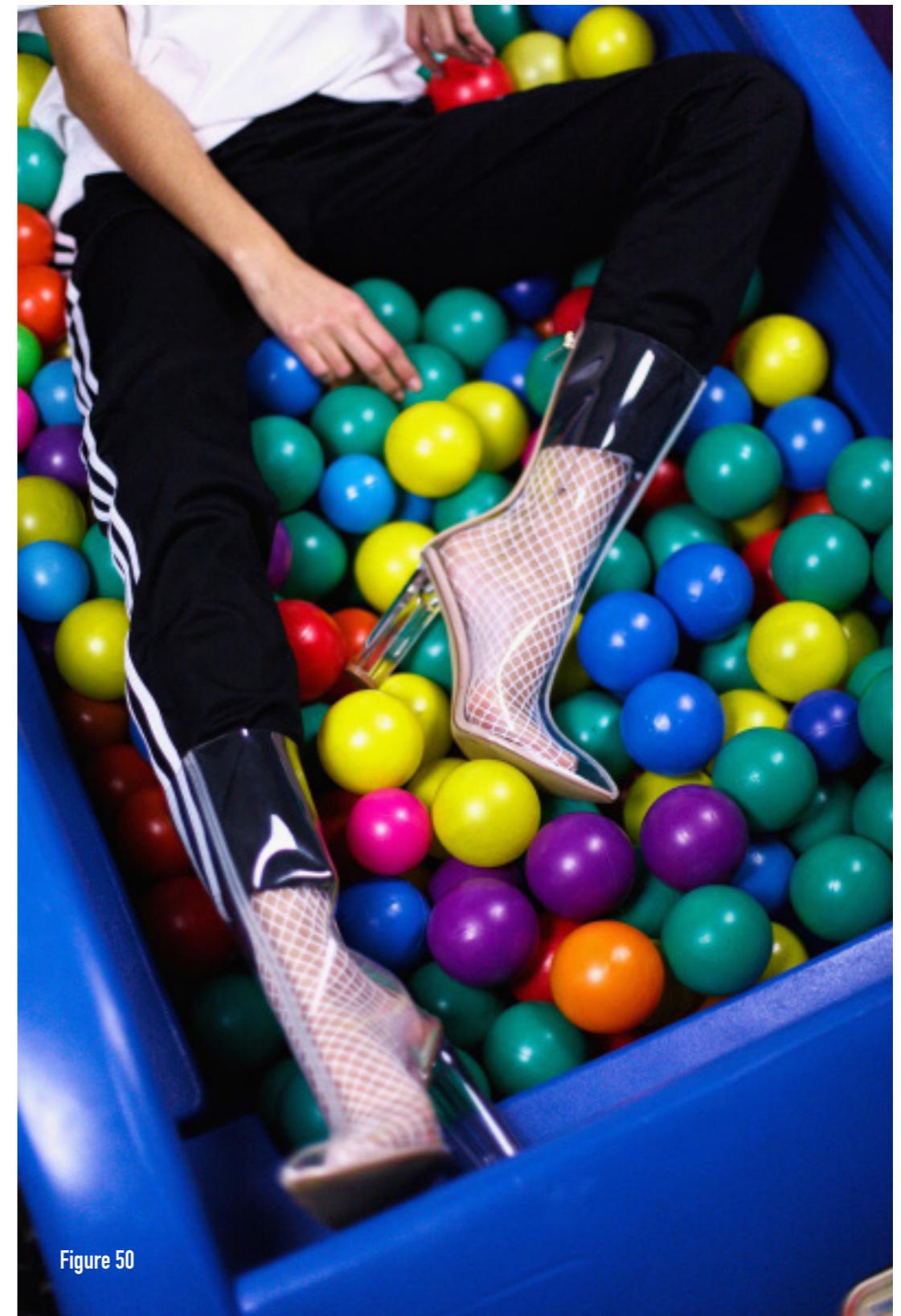


Figure 50

Lifestyle Trend: Sustainable Living



Figure 51

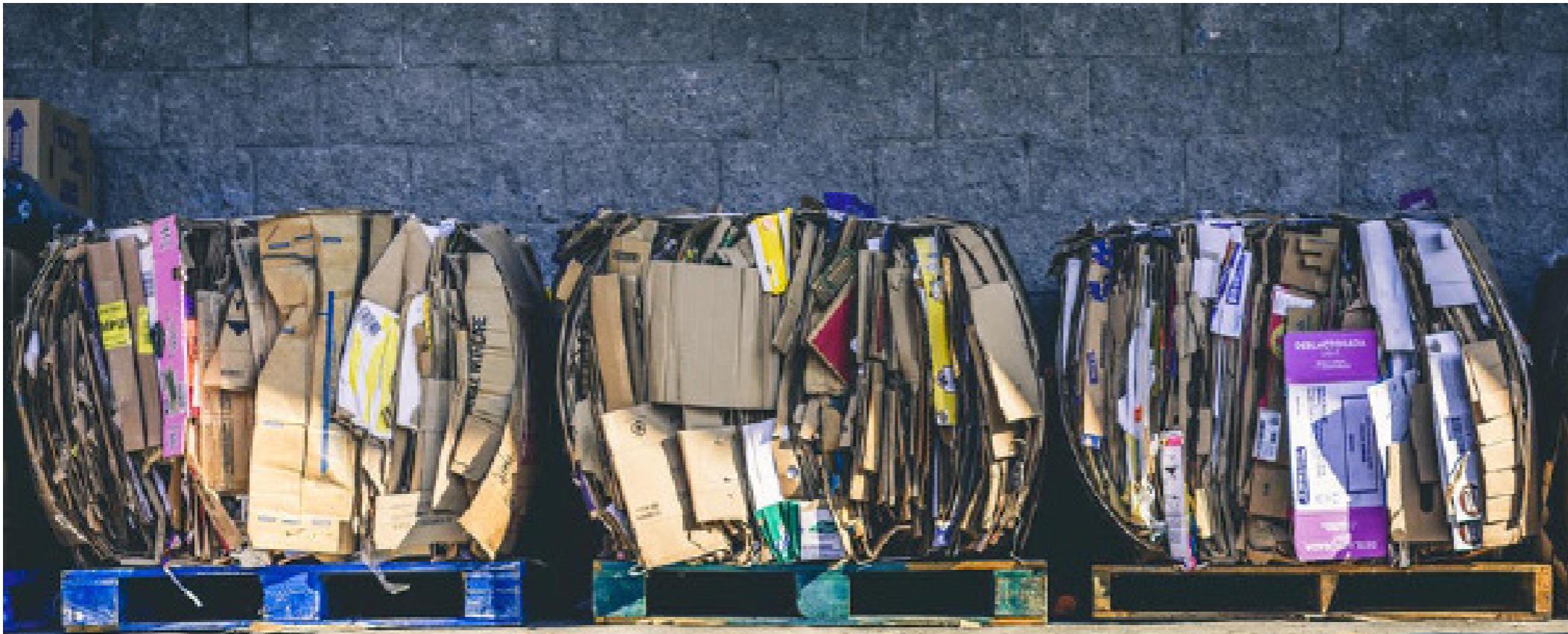


Figure 52



Figure 54

As more and more of a spotlight is put on the planet and the state of the environment it is unsurprising that it has become a catalyst for personal improvement in day-to-day life to reduce consumption. Sustainability shifts the focus onto the management of resources to ensure they are conserved in a way to allow future generations to use them (Kennedy, 2007, pp.573). Sustainable living encompasses the vision that likeminded people are adopting to combat the heavy toll that mass consumption is having on the planet.



Figure 55

Trend Concept: ENCOMPASS



Figure 56



Figure 57

Amalgamating the research of this lifestyle trend and the consumer comes the concept Encompass for the Spring Summer 20 season. A concept that aims to encapsulate the idea of sustainability – which is becoming a key concern with the target consumer who now think less about the product and more about where it came from (Ferguson, 2018). Encompass will become the core of the target consumer's wardrobe as they take a stand for what they believe in and choose to be bold.

Encompass is a word that shows unity – aligning with ASOS and their brand essence – as well as feelings

of entirety. The concept is all the consumer needs to express themselves whilst thinking of the bigger picture. It represents supporting what is right and selfless. It reflects city life as more and more of young people reside in urban environments (Maciagm, 2015). Encompass is the fast paced, bold and vivid; it is a strong young woman becoming part of her own world visually and thoughtfully. The core collection will be the foundation of outfits for the consumer to build upon in a sustainable way.

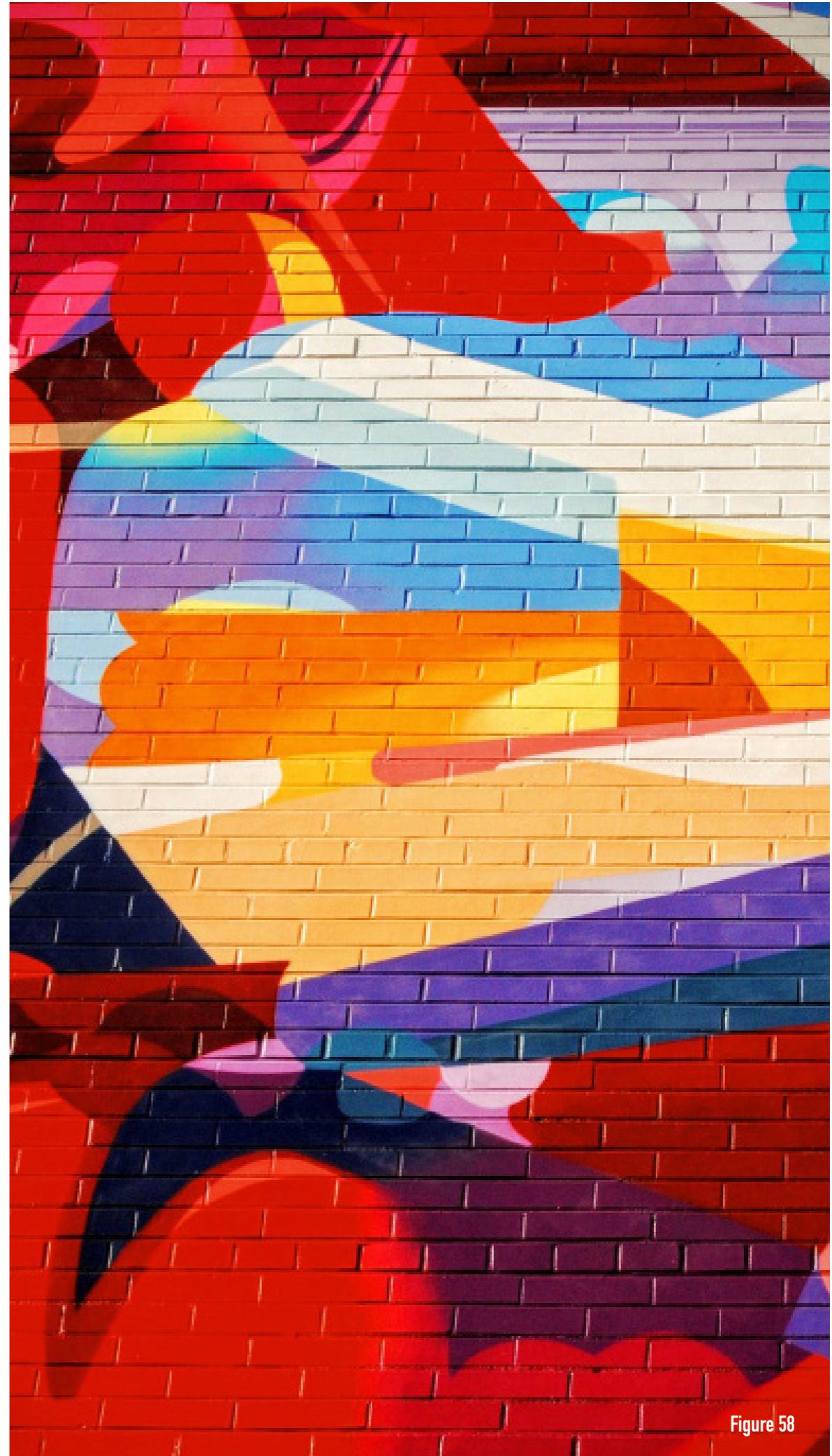


Figure 58



Figure 59

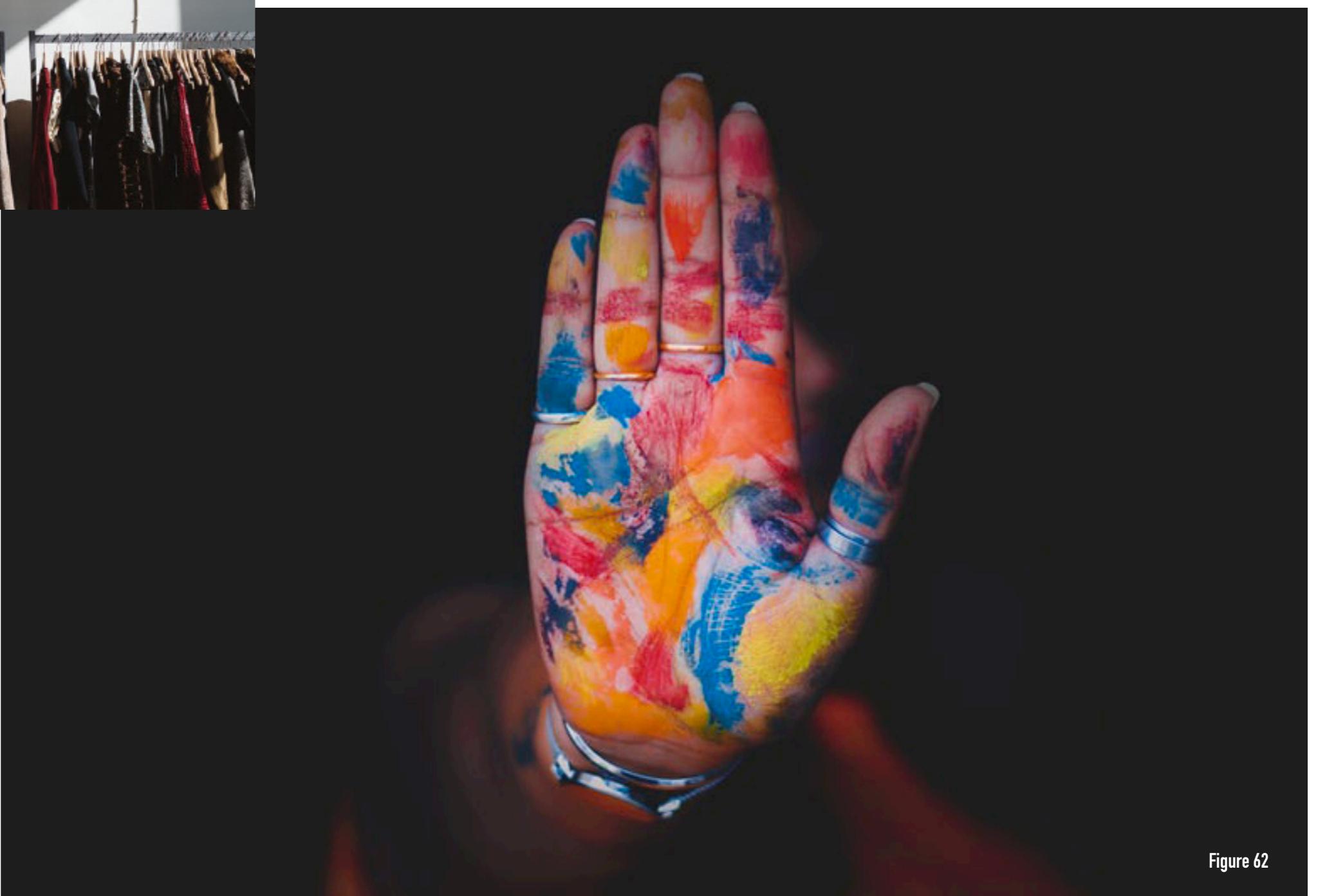


Figure 60

Trend Concept and
asos



This concept represents the desire to help change consumption patterns in order to alleviate pressure on our resources – something that fast fashion is a major culprit in. In a recent parliamentary appearance CEO Nick Breighton insisted that ASOS do not actively participate as a fast fashion retailer (Whelan, 2018), and the Encompass concept will only advance public perception for the brand, in turn heightening success of ASOS. A study into consumer reasoning found that sustainability did not fall above being fashionable in decision making (Chan et al, 2012, pp. 274) – but ASOS could ensure style is not compromised with Encompass.

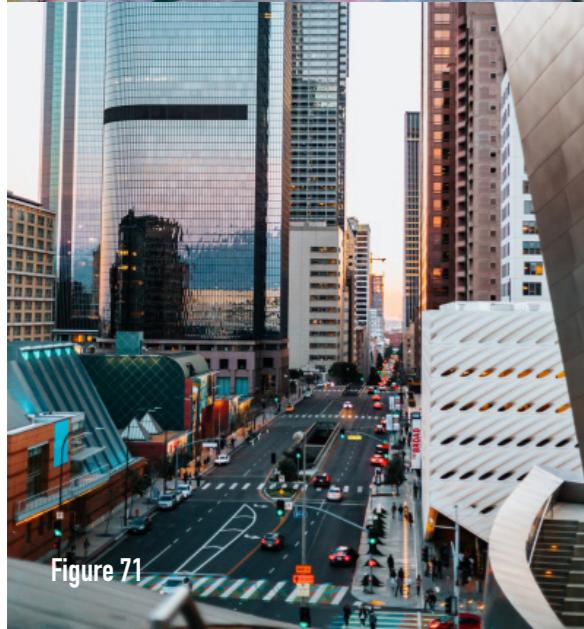




ASOS is ready to engage with the Encompass concept because it runs parallel to their brand values. The trend concept exudes a strong commitment to a cause. ASOS show this in their model variation, large size ranges and curating a gender-neutral collections in support for the LGBTQ community with GLAAD (ASOS, 2019). The brand shows support in the face of many issues and are a firm representation for fashion done thoughtfully and right compared to competitors. The concept is rooted in the support of a deserving cause and represents the stand against issues that work perfectly alongside the ASOS ethos. They are at the forefront of their category in the market sector and have a huge voice for the fast fashion industry; retail analyst Samantha Dover states that nearly half the consumers in their early twenties “prefer to buy clothing from companies trying to reduce their impact on the environment” (Butler, 2018). ASOS although selling a range of other brands – already have their own collections, a simple edition of the Encompass line would help represent their desire to boldly support the mass consumption problem.



Mood





Colour Palette: The City

Encompass stands out as a viable sustainable option for the fashion-conscious target consumer because it reflects her life back at her; Encompass comes from the depths of city life, it is underground and grungy, it has an edge and is a woman's battle armour in her faced paced world. City smoke, harsh lines, gritty bars and bright lights – all the compelling colour inspirations that the city provides. The colour palette will fit with the bright block colours ASOS' own collections offer and comprises of ten colours for SS20.



Figure 76



Figure 77



Figure 78

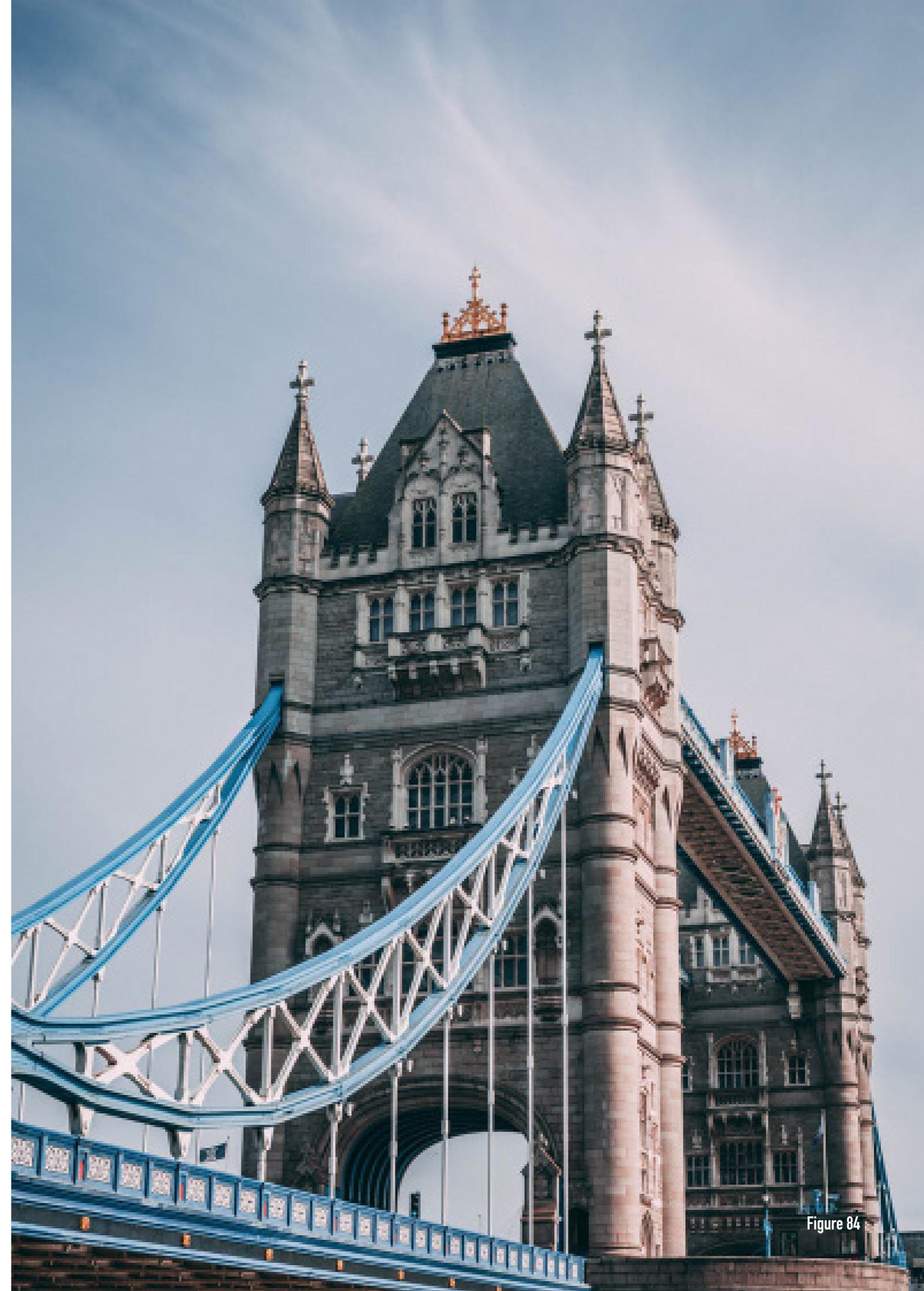




Figure 85

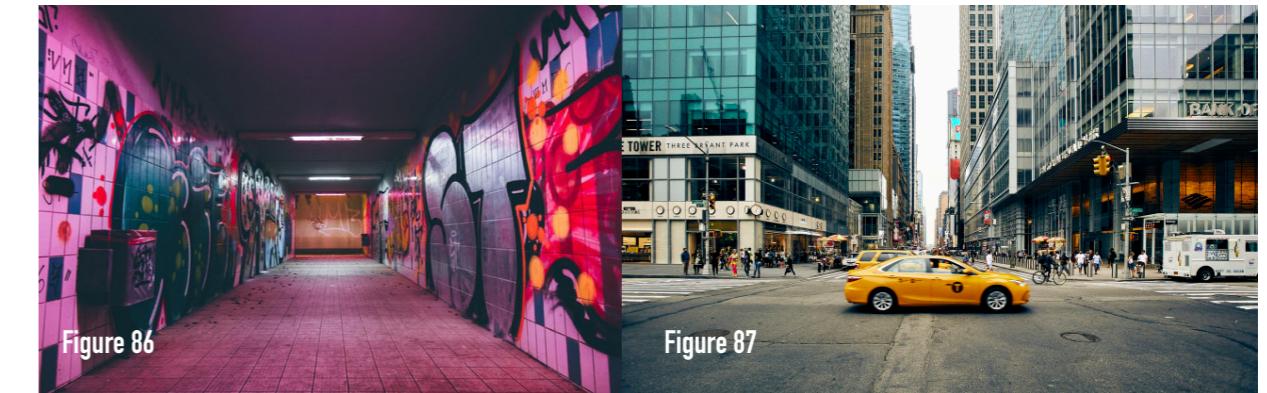


Figure 86



Figure 87

Figure 88

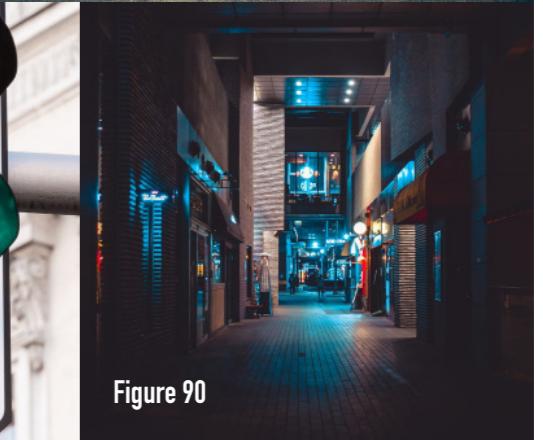


Figure 90

Figure 91



Accent Colours

18-2143 TCX

PANTONE

14-0951 TCX

PANTONE

18-1763 TCX

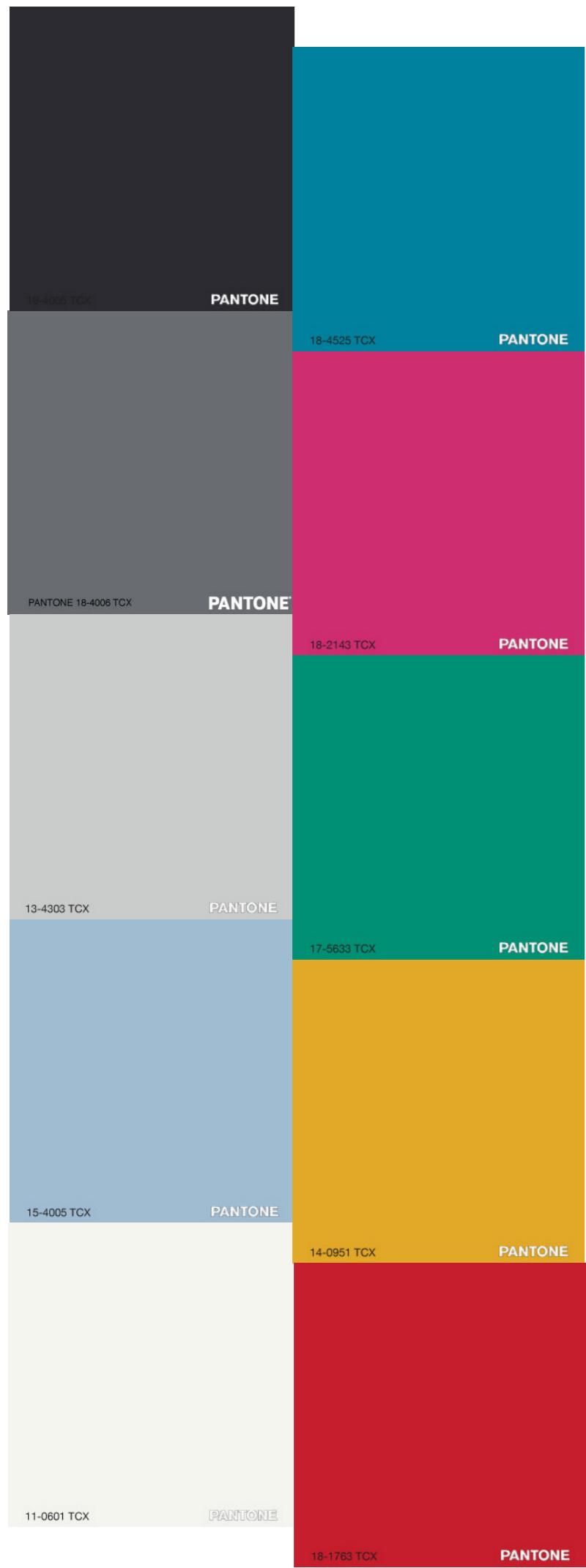
PANTONE

17-5633 TCX

PANTONE

18-4525 TCX

PANTONE



The five core colours will make up much of the collection, these will not limit the longevity of the garments as colour trends change gradually compared to other garment components (Best, 2017, pp. 300). These more neutral colours represent the base of the city, that can be built upon and will not change.

This colour selection has been developed with boldness in mind as “clashing colour taps into a growing focus on individualism” (Craggs, 2018). The different hues are inspired by light and iconic city beats as bright colours in fashion increase from 16.7% to 20.2% (Boddy, 2018). They represent the target consumer with a vivid flourish as purples and pinks are starting to make deeper fusions that stray from innocent tones and blues transition from core colours to accent ones (Boddy, 2018) as their saturation increases.



Figure 92

Yarns and Fabrics



Figure 93

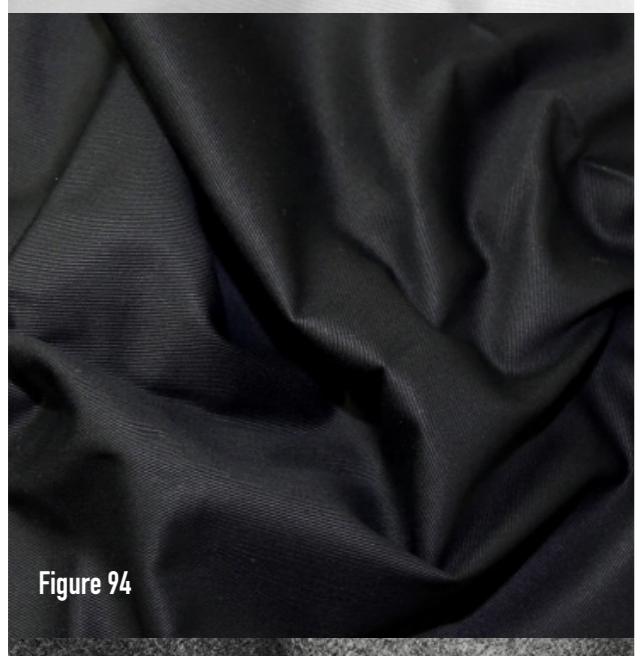


Figure 94

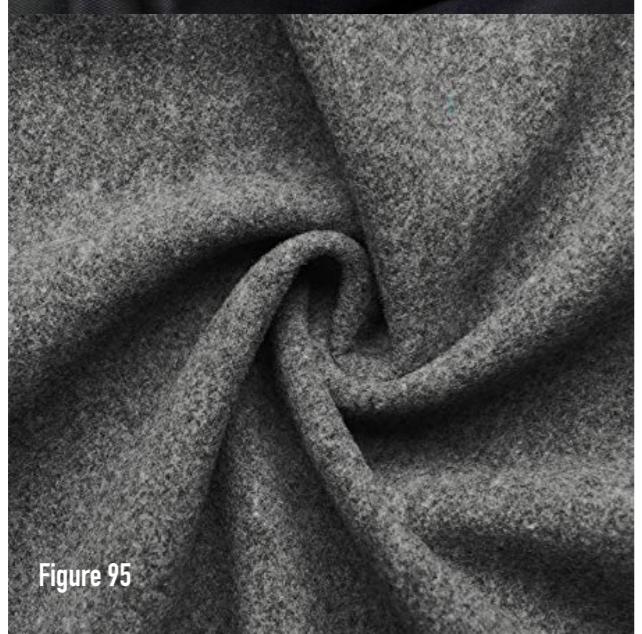


Figure 95

Organic/recycled cotton:

ASOS already prominently feature this fabric in many of their own collections. It is a necessity when forecasting for warmer seasons, and the foundation of many clothing pieces as it is “a natural fiber...[and]...it is very

Cotton drill: This fabric is the unity of two types of materials – denim and utility. This makes it an excellent choice for streetwear as it is versatile but still durable. Furthermore, the material is functional as it has a rubber finish that keeps it waterproof, ideal for the spring season (Skliarova, 2019).

Wool: A highly known sustainable and renewable fiber it is resilient and can be easily draped, key for oversized pieces that are featured in the range. A material often overlooked against its competitors but one with many uses and one that is ethically viable.

Linen: This fabric ages well, becoming softer with each wash and is very durable (Makkonen, no date). A fiber that is simple yet innovative as it carries a lot of garments as cotton does and with market competition the once expensive fabric price is decreasing.

Tencel: This is a fabric that shares qualities with cotton, making it a good choice for a summer collection, it also has a good absorbency and therefore it is a key fabric when a collection is using bright colors (eartheasy, no date) because it picks up the dyes well in production.

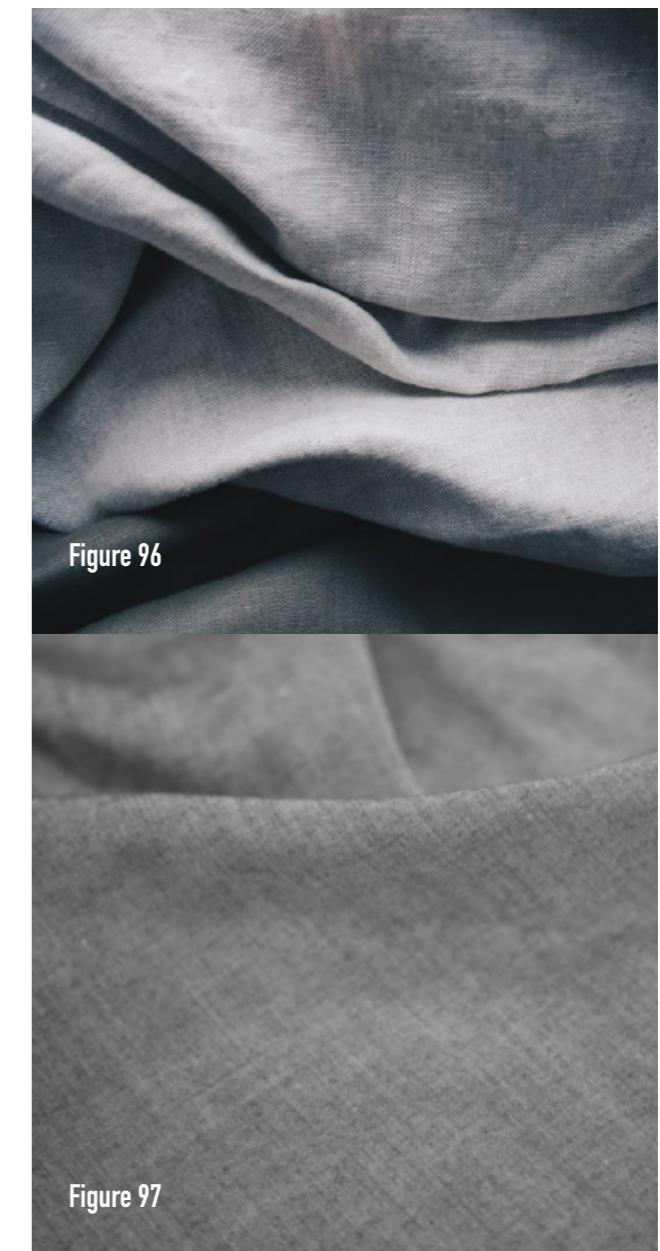


Figure 96



Figure 98

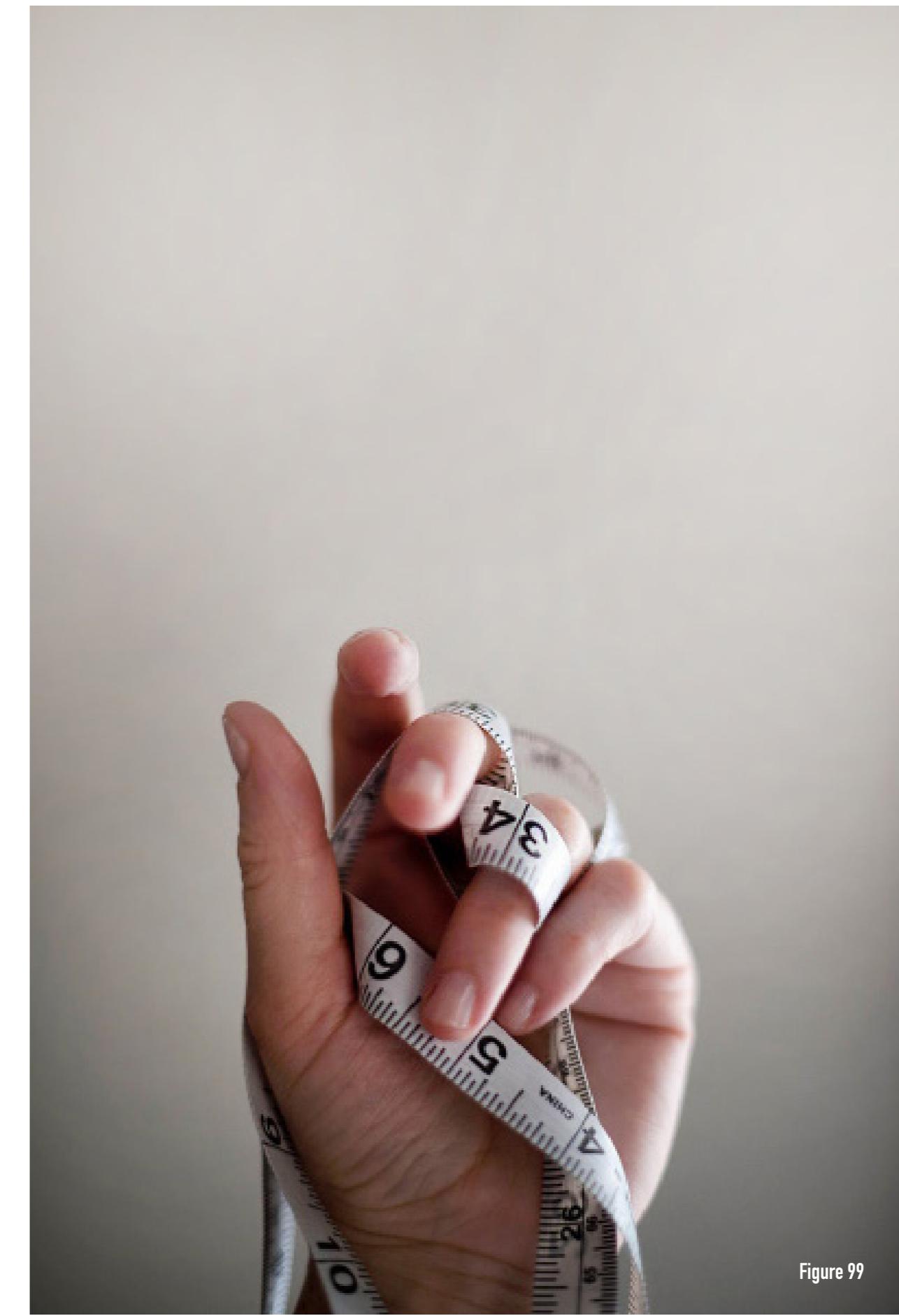


Figure 99

Key Silhouettes and Range Plan

The ASOS Encompass range is comprised of eight key pieces. They are bold, cut cleanly, and androgynous (WGSN, 2018) there is a sense of harshness to them that perfectly encapsulates the target consumer and her fast-paced city life, she wants to stand out and stand for something. These pieces are developed in a thoughtful way so they differ from ASOS' own basic lines and can become the focal point in a range of new looks for consumers. This collection is a merger of themes – a contemporary woman, a modern look and a sustainable collection that encompasses all day to day needs for streetwear.

There is an option in every piece to utilise just the core colours meaning that the pieces are classic and easily transferable season to season,. But brighter options are available for the bold consumer.



Colour: Pink, black and blue.

Size range: 4-20

Fabric composition: 100% organic cotton.



Colour: Grey, blue, black.

Size range: 4-20

Fabric composition: 100% organic cotton.



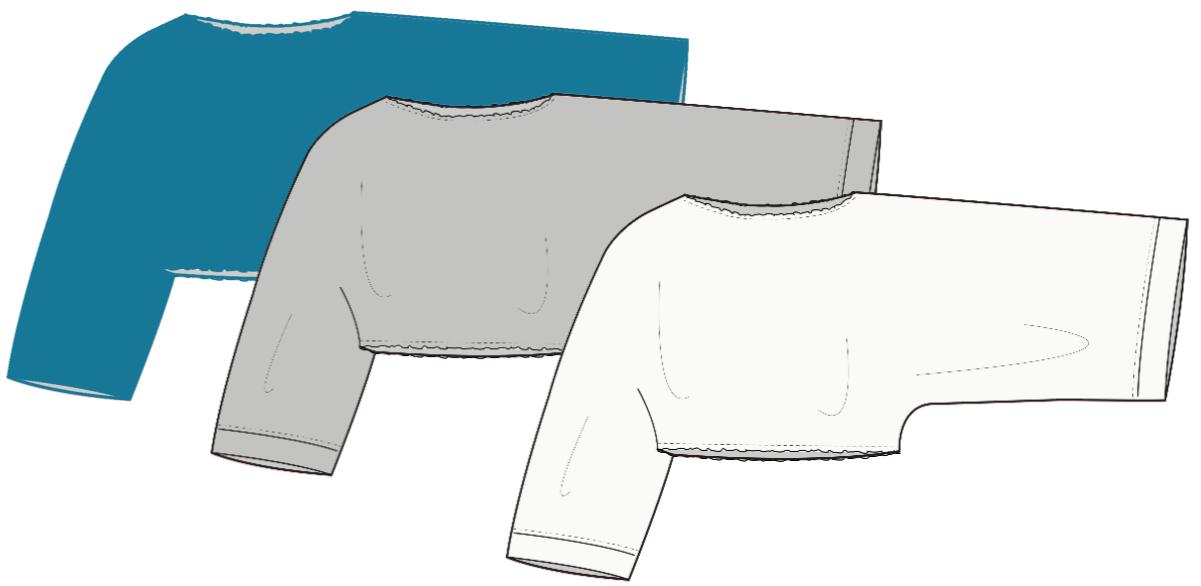
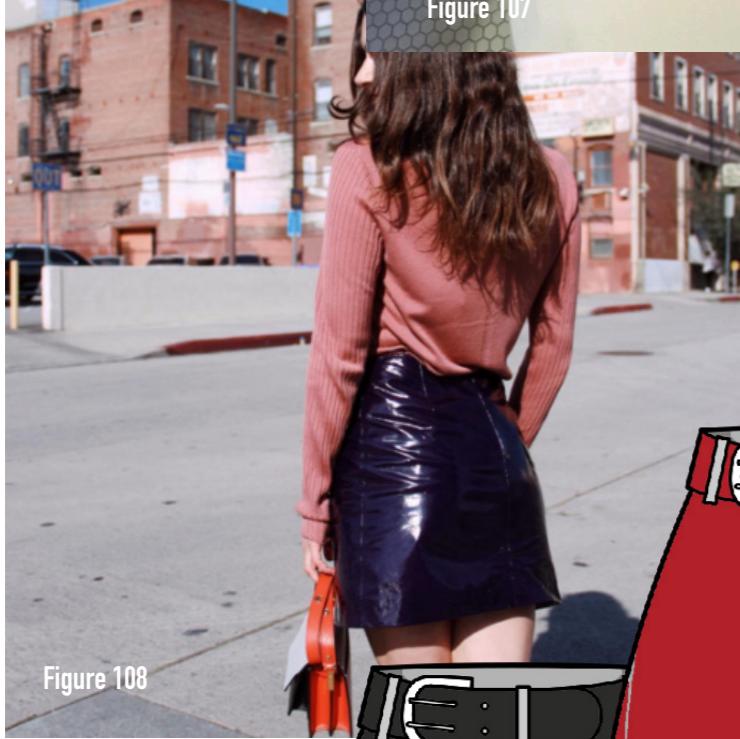




Figure 112



Figure 114



Figure 113



Colour: Core and red.

Size range: 4-20

Fabric composition: 70% Linen
30% cotton drill.



Figure 115

Colour: Core and accent.

Size range: 4-20

Fabric composition: 100% organic cotton.

Detail: Is a two piece that can be worn as separates in the warmer months.



Figure 116

Figure 117





Figure 118



Figure 119

Colour: Core and green.

Size range: 4-20

Fabric composition: 100% organic cotton.

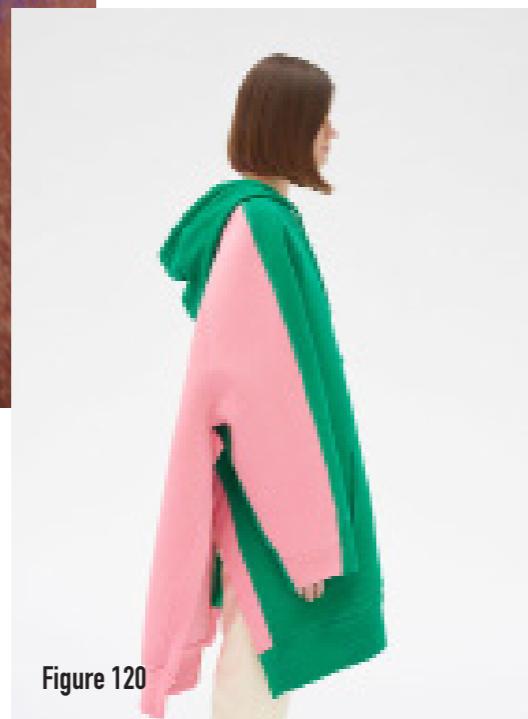


Figure 120



Figure 121

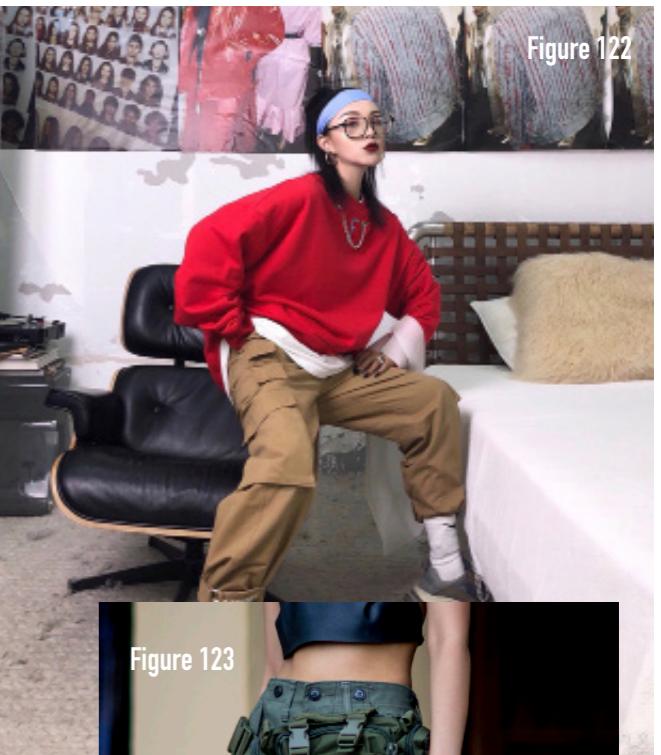
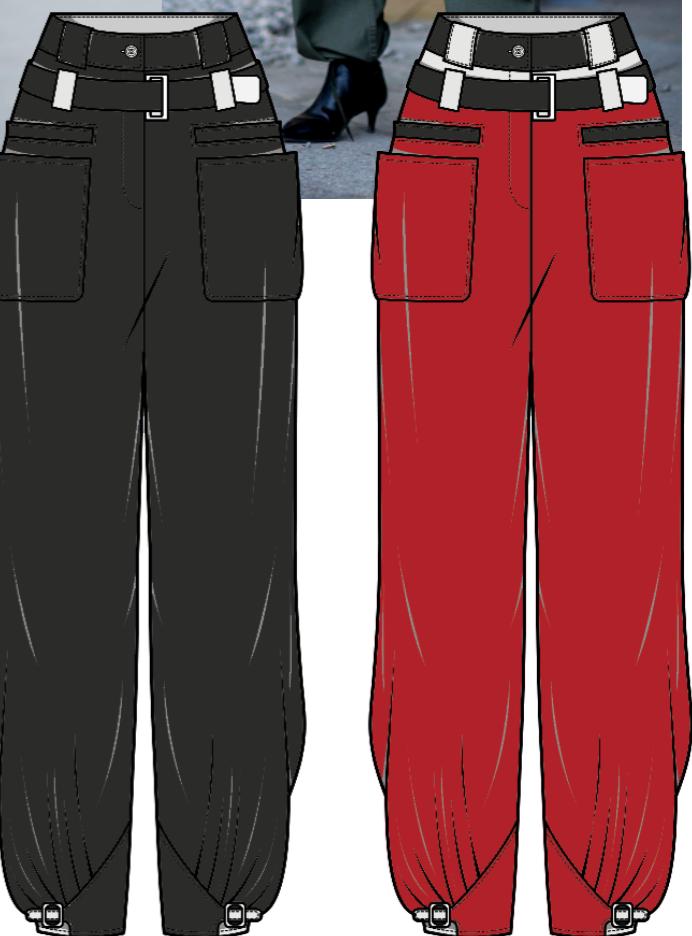


Figure 122



Figure 123



Colour: Black and red.

Size range: 4-20

Fabric composition: 100% cotton drill



Marketing Suggestions

The launch of this new collection will need to be supported with a suitable collection of marketing communications in order to ensure the target consumer attention is captured, interest is peaked, desire is formed and then action to purchase is taken (Forsyth, 2007, pp.133) as seen in the AIDA marketing model. In keeping with the Encompass concept, it is therefore important to promote this sustainable collection as a brands sustainability effort can only be rewarded by a consumer that knows about them enough to choose the option above one less ethically sound (Johnson and Noh, 2018, pp. 4).



Figure 126



Figure 127

Online Visual Merchandising and Social Media:

ASOS already have a strong social media presence but when it comes to social media it is "not whether to include social media as part of the communications mix, but how much to use it" (Solomon and Tuten, 2017). A collection of campaign photos will be shot with a variety of models that abide by ASOS' inclusivity by photographer Steven Irby known for his dynamic cityscapes to be the perfect visual background for the collection and its inspiration, also using his work to promote admirable causes to try and promote positive messages - tying into the concept. These photos will be promoted and posted across ASOS' social media accounts and online shopping pages to help the collection gain traction before its release. A selection of influencers who are known for their sustainable lifestyles will be given the opportunity to model items and promote them on their respective channels. Menon et al highlights that influencers endorsing brands or items provide a level of desire from consumers (2001).

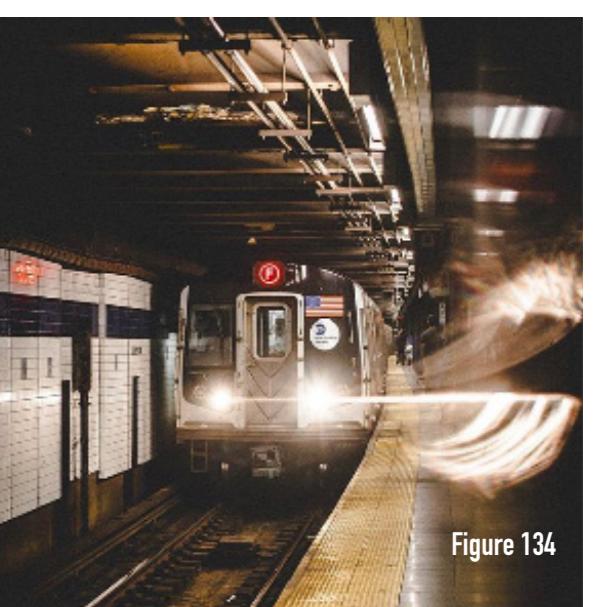
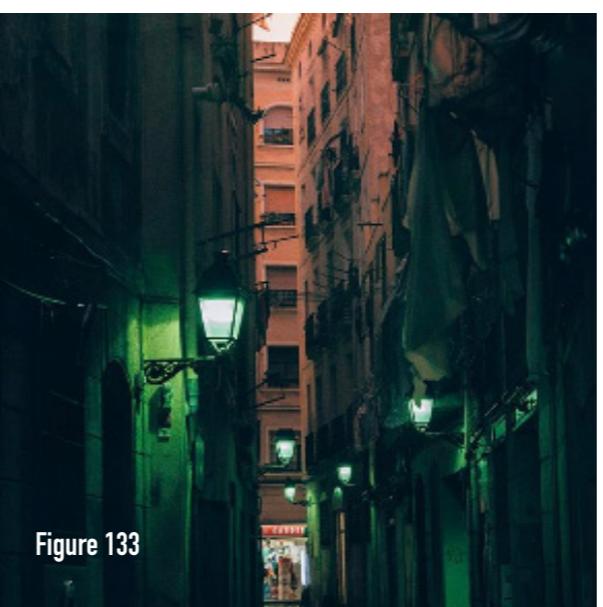
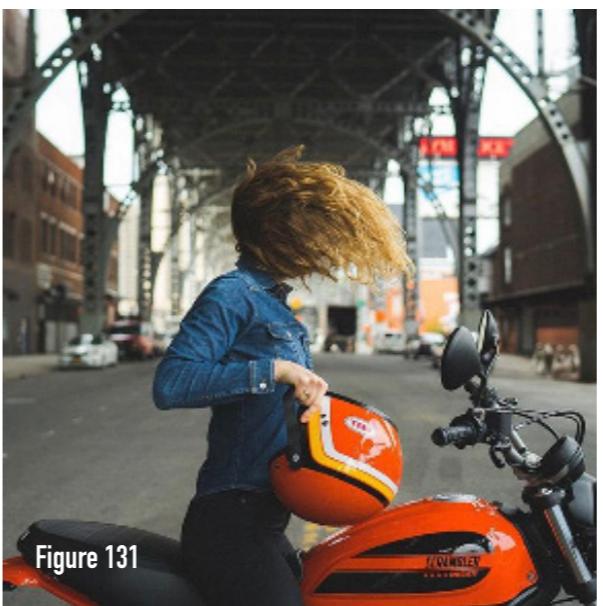
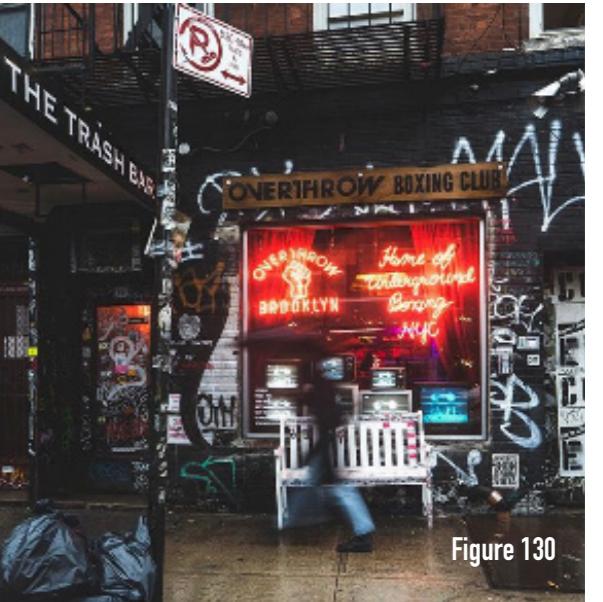
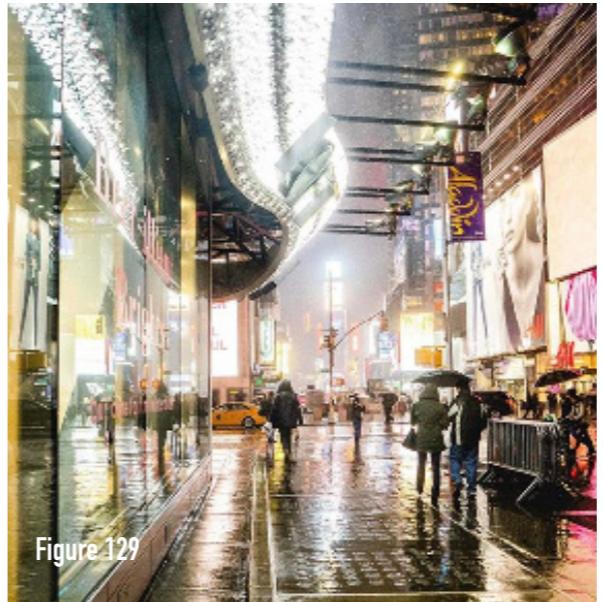
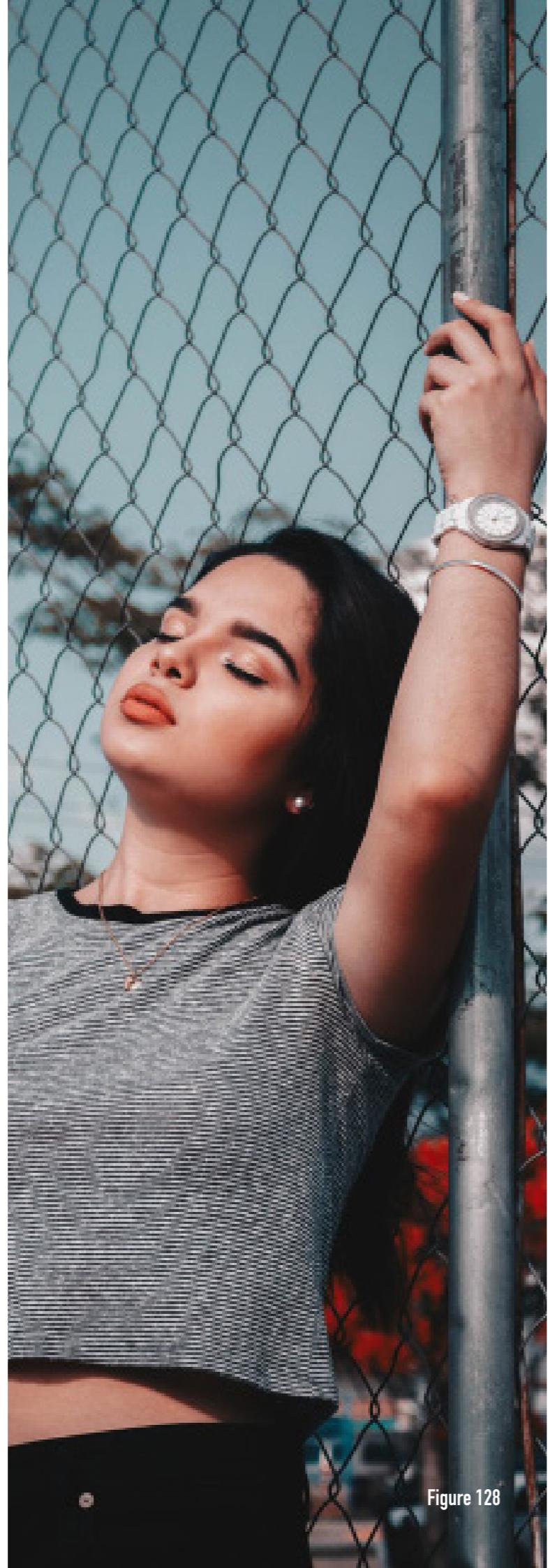




Figure 135



Figure 136



Figure 137

#ENCOMPASS

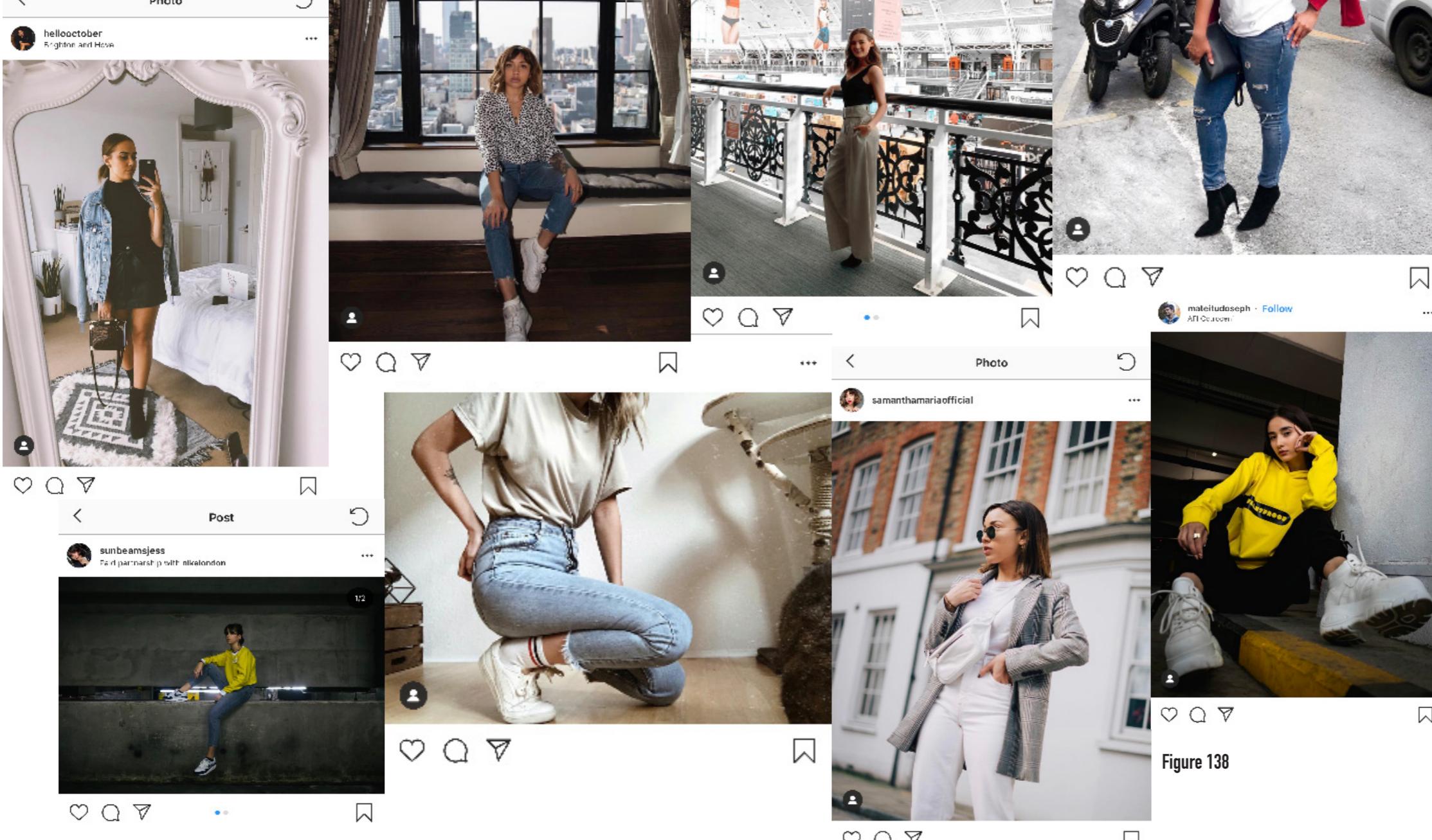


Figure 138

Experimental Aspects of Encompass

This package has compiled the information to create a comprehensive trend forecast which is “essential for the fashion industry” (McKelvey and Munslow, 2008, pp 1). ASOS will not only benefit from positive exposure with the launch of the range but be praised with their willingness to aim for sustainability, unlike many of its fast fashion competitors. It will keep them at the forefront of their sector and help to represent its target consumers growing interest in cutting down on consumption, whilst still representing the boldness of ASOS design. ASOS should set itself apart with the incorporation of interesting aspects to the augmented product – the benefits that come with the purchase itself (Bojanic and Reid, 2009, pp. 284) – instead of being client focused it will perpetuate the Encompass’ message. Any items purchased from the collection will be delivered with minimal plastic packaging to eliminate any wastage. Furthermore, if a consumer posts a picture on any social media site – tagging the brand to maximize exposure – then the chance to help design the next sustainable collection will be achieved. At the core of this collection is the consumer and how they want to change, so therefore they should be rewarded; they have shown interest in sustainability and therefore deserve the chance to have their say.

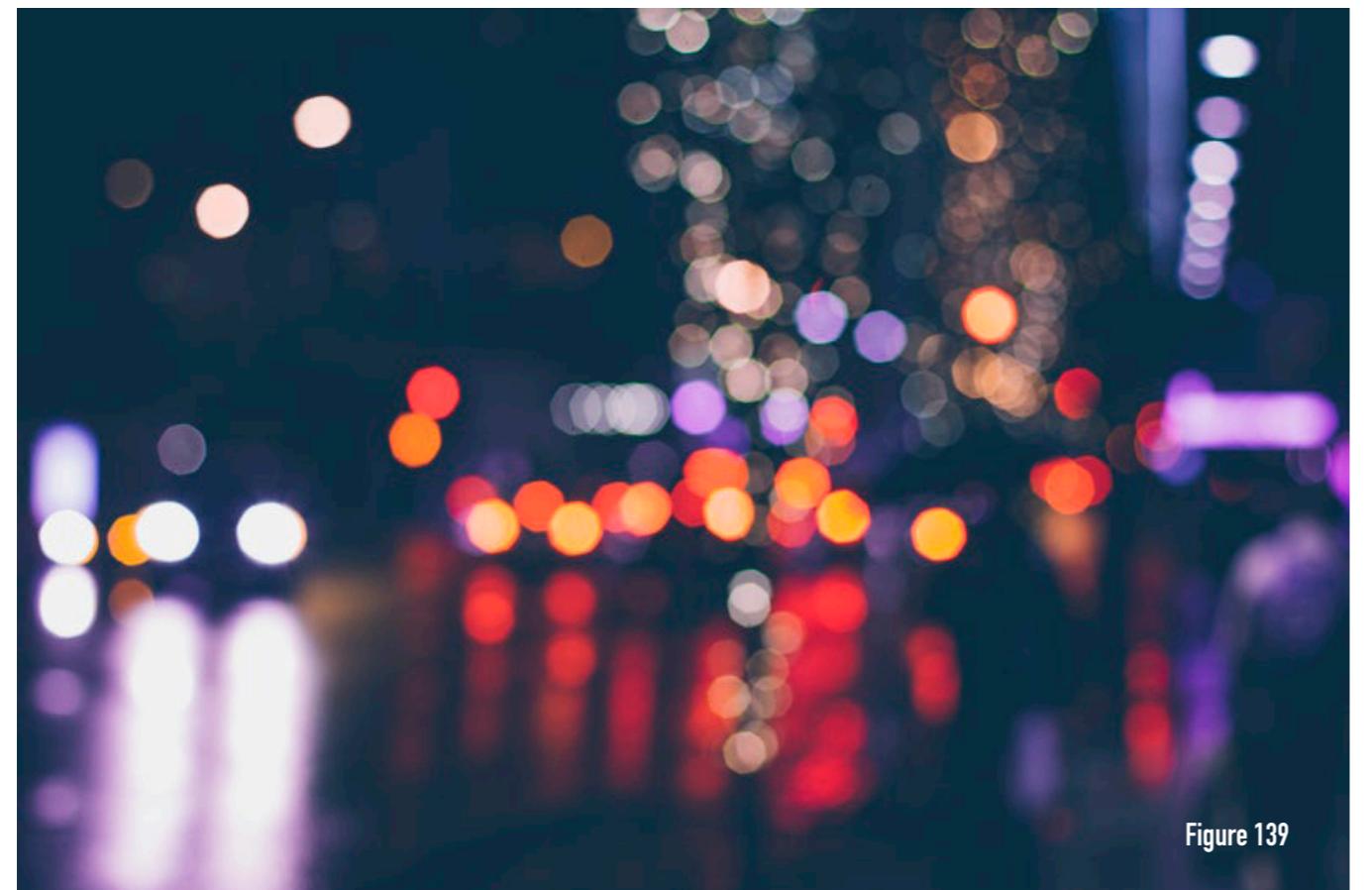


Figure 139



Figure 140



Conclusion

This package has compiled the information to create a comprehensive trend forecast which is “essential for the fashion industry” (McKelvey and Munslow, 2008, pp 1). ASOS will not only benefit from positive exposure with the launch of the range but be praised with their willingness to aim for sustainability, unlike many of its fast fashion competitors. It will keep them at the forefront of their sector and help to represent its target consumers growing interest in cutting down on consumption, whilst still representing the boldness of ASOS design.

Figure 141



Reference List

Alton, L. 2016. 5 reasons every business needs buyer personas. CIO. United States: COX Media, Inc.

ASOS. 2019. About ASOS. [Online]. Accessed on 14/03/19. Available from: <https://www.asos.com/about/>

ASOSplc. No date. The Asos Story. [Online]. Accessed on 14/03/19. Available from: <https://www.asosplc.com/asos-story>

Best, J. 2017. Colour Design: Theories and Applications. Cambridge: Woodhead Publishing Limited.

Boddy, J. 2018. Women's and young women's colour S/S 20: Empower up! [Online]. Accessed on 28/03/19. Available from: https://0-www-wgsn-com.wam.leeds.ac.uk/content/board_viewer/#/79308/page/5

Bojanic, D., and Reid, R. 2009. Hospitality marketing management. USA: John Wiley and Sons.

Butler, S. 2018. Is fast fashion giving way to the sustainable wardrobe? [online]. Accessed on 24/04/19. Available from: <https://www.theguardian.com/business/2018/dec/29/fast-fashion-giving-way-sustainable-wardrobe>

Cassidy, A. 2019. This time it's personal: retail's customer data revolution. [online]. Accessed on 30/04/19. Available from: <https://www.drapersonline.com/business-operations/this-time-its-personal-retails-customer-data-revolution/7035440.article?search=https%3a%2f%2fwww.drapersonline.com%2fsearcharticles%3fqsearch%3d1%26keywords%3dmillennials>

Chan, R., Joy, A., Sherry Jr, J.F., Venkatesh, A. and Wang, J. 2012. Fast fashion, sustainability, and the ethical practice of luxury brands. *The Journal of dress, body and culture*. 16(3), pp.273-295.

Craggs, H. 2018. Big ideas S/S 20: Colour. [online]. Accessed on 28/04/19. Available from: https://0-www-wgsn-com.wam.leeds.ac.uk/content/board_viewer/#/79022/page/5

Crestodina, A. 2018. Blogging statistics and trends: the 2018 survey of 1000+ bloggers. [online]. Accessed on 1/04/19. Available from: <https://www.orbitmedia.com/blog/blogging-statistics/>

Eartheasy. No date. Tencel Clothing. [online]. Accessed on 29/04/19. Available from: <https://learn.eartheasy.com/guides/tencel-clothing/>

Euromonitor. 2018. Womenswear in the United Kingdom. [online]. Accessed on 26/04/19. Available from: <https://www.portal.euromonitor.com/portal/analysis/tab>

Forsyth P. 2007. Demystifying Marketing: A Guide to the Fundamentals for Engineers. [online]. Stevenage: The institution of engineering and technology.

Johnson, K, K, P. and Noh, M. 2018. Effect of apparel brands' sustainability efforts on consumers' brand loyalty. *Journal of global fashion marketing*. 10(1), pp. 1-17.

Kennedy, D. 2007. Sustainability. *Science*. 315(5821), pp. 573.

Kollewe, J. 2014. ASOS timeline: from tiny startup to dressing Michele Obama. [online]. Accessed on 20/04/19. Available from: <https://www.theguardian.com/business/2014/jun/05/asos-timeline-startup-michelle-obama>

Maciag, M. 2015. Millennials remade cities, but will they keep living in them? Accessed on 17/03/19. Available from: <https://www.governing.com/topics/urban/gov-millennials-demographics-predictions.html>

Main, d. 2017. Who are the millennials? [Online]. Accessed on 15/03/19. Available from: <https://www.livescience.com/38061-millennials-generation-y.html>

Makkonen, S. No date. Some properties of linen fabric. [Online]. Accessed on 28/4/19. Available from: <https://www.linenfabrics.co.uk/linen-fabrics-wholesaler-properties-of-linen>

Mcneil, L. and Moore, R. 2015. Sustainable fashion consumption and the fast fashion conundrum: fashionable consumers and attitudes to sustainability in clothing choice. *International Journal of Consumer Studies*. 39(3), pp. 212-222.

McKelvey, K., and Munslow, J. 2008. Fashion forecasting. Oxford: Wiley-Blackwell.

Menon, M.K., Boone, L.E. and Rogers, H.P. 2001. Celebrity Advertising: An assessment of its relative effectiveness. *Proceedings of the Society for Marketing Advances Conference*, New Orleans, Louisiana.

Skliarova, J. 2019. Textile sourcing guide S/S 20: Womenswear. [Online]. Accessed on 1/5/19. Available from: https://0-www-wgsn-com.wam.leeds.ac.uk/content/board_viewer/#/83105/page/6

Soloman, M.R., Tuten, T.L. 2017. Social Media Marketing. California: SAGE.

Theconversation. 2017. Britain's young people are getting back into politics at last. [Online]. Accessed on 15/03/19. Available from: <http://theconversation.com/britains-young-people-are-getting-back-into-politics-at-last-76682>

WGSN Denim Team. 2018. Denim forecast S/S 20: Empower up! [Online]. Accessed on 29/04/19. Available from: https://0-www-wgsn-com.wam.leeds.ac.uk/content/board_viewer/#/80499/page/2

Whelan, G. 2018. Fast fashion retailers defend practices in parliament. [Online]. Accessed on 16/03/19. Available from: <https://www.drapersonline.com/news/fast-fashion-retailers-defend-practices-in-parliament/7033236.article?blocktitle=Asos-News&contentID=6373>

Figure List

Figure 1

Odunsi, O. 2017. Glitter makeup and blue background. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/aNj8Hvbrss8/info>

Figure 2

Weng, A. 2019. Girl with bright makeup and orange patch jacket. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/iB6LQaB7aYs>

Figure 3

Adesina, D. Bright green jumper and lamppost girl. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/F3kpQ9UEgDo>

Figure 4

Lopez, M. 2019. Girl in mesh green top. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/L2KTPHrOVpM/info>

Figure 5

Kho, J. 2018. Bright wall art. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/h-9altMu7nY/info>

Figure 6

Iby, A. 2018. Girl in red glasses and jacket. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/EqYbNSKLf3w/info>

Figure 7

Carter, A. 2017. Girl with bright green background. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/tiWcNvpQF4E/info>

Figure 8

Gellidon, J. 2017. Puffy jacket girl looking down. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/81fEanp-xXc/info>

Figure 9

Sobel, J. 2017. Girl near flat iron building. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/ofvMu9nemFQ/info>

Figure 10

Rawson-Harris, J. 2018. Glowing bedroom. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/wCgy-qHtZtM>

Figure 11

Sickles, P. 2019. Four girls with protest signs. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/v7EpGbMYSe0>

Figure 12

Johnson, S. 2018. Paint brush strokes. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/zkNT5mikUuo>

Figure 13

Hudson, D. 2018. Paint brushes. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/MzSqFPLo8CE>

Figure 14

Whitfield, J. 2016. Work harder sign in blue light. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/sm3Ub_lJKQg/info

Figure 15

Tarkhov, M. 2018. Skateboard. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/NG4684I8Bng/info>

Figure 16

Unsplash. 2018. Pink nails with love. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/r-Ej0NQmFIQ>

Figure 17

Cho, M. 2018. Chalk floor quote colourful. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/Kt6AoMxyFPw>

Figure 18

Benz, A. 2017. Concert. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/Jb7TLs6fW_l

Figure 19

Nguyen, K. 2017. Artist drawing. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/ee5yWSeHPuw/info>

Figure 20

Sxcxepanska, J. 2018. Post it notes on board. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/bjemWZcNF34>

Figure 21

Owens, J. 2019. All star shoe. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/HGqAlGg1Qcs/info>

Figure 22

McClure, T. 2018. Women protest. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/GU4ulz1jnOw>

Figure 23

Unsplash. 2018. Bright blue background. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/ByZMSgCuszw/info>

Figure 24

Karlsen, C. 2018. Girl exercising. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/ylw27U1nb5s/info>

Figure 25

Thoughtcatalog. 2018. Hand holding books with plain background. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/o0Qqw21-0Nl>

Figure 26

MacDonald, B. 2019. Woman wearing denim taking a photo. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/bGqraw3-qrw>

Figure 27

Meyer, M. 2018. Work desk with laptops. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/SYTO3xs06fU>

Figure 28

Steels, A. 2017. Two women linking arms talking. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/mrB45cHDsrM>

Figure 29

Lark, B. 2017. Bowl of vegan food. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/oaz0raysASk>

Figure 30

Nix, T. 2018. Girl walking across a street. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/VZEj0iepzKA>

Figure 31

Burns, C. 2017. Walking across a busy city. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/pzMP-RGJ7mY>

Figure 32

Giberson, K. 2017. Inside of a restaurant.[online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/OkhcMbf3vQ0>

Figure 33

Hill, D. 2018. Yellow co-or girl. [online]. Accessed on 3/5/19. Available from:<https://unsplash.com/photos/nimEITcTNyY/info>

Figure 34

Sunbeamstudios. 2017. Diverse set of models in colourful background. [online]. Accessed on 3/5/19. Available from: <http://www.sunbeamstudios.com/2017/12/04/asos-go-play-campaign/>

Figure 35

Dooley, I. 2017. Red and blue colored holding hands. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/v9sAFGJ3Ojk>

Figure 36

Millar, S. 2019. Two drag queens. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/DEEdM7RbDB0>

Figure 37

Lucas, J. 2019. Red bikes and hearts. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/cLkZNkoyRjE/info>

Figure 38

Von, M. 2018. Bright orange background girl. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/TPUGbQmyVwE/info>

Figure 39

Buscher, N. 2018. Girl with oranges over her eyes. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/8A7fD6Y5VF8>

Figure 40

Burden, A. 2016. Two blue deck chairs. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/cEukkv42O40>

Figure 41

Tian, R. 2018. Yellow and blue background with peace sign. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/RVF0ngUujks>

Figure 42

Unsplash. 2017. Basketball hoop. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/tR-hmR1ZGmE>

Figure 43

McCutcheon, S. 2018. Purple scoop of ice cream. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/qtYxt46As60>

Figure 44

Cruttenden, C. 2018. Green blurry lights. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/GJOEoWThHPU>

Figure 45

Holyoake, A. 2016. Girl's face in graffiti. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/qX9le7ieb1E>

Figure 46

Laithang, C. 2017. Woman taking a photo pink background. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/MT1OB3FNx-M>

Figure 47

Leung, J. 2018. Purple room with neon rainbow light. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/AxKqisRPQSA>

Figure 48

Zhanisov, A. 2019. Girl in red water. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/X-GnOvi2Ey4>

Figure 49

Hill, D. 2017. Black outfit girl on fence. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/JqZISnl2ctA>

Figure 50

Haddox, E. 2017. Ball pit girl with clear shoes. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/QHGcADeeT00>

Figure 51

Jaranovic, J. 2018. Woman looking at fruit in plastic boxes. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/3irVsSWrRQ>

Figure 52

Tchompalov, V. 2017. People protesting. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/cpAKc-G6IPg>

Figure 53

Navarro, A. 2018. Cardboard in boxes. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/qph7tJfcDys>

Figure 54

Spiske, M. 2018. Rubbish bin outside. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/cltX_MajajM

Figure 55

Povoroznuk, P. 2018. Man looking through books of second hand things. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/bJkynpjVRBQ>

Figure 56

Kiriakidis, D. 2019. This is how change happens quote. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/bP0q3tTTHS4>

Figure 57

Harvey, S. 2017. I am bold sign.[online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/SoZ3b8LLOdo>

Figure 58

Unsplash. 2018. Bright, bold graffiti wall. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/35sVnCCynWA>

Figure 59

Herftibia, T. 2018. Yellow wall painting us. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/rdoRdjOk-OY>

Figure 60

Marshall, T. 2016. Red heart paint on hands. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/cAtzHUz7Z8g>

Figure 61

Etoroma, C. 2018. Sustainable quote on the wall. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/k78R0IDxd48>

Figure 62

Gautam, A. 2017. Hand covered in coloured paint. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/z_uPwxVABsk

Figure 63

Lovensky, D. 2019. Girl with bright earrings and makeup. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/ueyoMkAWTZw>

Figure 64

Rayul. 2018. Tokyo grill neon sign and girl. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/tAkrhuKp3QI>

Figure 65

Morshedlou, A. 2018. Warehouse with a yellow railing. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/IVHzN57dnuM>

Figure 66

Brinkles, H. 2016. Colourful street with a long road. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/C50RgbT2kGk>

Figure 67

Nguyen, L. 2018. Street with colorful umbrellas. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/x_ygSp07hGM

Figure 68

Xu, L. 2016. Two boys at the end of a graffitied street. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/7pq_V5KGHCc

Figure 69

Iwata, R. 2018. People crossing over a busy crossing. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/lBaVuZsJJTo>

Figure 70

Kambel, A. 2017. Street with an old blue car parked. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/-x92lg1Lsf4>

Figure 71

Nix, T. 2018. Street view of New York. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/64TNDO1n7Wg>

Figure 72

Emmanuel. 2018. Purple light in a club room. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/8vheRi6dbaw>

Figure 73

Habr, T. 2017. Manhattan skyline. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/6NmnrAJPq7M>

Figure 74

Edelman, A. 2018. People on a tube escalator. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/WPM61t77f6k>

Figure 75

Mroz, F. 2018. Tram shot with lots of bright lights. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/023T4jyCRqA>

Figure 76

Shevlin, H. 2018. New York street with a focus on a taxi. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/WqcRpNq_220

Figure 77

Gowen, L. 2018. Blurry buses. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/RZ5TKFpdaWM/info>

Figure 78

This study. 2019. Pantone core colors together. [online]. Accessed on 3/5/19. Available from: <https://www.wgsn.com/fashion>

Figure 79

Sylwan, O. 2018. Fifth avenue and the Chrysler building street. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/99wmYtaklyg>

Figure 80

Shamkhail, D. 2016. New York crossing in grey tones. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/pMCbPPPBSkA>

Figure 81

Finnigan, J. 2018. White buildings in a foggy wet city. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/_tVEIBkuSOg

Figure 82

Gabriel, S. 2016. San Francisco skyline. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/igK8lcBHaHE>

Figure 83

Delanoix, A. 2015. Millennium bridge shot of cathedral. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/CFi7_hCXecU

Figure 84

Postiaux, C. 2018. Tower bridge. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/e3pwUtlMN_s

Figure 85

Hicks, W. 2017. Out of focus city. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/B7fN6gS0vlk>

Figure 86

Yeung, H. 2017. Pink toned graffiti underpass. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/jF946mh5QrA>

Figure 87

Bazanegue, F. 2018. Yellow taxi driving across a street in New York. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/l5yMF33r3s8>

Figure 88

Connolly, J. 2017. Red bus in London. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/QFe-zvfevsY>

Figure 89

Czerwinski, P. 2018. Green traffic lights. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/-Y0qPpeO5Us>

Figure 90

Rabchenyuk, V. 2018. Blue light soho sign. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/nRVn-_k1uMl

Figure 91

This study. 2019. Pantone accent colors. [online]. Accessed on 3/5/19. Available from: <https://www.wgsn.com/fashion>

Figure 92

Modica, M. 2018. City with lots of colorful lights in pink, blues and red. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/bYeP6FyXDjY>

Figure 93

Fabricwholesaledirect. No date. Organic/recycled cotton. [online]. Accessed on 3/5/19. Available from: <https://www.fabricwholesaledirect.com/products/cotton-jersey-knit-fabric>

Figure 94

Minervacrafts. No date. Cotton drill fabric. [online]. Accessed on 3/5/19. Available from: <https://www.minervacrafts.com/shop/fabric/dress-fabrics/cotd-white-m-cotton-drill-fabric>

Figure 95

Amazon. No date. Wool fabric. [online]. Accessed on 3/5/19. Available from: <https://www.amazon.co.uk/Hannah-fabric-cashmere-cover-melange/dp/B00HQDF46E>

Figure 96

Laurence, L. 2018. Linen fabric. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/FseXc3Oslic>

Figure 97

Siizu. No date. Tencel fabric. [online]. Accessed on 3/5/19. Available from: <https://siizu.com/products/tencel-fabric>

Figure 98

Bodnar, E. 2018. Rolls of white fabric. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/kgC99X3WH1w>

Figure 99

Burk, J. 2016. Hand hoping tape measure. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/ECXB0YAZ_zU

Figure 100

WGSN. 2018. Denim jacket in blue. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/80639/page/3

Figure 101

WGSN. 2018. Denim jacket in black. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/80639/page/3

Figure 102

WGSN. 2018. Denim jacket in navy. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/80639/page/3

Figure 103

WGSN. 2016. Jean with a cuff and black shoes. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/68285/page/4

Figure 104

WGSN. 2016. Jean with a cuff and white shoes. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/68285/page/4

Figure 105

WGSN. 2016. Jean with a cuff and flip flops. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/68285/page/4

Figure 106

WGSN. 2017. Red, miniskirt with belt. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/71048/page/11

Figure 107

WGSN. 2017. Pink, miniskirt with belt. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/71048/page/11

Figure 108

WGSN. 2017. Black, miniskirt with belt. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/71048/page/11

Figure 109

WGSN. 2018. Grey long sleeve top. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/79718/page/12

Figure 110

WGSN. 2018. Black and white Ivy Park top. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/79718/page/12

Figure 111

WGSN. 2018. Green long sleeve top over grey bodysuit. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/79718/page/12

Figure 112

WGSN. 2017. Pink and orange bodycon dress. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/74166/page/10

Figure 113

WGSN. 2017. Yellow and black bodycon dress. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/74166/page/10

Figure 114

WGSN. 2017. Black bodycon dress. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/74166/page/10

Figure 115

WGSN. 2018. Layered top white. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/78354/page/4

Figure 116

WGSN. 2018. Layered top red. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/78354/page/4

Figure 117

WGSN. 2018. Layered top red. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/78354/page/4

Figure 118

WGSN. 2018. Hoodie red and navy. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/81354/page/11

Figure 119

WGSN. 2018. Hoodie navy. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/81354/page/11

Figure 120

WGSN. 2018. Hoodie green and pink. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/81354/page/11

Figure 121

WGSN. 2018. Cargo trousers navy and red. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/81064/page/6

Figure 122

WGSN. 2018. Cargo trousers beige. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/81064/page/6

Figure 123

WGSN. 2018. Cargo trousers green. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/81064/page/6

Figure 124

WGSN. 2018. Cargo trousers red. [online]. Accessed on 3/5/19. Available from: https://www.wgsn.com/content/board_viewer/#/81064/page/6

Figure 125

Odunsi, O. 2017. Grey hoodie girl with black and white background. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/aNj8Hvbss8>

Figure 126

Kurnaz, E. 2017. Bright corridor with lights. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/RnCPiXixooY>

Figure 127

Webb, S. 2017. Brightly colored tiles and blue sky. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/YZyYSeVQGmM>

Figure 128

Gomez, H. 2018. Girl leaning on metal fence with arm up. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/WkJT13yaOGk>

Figure 129

Irby, S. 2019. Exposed street lights. [online]. Accessed on 3/5/19. Available from: <https://www.instagram.com/stevesweatpants/?hl=en>

Figure 130

Irby, S. 2018. Bright neon sign outside café. [online]. Accessed on 3/5/19. Available from: <https://www.instagram.com/stevesweatpants/?hl=en>

Figure 131

Irby, S. 2017. Girl on a red motorbike. [online]. Accessed on 3/5/19. Available from: <https://www.instagram.com/stevesweatpants/?hl=en>

Figure 132

Irby, S. 2019. [online]. Accessed on 3/5/19. Available from: <https://www.instagram.com/stevesweatpants/?hl=en>

Figure 133

Irby, S. 2018. Man sat on some railing. [online]. Accessed on 3/5/19. Available from: <https://www.instagram.com/stevesweatpants/?hl=en>

Figure 134

Irby, S. 2018. Green lamps down street. [online]. Accessed on 3/5/19. Available from: <https://www.instagram.com/stevesweatpants/?hl=en>

Figure 135

Unsplash. 2019. Portrait face red light one side. [online]. Accessed on 3/5/19. Available from: https://unsplash.com/photos/_39Px2P-LS0

Figure 136

Rader, M. 2018. Girl in red dress crossing dark street. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/EVkgcr5BByA>

Figure 137

Grimbert, T. 2018. Girl in a shop with open sign behind her. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/IZT-P4yP2Xs>

Figure 138

This study. 2019. Instagram screenshots. [online]. Accessed on 3/5/19. Available from: <https://www.instagram.com/>

Figure 139

Santiago, G. 2015. Bright blurred city lights. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/l1sqXJXBgd0>

Figure 140

Mazawaje, H. 2019. Girl on lots of orange chairs. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/-t-Z6M60DxU>

Figure 141

Jacob, M. 2018. Woman outside building in bright clothes. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/oF3MuRR3WIU>

Figure 142

Findon, R. 2017. Change in bright lights. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/mG28oIYFgHl>

Figure 143

Ichio. 2018. Bridge with pink and orange sunset. [online]. Accessed on 3/5/19. Available from: <https://unsplash.com/photos/p1mgGVleCoc>

Figure 144

JFL. 2017. Pattern on a wall[online]. Accessed on 3/5/19. Available from: <https://unsplash.com/search/photos/graffiti>

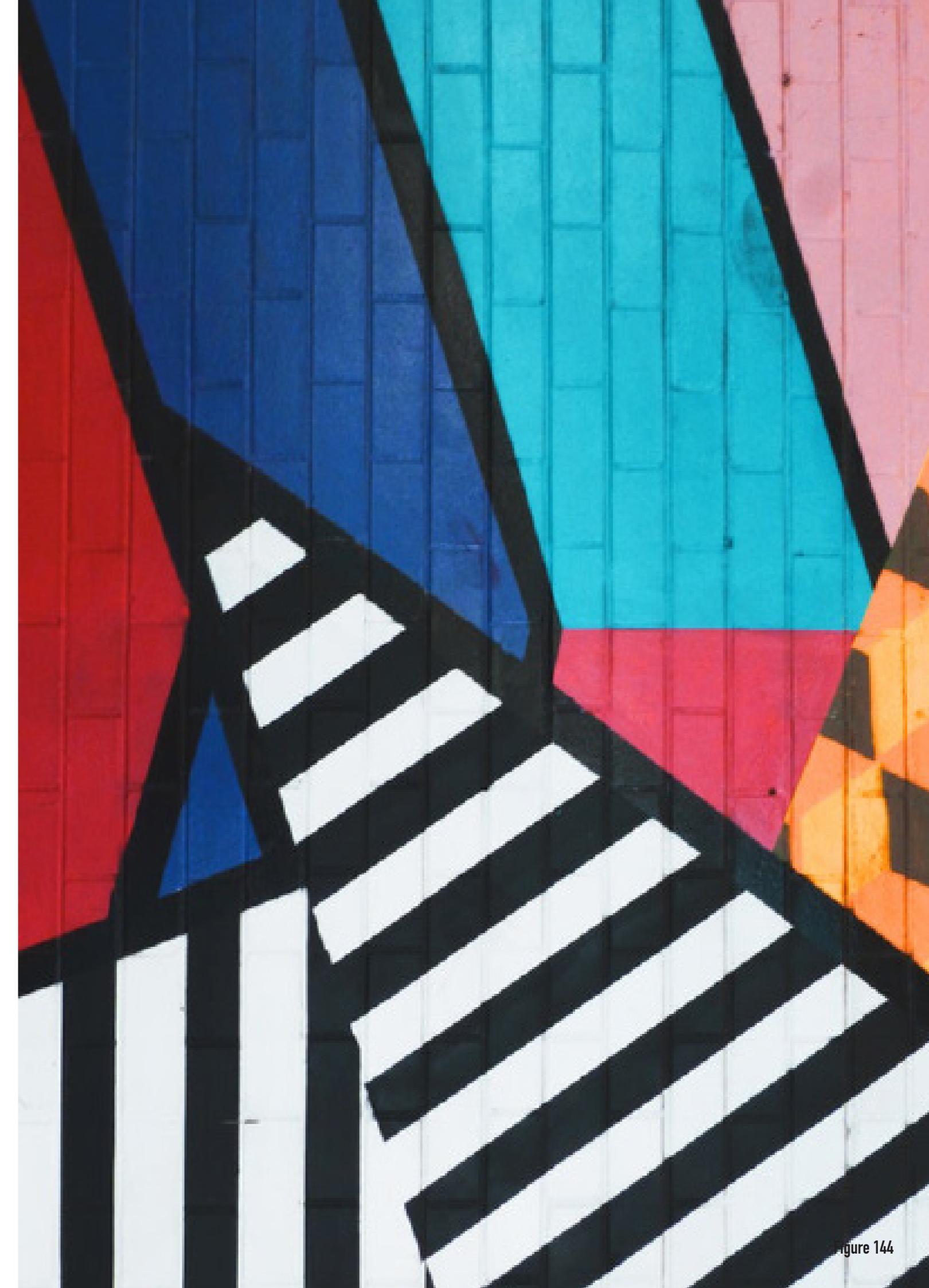


Figure 144