THE IMPACT OF VISUAL GRAPHIC ELEMENTS OF THE ONLINE FASHION ADS CAMPAIGNS ON THE CONSUMER BROWSING/BUYING DECISION

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Abstract: This study focuses on analyzing the quality and relevance of the online advertising information of a top group of fashion brands that activates in the bridal sector and market their luxury products in: Spain, Italy, France, and UK. The following issues have been analyzed: the quality of the advertising campaign and the typology of the models. Based on the results obtained, it was noted, according to each country, the existence of conceptual, visual and stylistic elements common to each brand that were considered and manipulated in a different degree of complexity. Some brands have managed to impose a well-defined stylistic and efficient identity, others less.
Keywords: Luxury; Fashion ads; Online; Bridal; Mannequins.

The area of the study application:

The area of application of this study is located within the fashion design industry and limited to luxury bridal gowns sector. The study was conducted on an online, systematic analysis, of the 2018 collections launched by the top brands which are located in countries that have a very wide market as follows: Spain (Brands: Pronovias; Rosa Clara), UK (Brands: Jenny Packham; Caroline Castigliano), Italy (Brands: Carlo Pignatelli; Lesposedigio), France (Brands: Pronuptia; Cymbeline).

Justification of the choice of the study:
→ The desire to get an overview of the commercial direction and the aesthetic elements that create the fashion ads that have the power to attract the admiration and interest of the consumers.
→ To better understand the consumer profile, wishes and desires.

The novelty:

It is represented by the results of this analysis that provide an overview of the commercial mechanism on the basis of which international brands are successfully developing and constantly imposing a well-defined aesthetics in relation to consumers' desires and expectations.

Methodology.

To analyze which are, and how big are the differences or similarities regarding the consumer manipulation through the commercial and aesthetic styling elements of the online ads campaigns proposed by these brands, which, even if they are located in different countries, are highly competitive on a global market. The research methodology was based on an online analysis of the ads campaigns of the latest bridal dress collections launched by the brands mentioned above.

The analysis was carried out based on the following main aspects:
→ CAMPAIGN: creative concept; decoration; chromatic; lights and shadows; location; organization of the model; styling; product visibility / details.
→ MODEL: body typology; hair; eyes; physiognomy; styling; gestures; ethnic mix; cultural diversity; number of models used.

Research results.

The results are focused on: brand, the creative concept, the décor and the model. These results are presented below, foe each mentioned country.

- *ADS campaign Country: **Spain**;*

Brand:
→ Pronovias (Collections: Pronovias Workshop; Pronovias; Privee collection; One collection; Pronovias plus; Pronovias petit; Pronovias separates; St. Patrick; Studio; La Sposa; White One; White One Plus.);
→ Rosa Clara (Collections: Rosa Clará; Rosa Clará Couture; Rosa Clará Soft).

The creative concept:
1. Low grade (Atelier Pronovias, Pronovias,Privee collection; One collection; Pronovias plus; White One Plus);
2. Medium grade (Pronovias petit; Pronovias separates; Studio; St. Patrick; La Sposa; White One.);

3. High grade (Rosa Clará; Rosa Clará Couture; Rosa Clará Soft).

The decor:
1. Structure: contemporary and minimal concept effectively highlights the products.
2. Colour: white, black, gray, cream.
3. Light /shadow: induces spatial, compositional, volumetric, sensory effect.
4. Minimal/Elaborated: contemporary three-dimensional geometric shapes and plans.
5. Location: inside (studio, industrial space).
6. Contrast: texture/chromatic: chosen/dosed very effectively in regards to the visibility of the visual information of the products.

The model:
1. Body typology: slim/full.
2. Hair colour: light-brown; brown; dark-brown.
3. Eyes colour: green, blue.
4. Physiognomy: innocent, feminine, sexy.
5. Make-up: natural look.
6. Hairstyle: unfolded, tail, cocoon.
7. Accessory: crown, earrings.
8. Gesture: Statuary, graceful.
9. Ethnic mix: unidentified.
10. Cultural variety (white, black, Asian): unidentified.
11. It was identified that some collections used only one model, while others maximum three models.

- *ADS campaign country: **UK;***

Brand:
1. Caroline Castigliano (Collections: Celebrating Romance; Love Is In The Air; Passionate);
2. Jennypackham.

The creative concept:
1. Low grade (Jennypackham);
2. Medium grade (Celebrating Romance; Love Is in the Air; Passionate).

The decor:
1. Structure: conservative/fabulous which efficiently highlights the visual info of the products.
2. Colour: varied.
3. Light/shadow: it has not always been manipulated to the maximum degree of expressiveness.
4. Minimal/Elaborated: variable; it depends on the aesthetics/concept of each collection.
5. Location: inside.

The model:
1. Body typology: slim.
2. Hair colour: light-brown; black.
3. Eyes colour: green, blue.
4. Physiognomy: more mature, feminine, sexy.
5. Make-up: natural look.
6. Hairstyle: natural look; unfolded.
7. Accessory: earrings.
8. Gesture: statuary, feminine, natural movements.
9. Ethnic mix: Unidentified.
10. Cultural variety (white, black, Asian): unidentified.
11. The ads campaigns have used only one model.

- *ADS campaign country: **Italy;***

Brand:
1. Carlo Pignatelli (Collections: Fiorinda Le Spose; Couture Bride);
2. Lesposedigio (Collections: New Collection; Inspired; Classical; Corti).

The creative concept:
1. Low grade (Fiorinda Le Spose);
2. Medium grade (Couture Bride; New Collection; Inspired; Classical; Corti).

The decor:
1. Structure: three-dimensional geometric shapes, flowers, fabric drapes, playing with textures, furniture, and three-dimensional oversized logo.

2. Colour: (C. Pignatelli): cold/warm pastel shades (accents: burgundy, ochre) white. (Lesposedigio): white, gray, cream, light blue, green pastel, green.
3. Light/shadow: induces sensitizing effect (Lesposedigio); Intensified texture effect (C. Pignatelli).
4. Minimal/Stylized: outlines a contemporary interpretation of the concept of elegance in relation to the aesthetic principles of the brand.
5. Location: Inside (studio).

The model:
1. Body typology: slim.
2. Hair colour: light-brown, brown, darkbrown.
3. Eyes colour: green, blue.
4. Physiognomy: feminine, sexy.
5. Make-up: natural look.
6. Hairstyle: Romantic look, cocoon.
7. Accessory: earrings, bracelets, necklaces, crowns, scarves, veils, bows.
8. Gesture: less statuary, feminine, natural, extremely graceful movements, analyzed in detail.
9. Ethnic mix: unidentified.
10. Cultural variety (white, black, Asian): unidentified.
11. The campaigns used only one female model. The brand Carlo Pignatelli has associated with the female model, two male models.

- *ADS campaign country:**France;***

Brand:
1. Cymbeline (Collections: The Workshop; Château De Crèvecoeur; Forever);
2. Pronuptia (Collections: Pronuptia Collection; Mademoiselle Amour Collection).

The creative concept:
1. Low grade (Pronuptia Collection; Mademoiselle Amour Collection; The Workshop; Forever);
2. Medium grade (Château De Crèvecoeur).

The decor:
1. Structure: decor elements (colour, light, textures) handled rather inefficient in relation to product highlights and details.
2. Colour: varied, gray, cream, black&white photos (Cymbeline, collection: The workshop), cold and warm colour palette but kept in tern shades.
3. Light/ shadow: More interest for the effects of natural light, and less interest for the artificial effects of studio lights.
4. Location: inside (studio)/outside.

The model:
1. Body typology: slim.
2. Hair colour: light-brown, brown.
3. Eyes colour: green, blue.
4. Physiognomy: feminine, sexy.
5. Make-up: natural look.
6. Hairstyle: cocoon.
7. Accessory: earrings, bracelets, necklaces.
8. Gesture: statuary, feminine, movements
9. Ethnic mix: unidentified.
10. Cultural variety (white, black, Asian): unidentified.
11. The ads campaigns used only one female model.

On the basis of the presented information, it can be noticed that we are offered a fairly uniform result regarding the aesthetics of the ads campaigns and the chosen models. The analyzed brands choose to express the same aesthetic essence in a rather repetitive and somewhat predictable pattern. This induces the possibility that the ads campaigns of the bridal sector, is approaching a possible saturation concerning the aesthetic marketing strategies. A different manner of promotion with a new aesthetics could have beneficial effects.

Colour models, different ethnic models, creative concepts opposite to existing ones, unexpected locations or attitudes could pose new challenges for this type of advertising.

Conclusions

The main conclusions of the study refer to:

- − **The creative concept:** Generally, it has been identified a quite flat level of creativity; it can be remarked the Rosa Clara brand.
- − **The decor:** It has been identified some qualitative differences in the manner of planning the decoration, lighting and color schemes. The Rosa Clara brand is the only one who has found the most effective solution for creating a setting that delivers a unitary aesthetic concept between decor, light and colour scheme along with the collections aesthetic and visual product information. Generally the ads campaigns have shown more interest for internal studio locations within which the brands have been able to manage a specific setting in relation to the collection concept. The only brands that have chosen outside locations are: Cymbeline and Jenny Packham. The lights/shadows: represent an important compositional element that has been manipulated in a variable way in terms of efficiency, creativity or expressiveness. As brands have chosen more intern locations, this element has been manipulated artificially. The Cymbeline brand has distinguished itself by its remarkable interest for natural light.
- − **The model:** No color or different ethnicities models have been identified. It has been identified a quite repetitive pattern: Spain preferred very young models with an innocent and feminine physiognomy, while the rest of the brands preferred models with a more mature and defined femininity and sexiness attitude. There are predominant models with light-colored eyes (green/blue) and with a hair that varies from light-brown, brown (predominantly), dark-brown, black (very rare). The campaigns have opted for either a single or for two, three models. It has been identified only one brand who has introduced in its campaigns male models, namely Carlo Pignatelly. The concept or group model was used very rarely.
- − **Make-up:** always respects the natural look.
- − **Hairstyling**: is variable: France prefers structured cocoons, as well as Italy, but in a more romantic version, UK/Spain emphasizes a more natural aesthetics with unfolded hair.
- − **Accessory**: is extremely minimal/ discreet in Spain. Other countries preferred a more accessorized styling.
- − **The gesture:** is variable: statuary, natural or relaxed and it has been identified that elegance, grace and femininity were expressed at their highest degree.

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