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NATIONAL COLLEGE OF ART AND DESIGN
DEPARTMENT OF FASHION AND TEXTILES.

**BRANDING OF DENIM JEANS: ADVERTISING AND MARKETING
STRATEGIES OF LEVI STRAUSS AND IT'S COMPETITORS**

BY

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The Diesel Shop,
Covent Garden, London.

The PEPE Store,
IK6, St. Stephen's Green Shopping Centre, Dublin .

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Dublin.

McCullas Jeans Store,
Dublin.

1947-1948

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INTRODUCTION

Jeans have been the uniform of generations. They are the basic hard wearing wardrobe essential for people of any age group. They are a classless, timeless, practical affordable commodity. When styles go in and out of fashion, jeans remain stylish. They have remained popular because of their versatility and durability and the fact that they are available in a variety of styles, sizes, colours and remain within reasonable price brackets. They are the only item of clothing that looks better after considerable wear and tear.

However, jeans have been forced into a periodic sea of change and have suffered at the hands of fashionability and changing trends since the 1950s. Even still, traditional denim is being attacked on one side by sport fashion labels and by mainstream multiples producing own label denim brands on the other. New advances in fabric innovation are also challenging the authentic denim labels. Now the wearer is clad not only in denim, but in nylon satin and rubber backed jeans.

This Thesis will deal with the advertising and marketing strategies employed by the jeans market leader Levi Strauss. It will continue by establishing the competing companies which exist within the jeans market: Wrangler, Lee and Pepe Jeans and analyse the marketing strategies which these brands employ in order to try and surpass this denim giant. Each brand will be considered under the following headings: Historical Background, The Market, Corporate Image, Marketing and Advertising Campaigns.

Chapter Six will discuss alternative forms of advertising which other modern jeans labels like Diesel, Falmer and Soviet have developed and

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discuss how companies use sponsorship as an efficient form of advertising.

Chapter Seven is an analysis of the 'Designer Denim' phenomenon, which has been an important factor within the jeans market for the past twenty years. Chapter Eight deals with the branding methods used by jeans companies with regard to labelling and packaging, while Chapter Nine continues with a discussion of jeans shop interior design, display and merchandising.

The Thesis opens with a general account of the historical background of jeans and gives a broad analysis of the jean's market as it has developed through the 20th century.

CHAPTER ONE

HISTORICAL BACKGROUND

This chapter will discuss in general the historical background of the jeans phenomenon and analyse the changes to the style and design of jeans which have occurred through the 20th century. The chapter continues by discussing the jeans market on a global scale and as it exists within the U.K. and finally to give a general explanation of what is involved in the marketing and advertising plan in relation to the jeans market.

HISTORICAL BACKGROUND

The term “jeans” is derived from the hard-wearing blue trousers worn by sailors in 1567 in the Italian port of Genoa (Jaenne in French), which subsequently became everyday wear for industrial workers and cowhands in 19th century America. Jeans originated in the U.S.A. in the 19th century. The western connection has always remained important as a stamp of authenticity in what is still a highly branded market. The first jeans were made in San Francisco in the 1850s by a Bavarian emigrant tailor called Levi Strauss. Although the original jeans were made of canvas, denim is now the most popular fabric for jeans (denim accounts for 98% of the jeans market). Blue denim is the most popular colour.

The general style and basic design of jeans has not varied dramatically in the past century. The cut of the jean can vary from flared or baggy leg to narrow drainpipe or bootleg styles. The construction of jeans includes some or all of the features found on the traditional “western five pocket construction”, such as rivets, rear patch pockets, front watch pockets and double rows of stitching on folded seams.

The term “denim” is derived from “toille de nim”, a tough cotton fabric taking its name from the French city of Nîmes. Traditionally all denim was dyed with indigo, a blue dye originally obtained from natural sources, but now manufactured chemically. Most denim is 100% cotton, however a small volume of polyester/cotton denim is produced. Nowadays companies are beginning to experiment with different colour dyes and fabric mixes to produce more exciting denim ranges. Denim, because it is 98% cotton, takes exceptionally well to both natural and artificial dyes, so vibrant colours can be achieved



inexpensively. Colours are now offered in the whole colour spectrum. New fabric innovations like P.V.C. and wax or rubber coated denim and stretch and polyester mix denim give interesting combinations. Manufacturers and designers are trying to renew and encourage the consumer's "interest to buy" by new developing and introducing new denim innovations into the jeans market. (Stogdon, 1993, p.p. 60 - 76)

The blue jeans phenomenon

Until the late 1940s, men and women mostly wore jeans to work, especially during the war. In the following years, however, denim jeans became a symbol of freedom and the cinema quickly gave it cult status. Hollywood western stars like John Wayne rode across dusty prairies and into the homes of millions of Americans wearing the original jeans. 1948 saw the introduction of the first women's jean with a zip-fly front, which at the time caused an uproar. In the early 1960s Levi's, Wrangler and Lee crossed the ocean to Europe, where jeans were relatively unknown. The "flower power" movement, long hair and flared pants, climaxed with Woodstock Music Festival in 1969. Personalised blue jeans were a part of this era, a means of expressing individualism and asserting one's identity. (PLATE 1)

Jeans became the traditional uniform of this generation. They were a deliberate rejection of the artificial tastes and styles and constipated ideals of affluent society. Jeans became re-arranged beyond recognition. Levi's were sponsoring "Denim Art Contests" in all major cities, encouraging people to transform their jeans into walking works of art. Jeans were embroidered, sprayed, painted and collaged, ornamentation adding new vitality to western styles. Tribal scars were achieved by grating, ripping, burning and bleaching the denim to

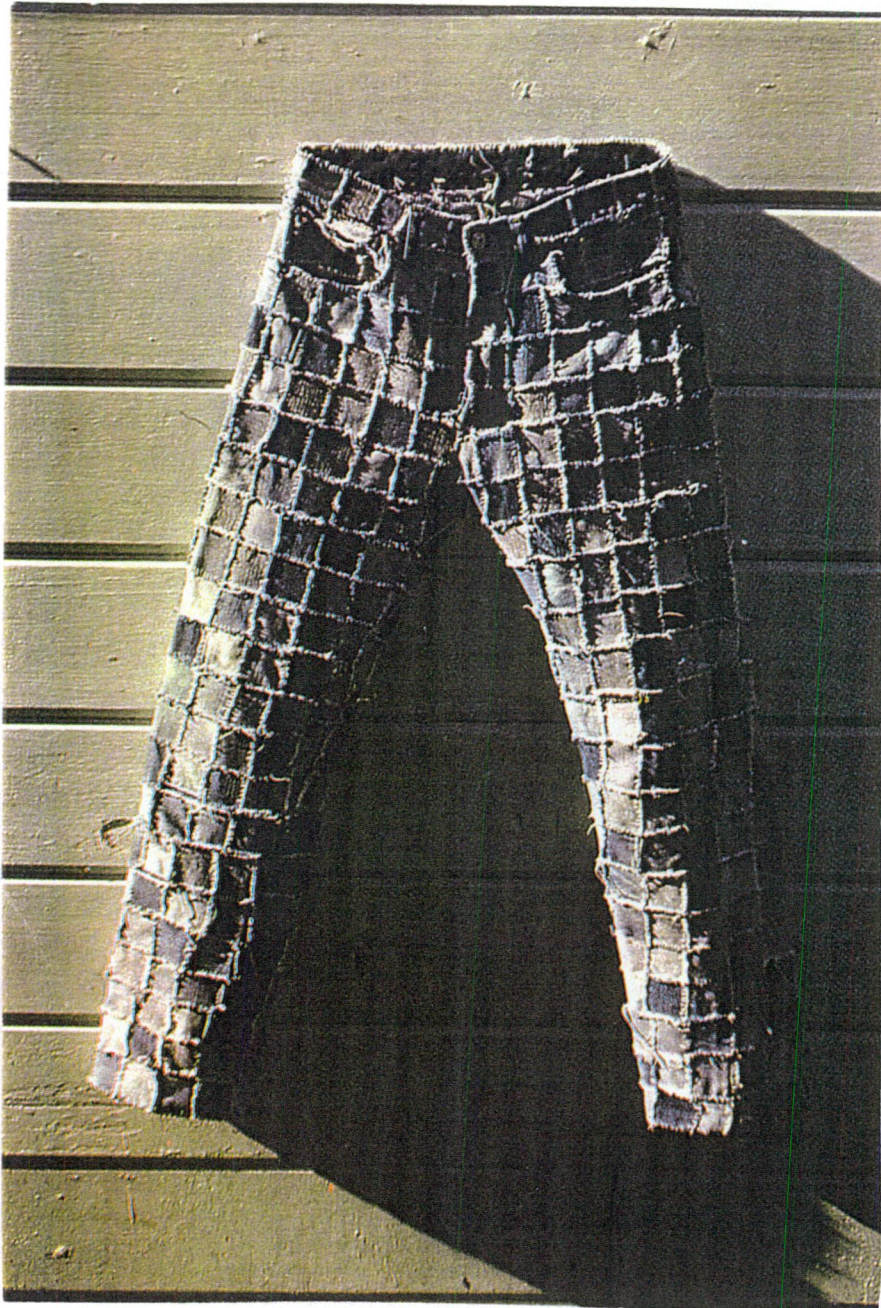


PLATE 1

Personalised blue jeans.

establish identity and personality. There was great prestige attached to removing your jeans as rarely as possible not even to bathe or sleep. Political awareness was widespread. Young people were rebelling against governments. They were soldiers for the cause of peace and they all wore the same uniform - blue jeans ! There have always been rebellious connotations attached to jeans, worn by the rebels themselves, James Dean and Marlon Brando. The film "The Wild One" (1954) and "Rebel Without A Cause" (1955) were both controversial movies, Dean and Brando symbolising the rebellion of youth. For their roles, the jeans, leather jacket and T-shirt combined to form a symbol of rebellion that has endured to the present day. (Beagle, 1975)

In the 1980s there was a severe collapse in the market for jeans and denim and related products. There was a swing towards other fabrics like corduroy and flat weaves. However, during the early 1980s jeans manufacturers began to experiment with destructive "stonewashing" and "snowwashing" of blue jeans in order to obtain worn and faded effects in the fabrics and seams. The development proved very successful and soon became an essential aspect of jeans. The method of garment washing has become an increasingly important way of producing jeans with a unique appearance, and thus has helped to fuel market growth. Ringspun denim washing is the latest method being pursued by manufacturers. Fabric was spun this way until the 1960s. The method gives irregularities or "slubs" of uneven thickness in the yarn. This was seen as being unsuitable during the period following the '60s but manufacturers nowadays say "ringspun" is making a comeback. "It gives the jeans more personality and fades beautifully". (Tredre, 1992, p. 37)

This decade also saw the dramatic rise in the designer jeans phenomenon giving rise to labels like Calvin Klein. Consumers thrived on exclusivity and buying highly priced garments. However, the 1990s broke with the flashiness of the '80s. It was the beginning of a new era. The jeans market split into two categories: the authentic original jeans brands and the new modern jeans brands. Established brands like Levi's, Wrangler and Lee became pre-occupied with familiarising the public with quality and traditional values and became obsessed with words like genuine, natural, original - in a word authentic !

They want to achieve the vintage look and to transport us back to an era when you slung on a pair of jeans going to work. They rely on the 1990s consumer who is more environmentally aware, and is increasingly enthusiastic about buying denim products made from "natural fibres", undyed organically grown "green" cotton, using biodegradable dyes and less water.

Newly established modern brands like Pepe Jeans and Diesel decided to take an entirely different approach to the jeans market. They do not want to revive the past. They have no historical roots and instead take their influences from modern society, youth culture, current fashion trends, technology, futurism and fabric innovation. They are preoccupied with creating the ultimately new jeans product, offering the public variety with quality and value for money.

Subsequent chapters will discuss in more detail the marketing strategies applied by the various jeans brands in more detail.

1. The first part of the report is a general
description of the project. It includes the
purpose, objectives, and scope of the work.
2. The second part is a detailed description
of the methodology used. This includes the
data collection methods, the analysis techniques,
and the results of the study.

3. The third part is a discussion of the results.
This includes a comparison of the results with
the objectives and a discussion of the implications
of the findings.

4. The fourth part is a conclusion. This
summarizes the main findings of the study and
provides recommendations for future research.

5. The fifth part is a list of references. This
includes all the sources used in the study.

6. The sixth part is an appendix. This
includes any additional information that is
relevant to the study.

7. The seventh part is a glossary. This
defines the key terms used in the report.

8. The eighth part is a bibliography. This
lists all the sources used in the study.

THE JEANS MARKET

The jeanswear market in Britain is a relatively static one and in 1993 was worth £1.3 billion. Sixty million pairs of jeans are sold each year. The industry is benefiting on one side from a trend towards casual wear (as denim products have become more acceptable to be worn on a variety of occasions) but is being suppressed on the other side by the recent "techno" trends and the street style, urban, "Euro teenager" look which is gaining popularity. Men's jeans account for an estimated 60% of jeans retail sales, worth £780m, while women's jeans account for 30% of sales, worth £392m. Children's jeans make up the remaining 10% of sales, worth £130m. Women's and children's jeans sectors are becoming increasingly important to manufacturers as there is considerable growth potential in these areas.

The primary user group for jeans is the 15-24 age group. Jeans are, however, broadening their appeal and a significant proportion of over 45 year olds are now buying jeans. It is estimated that jeans wearers have approximately 3 pairs each. (Retail Business, 1994, p.p. 47-65)

The jeans market is dominated by manufacturers which together account for 43% of sales. Levi Strauss is clear market leader with a 22.6% value share, followed by Wrangler (6.4%), Lee (5.7%), Pepe (3%), Easey (2.9%) and Lee Cooper (2.7%). Marks and Spencer dominate the own-label section with a 6% share of the jeans market by value. Prices vary considerably depending on whether or not jeans are branded own-label, or designer label. Discount store jeans can retail for as little as £5.00 a pair while premium European and American brands vary in price from £25.00 - £65.00 per pair (see price list over page).

PRICE LIST

	Jeans	Jacket
	£	£
Levi's	39.99 - 49.99	65.99
Wrangler	30.00 - 35.99	52.99 45.00
Pepe	26.99 - 35.99	45.99
Lee	25.00	60.00
Diesel	55.00 - 65.00	80.00 - 100.00

Factors affecting the Market

There are various social and economic factors which either directly or indirectly influence the jeans market. High interest and inflation rates increased manufacturing and fabric costs and competition from low cost imports from developing countries have serious implications for the consumer and the manufacturer, as prices at retail level can fluctuate dramatically. Other factors like high unemployment rates and a higher percentage of students in cities will obviously lead to less disposable income and less money being fed into the economy. Jeans companies are also having to compete with the increasing number of designer label jeans and multiple stores introducing their own label

jeans brands.

In recent years there has been a distinct rise in the percentage of adults over 50 and women working outside the home, which generates higher disposable income. People are also becoming more fashion conscious with sophisticated tastes. Consumers are demanding premium quality to justify prices. There is also an apparent interest in sport lifestyle, streetstyle and a trend towards casualwear, which will benefit jeans companies. As a result, as sales in certain market areas deteriorate, companies can begin to divert their attention to other developing sectors: women's wear, children's wear, sport's wear and the 40-50 age group.

It is evident that the jeans market is affected by these factors in the same way as any other type of clothing manufacturing company. However, jeans companies have the advantage of marketing a very lucrative product and because of its timeless popularity it is less affected by continually changing fashion trends, and is able to remain at the heart of all fashion fads and styles. (Retail Business, 1994, p.p. 47-57)

MARKETING AND ADVERTISING

Marketing is the maximising of long term profits by meeting customer needs more effectively than your competition. A good "promotional mix" will achieve positive recognition.

It is a relatively modern concept, and has become a crucial element in defining the jeans market. Marketing becomes necessary when a wide variety of products become available on the market, or in the case of

the jeans market sector, where a wide range of branded jeans labels are on offer. It enables each company to set themselves apart from the next, through corporate image development, advertising and promotional planning.

The marketing process incorporates the development of a marketing strategy: the identification of your desired customer, the anticipation of their individual needs and to satisfy these needs. Customer awareness can be achieved through coherent promotional, advertising and marketing strategies. The marketing plan involves the development of marketing objectives and an appropriate timescale within which they can be achieved. (Clamp, 1994)

Marketing also involves merchandising the product. Therefore, manufacturers are trying to build stronger relations with the retailer, learning from them. Many companies send representatives out to talk to stockists about their products, to take advice, complaints and ideas. They are trying to gain greater knowledge of their company and taking advice from staff regarding product development in order to strengthen production and relations between staff and management. Jeanswear suppliers are becoming increasingly open to ideas direct from the shop floor to further strengthen their image. Improvements are being made in staff training and stock replenishment services. They are installing electronic link-up systems to provide more comprehensive and accurate services. Retailers will be able to receive rapid forecasting and sales data analysis information and in store merchandising at the touch of a button. Jeanswear companies are also introducing stock delivery services like Levi-Link and SPRINT (Stock Purchase and Replacement In No Time). (Drew, 1994, p.p. 14 - 15)

1. The first part of the report deals with the general situation of the country and the position of the various groups of the population.

2. The second part of the report deals with the economic situation of the country and the position of the various groups of the population.

3. The third part of the report deals with the social situation of the country and the position of the various groups of the population.

4. The fourth part of the report deals with the cultural situation of the country and the position of the various groups of the population.

5. The fifth part of the report deals with the political situation of the country and the position of the various groups of the population.

Advertising was developed in order to help the marketing process, to enable companies to market and develop their image in order to reach the potential desired customer. Jeans are a product which have survived a century of generations, rivals and challenging trends.

People are aware of the product, but are now bombarded by a huge variety of labels. There are European and American brands offering designer denim, authentic denim and even multiple stores producing their own label denim ranges. All brands offer variety, quality and style. Advertising helps each company to develop their individual image and set themselves apart from other competitive brands in the jeans sector.

Advertising provides the customer with information. The Company must develop a good message and advise the appropriate execution, the challenge being to develop a series of alternative messages in order to reinforce the product's image and position in the marketplace. The product message should be image building, thought provoking, reputable, credible, and reassuring. Brand awareness can be achieved through various channels of advertising. For example, magazines, newspapers, radio and television and advertising on street posters and public transport. Different products are suitable for different forms of media advertising. It is essential that you choose the correct, appropriate mix or single medium in order to maximise brand awareness. The jeans sector, in particular, uses a wide variety of media advertising. The target customer in most cases is very broad, as jeans are a versatile product, so promotions do not need to be limited to just one source of advertising. Levi's have become the most acclaimed jeans company because they have created famous status for their brand by injecting huge amounts of money into their marketing and advertising budget.



Whichever form of advertising you decide to use, the adverts themselves have to be collectively interesting or the viewer will simply turn the page or switch to another channel. The advert needs to cause a response or a reaction, either positive or negative, in order that he/she will remember the advert again and identify with it the next time. The idea is to create an approach to advertising which is unique to your company or brand. It could be a slogan, or logo, an image, a colour or simply the style in which the ad is made that makes it stand out from the rest. Levi's use a variety of advertising media such as street billboard and magazine advertising, however their television commercials have achieved most success, as they can create their 'American hero' brand image visually on screen.

The jeans market has always been a lucrative business. New brands emerge all the time offering variations on the basic jeans style, new advances in fabric technology and alternative approaches to marketing and advertising methods. However, it's professional strategic marketing will mean the inevitable success of a company. The next chapter will analyse what strategies were applied in order to establish the Levi's Company as market leader.

Dear Sir,
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter.

I am sorry to hear that you are unable to attend the meeting on the 15th inst. but I trust that you will be able to attend the meeting on the 22nd inst.

I am sure that you will find the meeting very interesting and profitable.

I am, Sir, very respectfully,
Yours truly,
J. B. Brown

Enclosed for you are the reports of the committee on the subject of the proposed amendment to the constitution of the Association.

I am, Sir, very respectfully,
Yours truly,
J. B. Brown

CHAPTER TWO

LEVI STRAUSS & CO.

America's Finest Jeans

This chapter gives a brief history of the most famous jeans company, Levi Strauss. I will analyse the Levi's corporate image and their approach to marketing and advertising.

Small Business
Board

HISTORICAL BACKGROUND

The gold rush in California 1848, enticed a large following of opportunists and adventurers to America's west coast. Levi Strauss was one of those explorers. He lived among the miners and observed that the trousers that were available to them quickly wore out in the mines. He introduced a tough durable weight trouser made from tent canvas. These trousers were almost identical to the straight leg Levi's still worn today, but different in that they had no belt loops or back pockets yet they hugged the hips and were almost indestructible. He hired tailors to meet the growing demands for his trousers, using French cotton from Nîmes which he dyed (from ecru to indigo blue), cut and sewed into Levi's. From the early 1860s onwards Strauss changed his basic design only slightly, modifying aspects and details as the customer desired. Copper rivets were originally placed at every seam intersection. (Van Steenvyk, 1988)

THE MARKET

Levi's is now the world's largest brand name clothing manufacturer, marketing clothes for men, women and children. The company owns over 23% of the British clothing market. Their denim range targets people of every age, size, and height, offering a variety of styles and colours under various sub-labels.

See over leaf.

LEVI'S TARGET MARKET

Denim Jeans Range

(Source: Retail Business, 1994, p.47 - 57)

Label	Sex	Age
Dockers	M	25 - 35 yrs
Levi's 501	M/F	15 - 19 yrs
Relaxed fit 517	M/F	
Red/orange tab	M/F	15 - 30 yrs
Girls 591	F	
Loose fit 508	M	
Regular fit 505	M/F	
Ladies F 6501	F	
White Levis	M	15 - 19 yrs
Little Levis	M/F	8 - 15 yrs

In 1996 Levi's reported record sales for the 9th year in a row. The denim giant achieved sales of \$6.7 billion worldwide, an increase from \$4.5 billion in the previous year 1995. Sales are particularly strong in Europe with Germany and Italy leading the way. Eastern European markets continue to grow. (Kelly, 1996, p. 10)

CORPORATE IMAGE

There has been a noticeable transition in the past decade to traditional values, which are now being reflected in the product's image.

Consumer tastes are changing all the time. There is an evident shift towards concern for quality and value for money. Levi's Marketing Manager, Roy Edminson, is quoted as saying:

The most important point is jeans are not a fashion item. They are merely fashionable. They are a basic workwear item and must be kept as a basic original. In marketing and advertising denim, styling is the key driver not

style. In the 70s the denim industry tried to turn its product into fashion and the whole industry nearly went bump overnight. What we are emphasising now is a purer approach. Quality not quantity. (O'Dwyer, 1994, p.p. 14 - 16)

The general image created by Levi's is an authentic one. Their role-model is a western American, who encompasses all the original, authentic characteristics of the old west - strength, freedom and confidence, with an immense feeling of modern sexuality and romance and a renewed interest in the male torso. Levi's are a part of American culture. They depict American heritage as being embodied in the American jean.

LEVI'S TELEVISION ADVERTISING

The jeans market is a heavily branded area, therefore advertising is of the utmost importance to differentiate brands. Levi's is the most prolific advertiser with innovative, creative campaigns achieving virtual cult status.

Television has the unique ability to stimulate the senses by combining sight and sound and motion. In theory it should be an effortless task to gain viewers' attention, but it is important that again the advert keeps the viewer's attention. It should spark their imagination or excite the viewer.

Levi's use a clever mix of evocative imagery and classic popular music in their television commercials to entice the viewer. Music is an essential part of their whole campaign. Levi's have also sponsored concerts like Jamiroquai and Massive Attack as a successful form of advertising to reach the younger generation.

It is essential to review the importance of the soundtrack in Levi's commercials. Advertising company Bartle Bogle Hegarty have been creating adverts for the Levi's company for the past decade and have been the imaginative force which has established the Levi's phenomenon. John Hegarty, Creative Director of the company, once said "Music is 70% of a Levi's commercial. After eleven years of a campaign they have had more success at selling records, let alone jeans, than any other". (Powell, 1994, p.p. 12 - 15)

Levi's are renowned for reviving the golden oldies music of the 1960s and 1970s. Music appears in 70% of their advertising commercials. The Company spawned three number one hits in Britain between 1985 and 1992. More recently they have begun to feature more contemporary, less classic pop artists, like The Clash, Marc Bolan, etc. Roy Edmonson, Levi's Marketing Director is quoted as saying "Music and Levi's go together, it fits like a glove. We'll definitely continue with music as the backbone of our activities. The segmentation of music is virtually the same as clothing, so it's an ideal marriage for us." (O'Dwyer, 1994, p.p. 14 - 16)

The commercials consist of several main ideas and strategic elements which are relative to developing the product image: the type and style of the product on offer, the catchphrase, the brand image and male eroticism.

The ideas or messages featured in the adverts can vary. Each one deals with certain characteristics about the jeans - the various styles cut for men and women, their versatility and unisexuality. Our attention is also drawn to aspects like quality, how the denim shrinks to fit, that it looks better with general wear and tear and to construction details



and historical background.

The catchphrases or taglines which arrive promptly at the end of each ad, reinforce what the ads are saying about the jeans; for example, "No two pairs are the same", "The more you wash them, the better they get", "Shrink to fit".

Through advertising, Levi's want to create their brand image as the Authentic Western American jeans, but not to directly use the western connection. The themes and imagery in their campaigns have been developed from romantic America in the 1950s and from the films of the swinging '60s, an era which we all can relate to, where rock and roll music was born. They use a simplistic theme found in movies of that era, of the rebellious hero, proud, confident and sexy. The general image created is a heroic, romantic one, incorporating the stylish, versatile, irresistible qualities of the jeans. This can be seen evidently in the commercials, "Laundrette" and "Swimmer" which follow under the next heading.

The commercials appeal to a general television audience, but may actually be specifically targeting one area of the market. Adverts designed for men's jeans may be designed to target the male market but attract the female audience also, who are drawn to the whole romantic image. The adverts are cleverly devised so that they satisfy a variety of viewers. However, the image being portrayed is consistent: the original American hero wearing his hard wearing reliable pair of jeans.

Male eroticism is a new aspect of the advertising culture which is also evident in Levi's ads, which continually involve scenes with water,

baths, swimming pools and lakes, evoking images of sexuality, and purity. Clothes are especially sexy when they draw attention to the naked body. By the end of most of their commercials, the actors have little clothing left to remove but the jeans themselves. There is often more emphasis on the actor than on the jeans product. Actors, who are often models, are chosen with well toned, healthy bodies to entice the female viewer. Levi's have created a unique marketing plan. Their product becomes a desirable commodity by making people believe that they are attractive when they wear their jeans.

People are generally very naive. They believe what they see. It is in this way that advertising is a powerful medium. The Levi's commercials can develop an image encouraging the viewer to believe that they will be utterly irresistible to the opposite sex wearing Levi's jeans. They can even sell us the image in some ads that their jeans are indestructible; that they can be used to tow cars and even rescue damsels in distress.

THE COMMERCIALS

The first Levi's television advert in 1985 called the "Launderette" was the beginning of a new advertising era. It cost £4m. to produce. Levi's are now estimated to spend over £8m on advertising each year. Strong advertising has put Levi Strauss way ahead of its rivals and has given the 501 jean brand cult status.

The Levi's commercials were the first to expose and exploit the male body to its fullest. Nick Kamen in 1985 casually strips off to his underwear in a local launderette to Marvin Gaye's "Heard It Through The Grapevine" much to the astonishment of T.V. viewers of that

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decade. (PLATE 2) The commercial embodies all the characteristics and atmosphere of the '50s and '60s. "Lauderette" was revolutionary and undisputedly helped to increase Levi's brand share of the clothing market and stimulate growth for the whole jeans market.

The ad was a unique breakthrough in advertising and for the Levi's commercials. It was the beginning of the use of the catchphrase "The more you wash them the better they get", and was the first of their ads to expose the male torso, which proved so successful that it was to be used repeatedly throughout their advertising campaigns. The image developed in the ad was stylish, young and rebellious. It created a new American hero, not the man who rode horseback across dusty terrain, but the young man who strode confidently into the local laundrette to wash his jeans. A man full of attitude, cool, proud and sexy.

The commercial "The Swimmer" was released in 1992 with accompanying music by Dinah Washington, "Mad About The Boy". It was also a 1960s style set piece, based on the Burt Lancaster film of the same title, from 1968. "It was an attempt to reinforce the product and re-establish the jeans as a classic element of American heritage" (Austin, 1992, p.p. 17-18) It was filmed using technicolour style techniques to create an affluent atmosphere of 1960s America. Again in this ad the plot is devised around the "pretty boy" hero, confident and adventurous, who roams from garden to garden, encountering a variety of characters, plunging into several pools before reaching his "sweetheart" at the end.(PLATE 3) There is an intriguing use of camera trickery, unusual objects and the cast of several "quirky" characters gives an overall sense of fun and excitement. Casting in this ad was crucial, as it features over twenty characters. "For the

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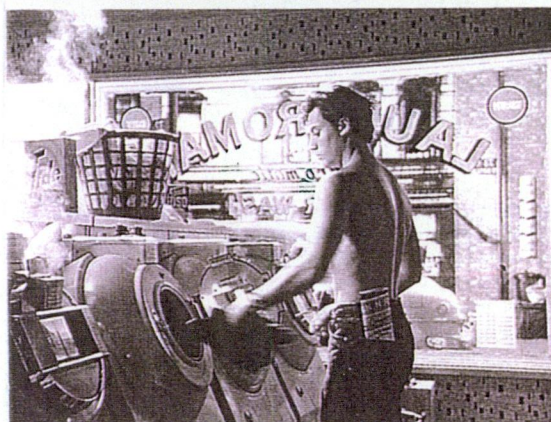
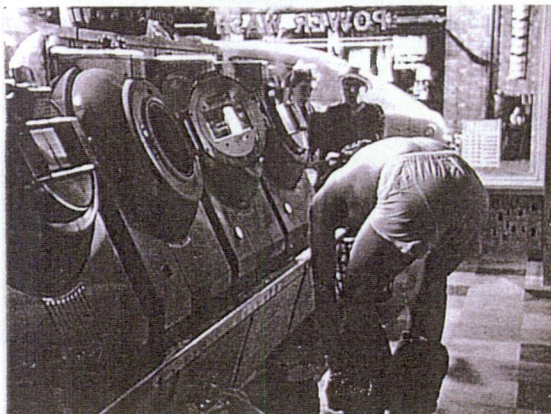


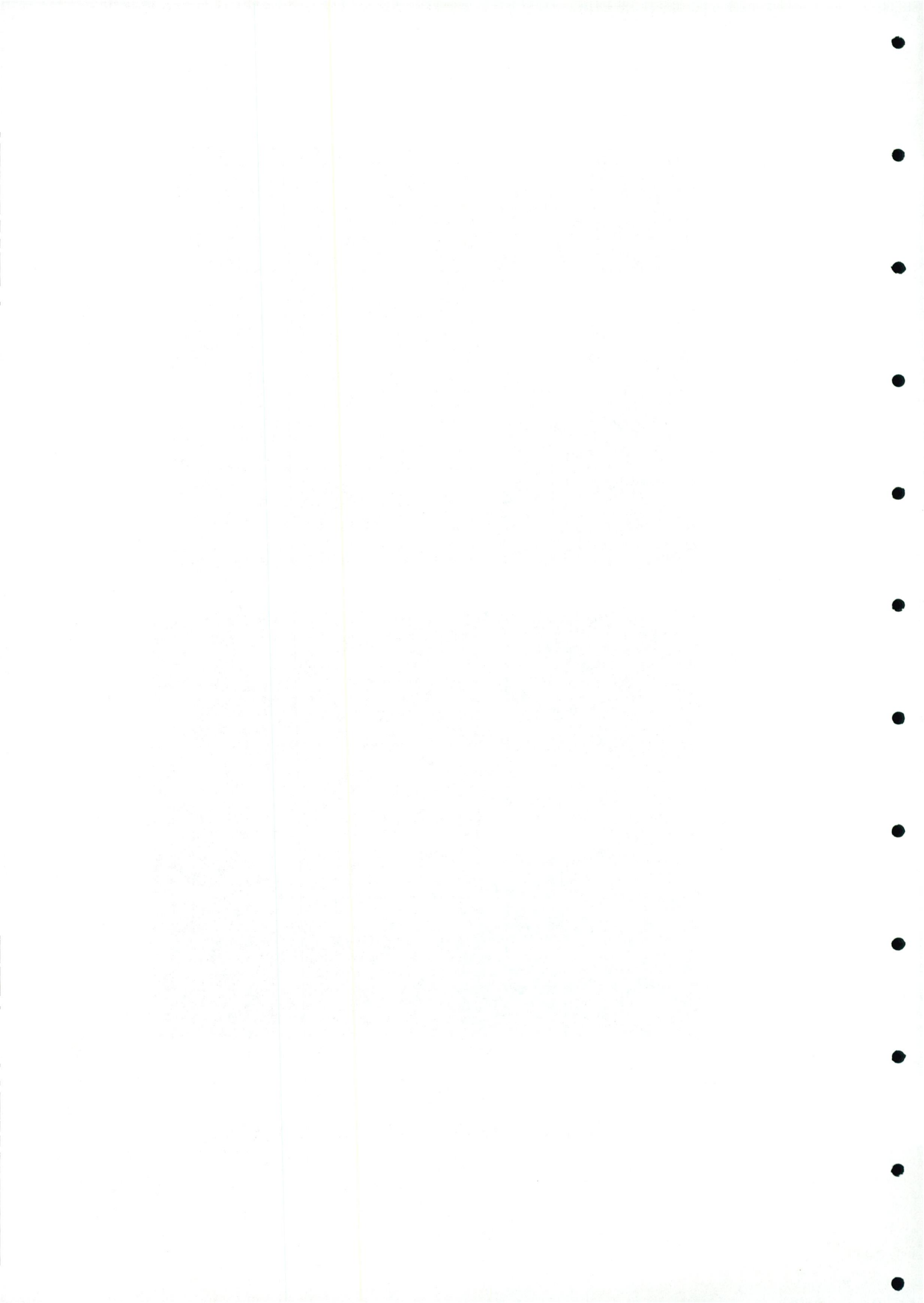
PLATE 2

"Laundrette". Levi's television commercial, 1985



PLATE 3

“Swimmer”. Levi’s T.V. commercial, 1992.



main actor, they looked for a guy who was not much of a male model but was convincing enough for the girl to want to run away with him. He had to be able to swim and dive with grace and look well in jeans". (Austin, 1992, p.p. 17-18) The ad finishes abruptly to the catchphrase "The more you wash them, the better they get".

There is often a humorous, ironic twist to their commercials. They are designed to make you smile and feel warm inside. They use a stylish sense of humour with a comical twist. Each advertising campaign is unique, very different to the next, using fresh ideas to create new concepts, so the viewer is continually amused and entertained. The "ironic twist" theory can be seen in the following three adverts: "Creek", "Taxidriver" and "Washroom".

"The Creek" (1994) was an award winning commercial incorporating the "shrink to fit" concept with music by Peter Lawlor, "Inside".

(PLATE 4) The story evolves around two young, innocent girls who are anxiously watching by a lake side for a swimmer to emerge, as they hold passionately to his jeans. To their surprise, when he surfaces he is still wearing his jeans. The humour arises as the girls realise that the jeans actually belong to an elderly man still in the water. (Powell, 1994, p.p. 12-15)

The advert called "Taxidriver", launched in 1995, was a promotion for men's Levi's jeans. It introduced a new twist. The ad depicted a glamorous woman clad in 501s jeans in a taxi driving through New York in the 1970s. The driver continually leers at her in the mirror. After hearing a buzzing noise, the driver again checks his mirror. The irony occurs when he sees the passenger shaving his facial hair. The drag queen leaves the abruptly stopped taxi, accompanied by the

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PLATE 4

“Creek”. Levi’s T.V. commercial, 1994

message, "Levis 501 - cut for men since 1850".

"Washroom" (1996) took different angle again. A girl rushes frantically into a men's washroom and undergoes an identity change. There is no-one else in the room except for a man in the corner with a white stick. The ad features the women's button-fly fit 501s, which the girl boldly buttons up in front of the blind man's face. The irony occurs after she leaves, when the real blind man appears from the toilet, takes his stick from his friend and walks out. The ad ends with the appropriate line "Levi's, seen in all the wrong places". (Kelly, 1996, p. 10)

In recent years there has been a significant trend towards techno and rave music, which has also created a fashion to match. Streetstyle, Euro teenager, urban, techno trends are suitable words to describe the club inspired fashion in present day society. However, it is a trend which Levi's and many other authentic jeans labels see as a transient phase; here today, gone tomorrow. Eventually people will become bored with it and move on, but for now there is an emergency for new innovative ideas in denim ranges. People are demanding stretch denim and coloured denim with a variety of wax coatings and plastic finishes.

Levi's do not want to follow the other jeans companies down that path. They feel they will make more of a statement by remaining "original". Levi's Marketing Manager, Roy Edmonson is quoted as saying, "We will stand out more by making a statement. We want to maintain our original authentic qualities. We don't want to be fed down gimmicky fashion dead-ends." (Moore, 1996, p.p. 16 - 18) Their way of dealing with the movement towards fabric innovation,

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futurism and the “techno” music craze, is to incorporate its concepts into clever advertising campaigns, so the younger generations can still relate to the product. They are reinforcing the jeans’ timeless, classless and versatile qualities to every era and age group. Their view is that you don’t have to change the jeans to suit transient fashion trends, just adapt the brand’s image instead.

The ad Levi’s launched to deal with this fashion trend was a 60 second planet ad which ran on terrestrial and satellite television and cinemas from December 1995 to January 1996. The ad is set in a futuristic style neighbourhood. A young space girl arrives home in her spacecraft. Her father stands in the driveway scolding her for being out late. The ad carries the tagline, “The only jeans cut from 01 denim” and the soundtrack features ‘Spaceman’ by Babylon Zoo.

Levi’s apply a futuristic approach, in keeping with this modern fashion concept. The jeans are not what has to change. Jeans are universal, they will never “date”, they are new every day. It is the advertisements that have to change with the times. By creating a futuristic image and linking it to the jeans product you can solve two problems at once, and renew the younger generation’s interest to buy.

In my view there are two ways to advertise. The first is to produce a creative advert which combines a clever mix of humour, music, taste and style by exhausting the advances in film and graphic technology to its extremes. The other is to develop an advert which is so shocking and distasteful that it irritates and disgusts the viewer. Sounds ominous, but inevitably viewers will remember it because it has stuck in their minds. The use of “shock tactics” in advertising in recent years has become a preferable method of gaining widespread attention

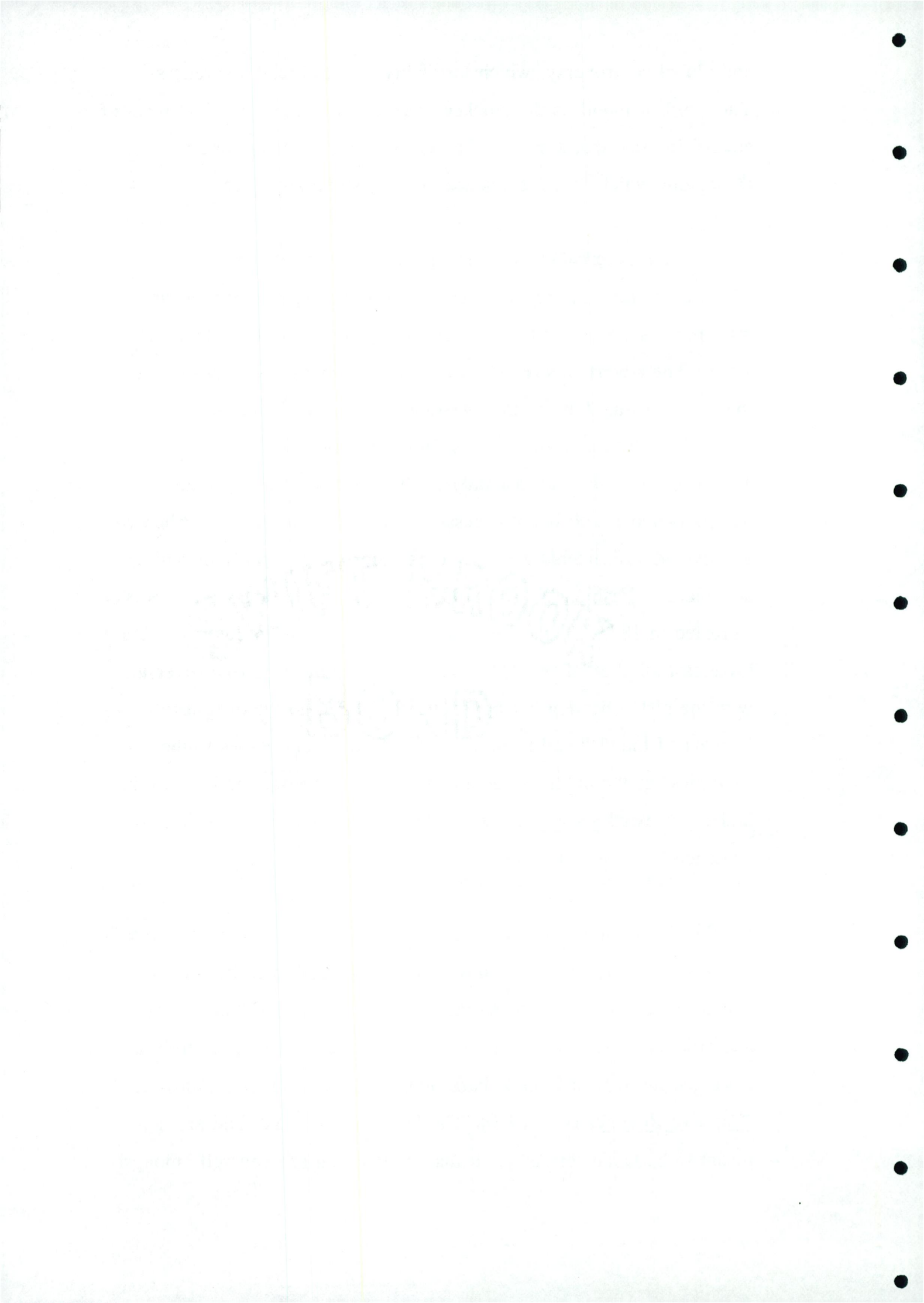
and global controversy, which inevitably creates brand awareness.

The word of mouth is the quickest, cheapest and most efficient form of advertising that exists and is often encouraged by advertising campaigns which adopt this shocking, distasteful approach.

Levi's used these tactics in their commercial "Drugstore", 1995, which made headline news. The ad, shows a rugged boy wearing 501s picking up his girlfriend after buying condoms at her father's store. The advert was refused clearance for terrestrial television by the Broadcasting Advertising Clearance Centre, claiming that the "father's lack of control over his daughter may offend viewers.

Television is in the end, a family medium and what is acceptable for one particular group is not necessarily acceptable to others. When we approve advertisements we have to consider the generality of our audience." (Fashion Weekly, 1995) The ad has the tag "Watchpocket - created in 1873. Abused ever since". In reaction to this ban, Levi's broadcast an alternative ad, the new version showing a role reversal, with the girl collecting her boyfriend after being to the drugstore. However I think the ad is an attempt to bring social issues to the awareness of the public. The ad tries to acknowledge the increase in underage sexual activity and stress the importance of the condom to its audience.

In 1990 Levi's introduced another form of advertising into its stores. It was a series of short films, shown in each store, filmed by ordinary people using a hand-held camera, to convey a sense of "individuality and attitude". They depict a variety of real people "ranging from a deranged marine, to Central Park Sportsters and a rapping Samaritan". (Creative Review, Dec, 1990) The films are informal, and are not meant to be taken seriously. It may be that you see yourself amongst



all the people; maybe you can relate to their individual lives.

LEVI'S MAGAZINE ADVERTISING

The Levi's Company use many different advertising media to broadcast their image. Having previously used a wide variety of costly television commercials, more recently they have adopted the use of poster campaigns and smaller advertisements in magazines like Marie Claire and other fashion periodicals. Their magazine advertising has come a long way since the early 1900s and mid-20th century. The 1930's ad (PLATE 5) illustrates the importance of the 501s copper rivets. The 1950s ad (PLATE 6) takes a different approach again, emphasising their western connection. "The west grew up in Levi's".

Magazines have the advantage of obtaining high geographic and demographic selectivity and have a long life span, as they can be handed along from one customer to another. There are various types of magazines that will appeal to variety of customer. It is important that you establish in the initial stages exactly what area of the public you are trying to reach (i.e. age, social background, general interests, etc.). Market research will develop an accurate picture as to who buys which magazine and why. Magazines also vary in price - Vogue, Elle, Marie Claire are expensive and would appeal to the middle to upper class woman or young fashion conscious teenager. Monthly issues like The Face, Sky, 19, D-Side appeal to a wide variety of young people, 19-35 age group, focusing on topics like music, fashion, culture, sport, modern style and trends. Advertisements are appropriately chosen for that magazine category. Their pages are generally filled with glossy adverts for beauty treatments hair and

Block Style Script Style

Frame your business and
World. Suits. 2" your name and
 add the figure "2" in front of
 article number of garment
 you want! For example if you
 want **Black 2c** your order should
 be **242 B 6252**. Print name, address,
 and size of letter. Each style
 and size of letter (letters 2c to
 2 inches in height). 16 letters
 25c; extra letters 2c each—2
 weeks for delivery. Lettering



42 # 6280 - Button front, blue and white Buckeye Stripe	\$1.35
42 # 6288 - Button front, white Bucktail Trim	1.35
42 # 6290 - Faux fastener front, blue and white Buckeye Stripe	1.69

Even Sizes: Chest 36 to 46 in. Sleeve: Sleeve set, each 3 1/2 to 2 1/2 in.	State
42 6 6292 - Med. wt. blue denim	\$1.69
42 6 6286 - 2 1/2 oz. wt. brown and white striped Hickey cloth	1.69
42 6 6287 - 2 1/2 oz. wt. blue and brown striped Cotton cover 12, both	1.69
42 6 6289 - Med. wt., olive drab cotton, Khaki, Twill	1.69

To determine your size, measure your chest over vest. Place tape well up under arms and over shoulder blades. Do not hold tape tightly, yet make no allowances because all Worlds one piece Work Suits are full cut to rigid standard sizes. Order nearest chest size. Remember to measure over regular clothing if you intend wearing it that way.

Please state all information, including number of garment, when ordering, to facilitate identification.

One Man Tells Another . . . Now Everybody Agrees
You Can't Beat Wards
Copper Riveted "101"-s
All These Features?

What Other Band Overalls Have All These Features?

- * Extra Heavy Rugged Weave Blue Denim Gives Longer Service
- * Extra Strong Copper Rivets at 13 Important Strain Points
- * Yoke Back with Adjustable Buckle Strap - a Better Fit
- * All Main Seams Felled and Triple Stitched with Three Rows of Heavy Orange Thread
- * Wards Famous "101" Leather Label
- * Western Style
- * Rust Proofed Metal Suspender Buttons Riveted on to Stay
- * Belt Loops Strongly Bar Tacked
- * Every Detail Carefully Finished
- * Six Strongly Bar Pockets

Regular Sizes: Waist 30, 31, 32, 33, 34, 36, 38, 40 or 42 inches; inseam 30, 32, 34, 36, 38, 40. **Extra Sizes:** 34, 36, 38, 40, 42, 44, 46, 48 or 50 inches; inseam 30, 32, 44, 46 or 50 inches. **State waist and inseam measures.**


REG. SIZES **84^c**

Wards "101" built of Sanforized Shrink-
8-oz. (blue Denim—for longer wear and a
lasting fit. They just can't shrink! Made
with all the "101" features above. See sizes
above. State size, Ship. wt. ca. 2 lbs. 4 oz.
42 B 6164—Regular Sizes \$4.45

REG. SIZES **77^C**

Wards "101's" of regular 8-oz. Government Standard blue Denim — quality that made Wards' Band Overalls famous! Made with every one of the long-wearing features listed above. In sizes shown above. Be sure to state size. Ship wt. each 2 lbs. 4 oz.

42 B 6162—Regular Sizes	77c
+2 B 6163—Extra Sizes	87c



Which Suits Your Needs Best?

690

[illegible]

940

[illegible]

\$100

[illegible]

\$149

Western Style Saddle Pants—can't stand? Stand. Fashioned with Riding Men's standard Buckle Yoke and 11 Adjustable Buckle Straps for Comfortable Fit. Open, Ruffled at the Important Ankle Where Straps Attach for Extra Strong Grip. Buckle Through.

Coming into the 21st century, a pair of Saddle Pants will still be ideal for long and short days. And you'll very like it.

Available in Only One Size: Waist 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60. State waist and inseam.

Item #22 Saddle Pants \$149



The West grew up in Levi's



PLATE 6

Levi's magazine ad from 1950s.

make-up products and clothes. Other lower market magazines like Woman's Way and Chat are cheaper and sell to the middle to lower class women with low disposable income and little interest in perfumes, fashion trends or the latest in manicure treatments. There are a variety of monthly issues which cater for people of different age groups, interests and social backgrounds. These publications deal with topics from sailing and gardening to motor racing and the great world of computers, film and cinema. Therefore, depending on the type of product, a company may choose to advertise in a variety of magazine types.

American heritage is the theme of Levi's newest Red Tab press campaign, which was launched in August, 1996. The campaign was designed to target a wide area of the market, appealing to both young and older generations in the 18-50 age group. The ads were designed to remind the older generations of their youth, that they grew up in jeans as children. They were an essential item of clothing in every wardrobe during their youth. The task of these ads is therefore to renew their interest in jeans as a fundamental priority when buying clothes, and at the same time remind the younger customer of the brand authenticity, durability, quality and originality.

For this, Levi's have adopted "an original look", American heritage being the corresponding theme behind their new Red Tab press campaign. "The campaign stresses the heritage of the brand by featuring 'original wearers' from the American mid-west." (PLATE 7)

Ads are cleverly developed to cause the viewer to recollect the past, bringing their minds back to their youth or to old western movies,

1. The first part of the report discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the report describes the various methods used to collect and analyze data. It includes a detailed discussion of the sampling techniques employed and the statistical methods used to interpret the results.

3. The third part of the report presents the findings of the study. It shows that there is a significant correlation between the variables studied, and that the results are consistent with the hypotheses proposed.

4. The fourth part of the report discusses the implications of the findings for policy and practice. It suggests that the results of the study can be used to improve the efficiency of the financial system and to reduce the risk of fraud.

5. The fifth part of the report concludes the study and provides a summary of the key findings. It also includes a list of references and a list of appendices.

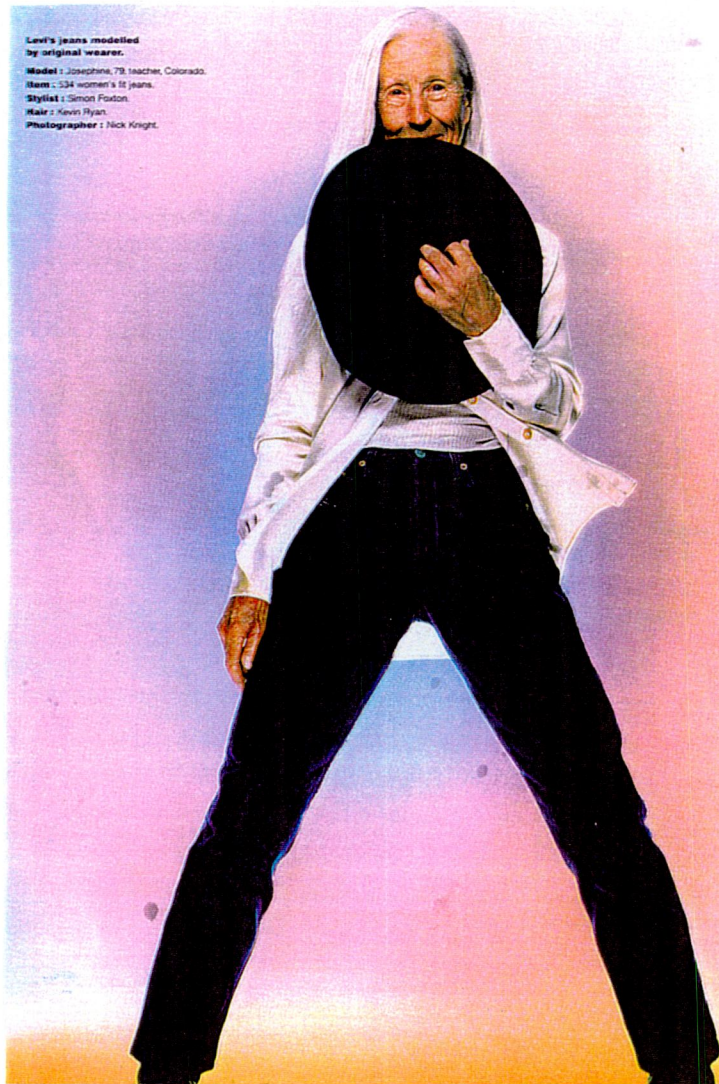


PLATE 7

Levi's modelled by "Original Wearer"
"Model: Alonzo, 86, Cowboy, Colorado"
Red Tab press campaign, 1996.

with which they grew up. The ads are accompanied by the message “Levi’s, modelled by the original wearer”, with clothing detail numbers and model’s name and occupation placed strategically beside each image. (e.g. “Model Alonzo, 86, Cowboy, Colorado”) I think not only do these ads attract the older customer but also remind the younger generations of their authenticity by introducing original Levi’s wearers. The series of ads was run in various types of magazine in order to gain a wide age group and audience: Elle, Maire Claire, The Face, Sky and 19.

LEVI’S POSTER CAMPAIGN ADVERTISING

Advertising on public transport or street billboards is an effective method, but posters must be eye catching and should be designed so that they will achieve the same impact no matter what their size or location.

“The bigger the better” is the motto adopted by many companies who choose this method of advertising. Adverts need to be bold, bright and brazen in order to be noticed.

Levi’s generally use a different approach to usual when using this method of advertising. They search for a sophisticated interpretation of the wild west image. The campaigns try to veer away from the ‘authentic’ heritage and stereotypical imagery which it normally uses. The ads try to create a new format and break with their advertising tradition. In 1993, Levi’s launched a poster campaign for its Red Tab range - the 511 zip fly, 517 regular fit, 518 loose fit and 536 girls fit. It was a £1 million investment. Those behind the concept were again Bartle Bogle Hegarty and images were photographed by Bill Brant.



The images are obscure and fragmented. Each image represents a different type of jean. For example, the linked fingers seen in the example (**PLATE 8**) represent the teeth of the 'zip fly' jeans. The images give an interesting way of understanding the product in question, short of taking a photograph of the jeans themselves. (Jeffrey, 1993, p.p. 43 - 44)

In the following year, 1995, an entirely new approach was taken to advertise the Levi's Red Tab Jeans. Poster campaigns were using chairs as 'quirky' metaphors to explain the product style. Super loose fit 509 is shown draped across an overstuffed sofa, relaxed fit 517 hung on a deckchair, girls regular fit 591 is represented as a shapely stark style model and regular fit 505 slung over an ordinary basic shaped wooden chair. (O'Dwyer, 1994, p.p. 14 - 16) The images are photographed in a three-dimensional effect, using a limited colour range making the chairs stand out in bright stark contrast to the receding background. (**PLATES 9-12**) The ads are fool-proof; even the youngest mind could grasp the concept. It is a simple way of relating two objects which have similar physical characteristics and qualities. Why the chair ? The chair is an object that everyone recognises; there is nothing mysterious about it and it comes in a variety of shapes, styles and finishes. The chair is a hardwearing comfortable versatile object. By using an object of similar qualities as a pair of jeans, people can easily connect the two as reliable commodities.

Levi's launched their 'Dockers' label in 1986. It targets men between the ages 25 - 35. The Dockers brand now represents \$1 billion of sales in America. "One of the keys to its success has been a strong marketing campaign which has the notion of casualisation and hyped

1. The first part of the report is a general introduction to the subject of the study.

2. The second part of the report is a detailed description of the methods used in the study.

3. The third part of the report is a discussion of the results of the study.

4. The fourth part of the report is a conclusion and a list of references.

5. The fifth part of the report is a summary of the findings of the study.

6. The sixth part of the report is a list of the names of the authors and their affiliations.

7. The seventh part of the report is a list of the names of the reviewers and their comments.



PLATE 8

Levi's 511 zip fly.
Red Tab poster campaign, 1993.



PLATE 9

Super loose fit 509.
Levi's poster campaign, 1995.

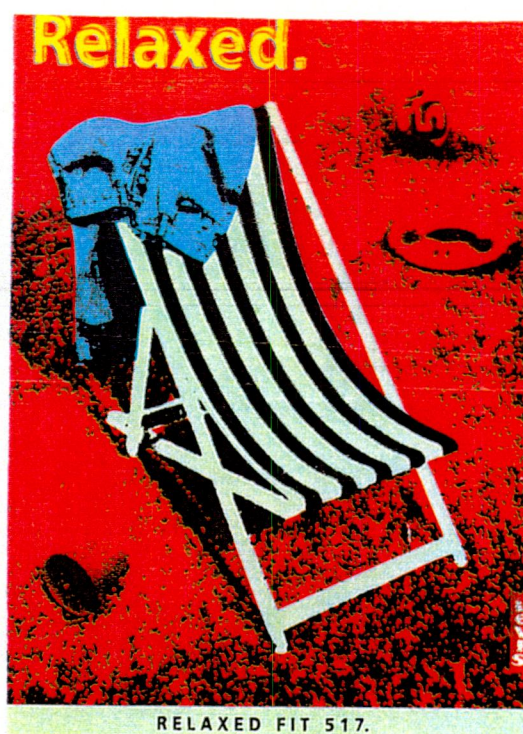


PLATE 10

Relaxed fit 517.
Levi's poster campaign, 1995.

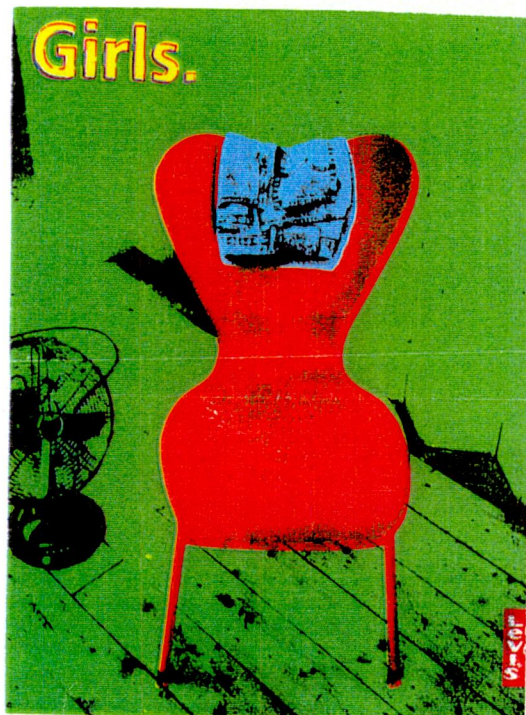


PLATE 11

Girls regular fit 591.
Levi's poster campaign, 1995.



PLATE 12

Regular fit 505.
Levi's poster campaign, 1995.

it". (Hewitt-Jones, 1995, p.p. 10-11)

In 1996, a poster campaign was launched to advertise the label. The adverts depict political representatives and deputies holding up a pair of dockers' jeans. Underneath their expressionless faces, is placed the message, "It's hard to be nice if you don't feel comfortable". (PLATE 13) The ads create an accurate description of the garment without going into any detail. The politician's grey rigid suit of uniformity is contrasted successfully against the casual comfortable trousers which he holds in his hands. The ad may also be trying to reinforce the ideal of being able to wear jeans and casual clothing to work. All the characters are male, robust, stern and devoid of emotion. The ads are not trying to attract the female consumer.

The Levi's television commercials and magazine advertising campaigns are renowned and have achieved worldwide acclaim. With the help of the Bartle Bogle Hegarty advertising company, they have been able to create miniature movies which have become almost as famous as their jeans. The ads are classless and timeless. They combine a wide variety of themes, imagery and camera technology to achieve the desired image. Levi's is a brand which can easily adapt to changing trends by objectively monitoring the market, and is constantly recreating and redefining the brand, while still embodying the key elements concerned with the brand image. They are continually changing and developing their image to suit their target customer. The corporate image is never lost or obscured. It remains throughout as the American hero wearing his reliable denim jeans. The hero may change, he may be a modern hero or an 'original' hero but the jeans remain the same. Variety is the spice of their advertising using new, fresh, creative, modern ideas embodying the sexuality, romance and

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is a summary of the work done and the results obtained. It is a general statement of the work done and the results obtained.

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PLATE 13

Levi's "Dockers"
Poster campaign, 1996.

heroism of the Levi's brand image.

The key to the success of a company is professional marketing and to develop a form of advertising which works with the type of product on offer. It must be able to adapt successfully to all forms of promotional and advertising media to achieve a definite, confident brand image which people will recognise and identify with. The following chapters establish Levi's competitors in the jeans market and discuss their individual approach to marketing and advertising.

10000

10000

CHAPTER THREE

WRANGLER

THE AUTHENTIC WESTERN JEANS

This chapter gives a brief history of the Wrangler company, with an analysis of their corporate image, and the marketing and advertising methods they use.

1000
Small 1000

HISTORICAL BACKGROUND

“In the American west, the pick-up has long since replaced the horse. That’s progress ! But some things remain. Like a pair of genuine blue jeans”. (Wrangler: The First Century, 1996) In 1947 the Blue Bell Corporation in North Carolina began manufacturing denim overalls for American working men. It was in that year that they teamed up with a famous Hollywood designer, Rodeo Ben, to create a pair of jeans, especially designed for life in the saddle. The unique jean design chosen had 13 special features and proved so successful that it hasn’t changed to this day, apart from improvements to the variety of fabrics used.

Wrangler are bringing this jeans style back into their Western Range. Their 1990s collection is inspired by heritage and traditional western values, but moves forward by updating the American classics with fashion styling. Their new range is influenced by three strong themes: (Source: Wrangler Brand Manual, 1993)

1. Northern Exposure - outdoors, rough terrain.
2. Urban Athletic - streetwear inspired by retro sport. Silhouettes reflect past decades, active sportswear.
3. Escape - faded and aged workwear styles, relaxed natural fabrics injected with synthetics to add a twist to conventional designs.

WRANGLER’S CORPORATE IMAGE

The image created by Wrangler to coincide with this range is encompassing words like - freedom, honesty, confidence, outdoor, real. The brand personality is of an American male (mid 20s) with an

independent confident outlook and realistic tough personality, rugged but respectful and accomplished. Wrangler has positioned itself as the authentic western jean, "The true jeans of the west". Their key product benefits are quality, comfort, durability and that they offer a range of contemporary products based on authentic western styling. (Wrangler Brand Manual, July, 1993)

THE MARKET

Wrangler had 6.4% of the U.K. jean's market in 1993. The brand's target market is primarily the male (20-30) age group and secondly (15-19) age group old males and all females. Although the primary target is the focus of the brand, nowadays the company is diverting its attention to the increasing women's wear market sector. (Retail Business, 1994, p.p. 47 - 57)

In the 1970s Wrangler was the best selling brand in Britain. During the 1980s they lost over 20% of their sales and as a result now hold second place in the market below Levi's.

TELEVISION ADVERTISING CAMPAIGNS

In 1993 Wrangler launched a major three year marketing strategy aimed at doubling its turnover within two years, and surpassing Levi's position as brand leader. In order to achieve this, they had to broaden their target market to 16-35 age group. The strategy was designed to reclaim their heritage as "The Authentic Western Jean". The campaign was supported by a £3 million budget. Wrangler's Marketing Director Sue Chidler is quoted as saying:

We want the consumer to be aware of our heritage. We want to tell our



story. If a company has heritage, why ignore it? The American or western concept is one that travels the world easily. Our job at Wrangler is to draw on that but not in a hackneyed or clichéd way. (O'Dwyer, 1994, p.p. 14-16)

Some Companies like Levi's and Wrangler think it is dangerous to stray from their heritage as it may cause confusion and mislead consumers who are well acquainted with these reliable labels.

The Wrangler national television campaign commenced in September 1993. The concept was based on the film "City Slickers", and was aimed at targeting the 16-35 age group. The campaign was created to support their western range which had been introduced in 1993. The clothes were based on designs from Rodeo Ben's "Authentic Range" of 1947. The product ranges fell into three categories: authentic, western, classic. (Retail Business, 1994, p.p. 47-57)

The campaign entitled "Ranching Out", featured model Paula Abbott, a beautiful competent cowgirl whose task it was to teach three slightly nerdish men how to become cowboys. The theme behind the ads is the theory that people get attached to their jeans. The cowboys insist on giving the young girl dresses to wear but she refuses to replace her jeans. The ads also focus on the jean's hardwearing, comfortable, stylish qualities, by demonstrating that they can even be used to put out fires. They attempt to attract a wider audience. The aim is also to renew the older generation's attractiveness to jeans, and at the same time establish jeans as a permanent wardrobe essential with the younger generation. In early 1950s, women never contemplated fitting themselves with a denim outfit, for fear of looking shapeless, clumsy or underdressed. Now they are able to choose from a wide range of denim products which look stylish and comfortable. Sue Chidler,

1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research.

2. The second part of the report is a detailed description of the methodology used in the study. It includes information about the sample size, the data collection methods, and the statistical analysis techniques.

3. The third part of the report is a presentation of the results of the study. It includes tables, figures, and graphs that illustrate the findings of the research.

4. The fourth part of the report is a discussion of the results and their implications. It discusses the strengths and limitations of the study and provides suggestions for future research.

5. The fifth part of the report is a conclusion that summarizes the main findings of the study and provides a final statement on the importance of the research.

6. The sixth part of the report is a list of references that includes all the sources used in the study. It is formatted according to the requirements of the journal.

7. The seventh part of the report is an appendix that contains additional information that is not included in the main body of the report. It may include raw data, additional tables, or figures.

8. The eighth part of the report is a final statement that provides a summary of the entire report and expresses the author's appreciation for the support and assistance received during the study.

Wrangler's Marketing Manager, is quoted as saying:

Jeans were a uniform in the era the over 45's grew up in. Even though it is happening slowly our gradual tolerance of casual dressing, even in offices, has added to the acceptability of jeans as every day wear. The impression on the older generation had from advertising was that jeans were just for washing the car or doing the gardening. Now the image being projected has changed. Now more and more people who were wearing denim in their 20s will still be wearing it into their 50s. (Gant, 1994, p. 28)

I think the concept behind these ads is clever with a humorous twist. The ads portray the jeans in a sophisticated, stylish way, making them look utterly irresistible on the model. They also successfully create the idea that jeans could be an attractive option to replace the familiar ladies 'dress' code. A comfortable, reliable alternative.

POSTER CAMPAIGN AND TELEVISION ADVERTISING

In 1996 another advertising campaign was launched, entitled "Every pair tells a story". The theme behind the ads was that jeans are a diary of personal event and adventures. Every person is unique and so are their jeans. Jeans, too, have a story to tell. Every rip or graze will recall some event in your life. Each crease is a testimony of life's events. (Wrangler, The First Century, 1996). The campaign was designed for both poster, magazine and television advertising, which would inevitably be used for in-store promotions.

"Our focus will be on the younger customers, but we think we can do this without alienating the older age group". (Simpson, 1996, p.p. 36-38)

The new campaign adds a clever twist to conventional westernwear

themes. Posters seen in bus shelters depict images like a bow legged pair of jeans hanging on a washing line and a young man swapping his boxer shorts with a pair of jeans from a scarecrow in a field.

(PLATES 14, 15) The images create a picture, but leave your imagination to continue the story. They are thought provoking and humorous, and successfully combine a feeling of authenticity and freedom. The catchphrase "Every pair tells a story", makes you look to your own jeans and recall all the places you have been and all the people you have seen. Your whole life has been recorded in each denim seam.

The television commercials are short stories of how each pair of Wrangler's becomes a genuine, unmistakable 'original'. Each person is unique and so are the jeans they wear. The ads create brief encounters between a cowboy and a cowgirl in the American West. The irony and humour appears in the ads as it does in the posters, with often a comical twist appearing at the end of each commercial. For example in one ad, we encounter two characters stowed away on a train. The female stands up as if to kiss the cowboy, but instead pushes him off the train. **(PLATE 16)** The ad ends abruptly as he falls down a dusty riverbank, with the camera focusing in on his shocked and astonished face. These campaigns successfully develop the brand image by producing coherent multimedia advertising through the use of poster and television advertising.

MAGAZINE ADVERTISING

Wrangler have developed an entirely different advertising approach when designing ads for magazines. In 1992 the campaign entitled "Be more than just a number" was launched. Ads were not product





PLATE 14

"Every pair tells a story"
Wrangler poster campaign, 1996.



PLATE 15

“Every pair tells a story”
Wrangler poster campaign, 1996.



PLATE 16

"Every pair tells a story"
Wrangler television advertising campaign, 1996.

orientated but were devised to emphasise the name, or the 'W' of Wrangler in relation to the product. Images were designed displaying the letter 'W', a dog with a black 'W' over his eye, and a cartoon-like flintstone character holding a stone template with 'W' engraved into it. (PLATE 17) This was a clever alternative approach for Wrangler to have taken. However it can be dangerous to use imagery which is unrelated to the product, and strays from the historical background which is what the public recognise as Wrangler's brand image. The use of unrelated imagery worked for Levi's magazine advertising, as referred to previously where they used the metaphor of a chair, because in an abstract way the objects were related, and the product in question was visible in the ad.

Their 1993 magazine advertising campaign was a more direct way of publicising the product and was an attempt to reposition Wrangler. A mix of colour and black and white photographs were taken by Curt Markus on a ranch in Montana, where cowboys still work the land (PLATE 18) The shots were used to promote western wear and Wrangler's new collection, based on authentic garments and detailing worn by the cowboys. "We want the consumer to be aware of our heritage. We have used the contemporary image in the past, but we feel now we need to tell our story". (Fashion Weekly, 1993, p.10) These ads are effective in that they combine all the qualities and western connections of jeans. They give an all round, durable, comfortable classic feel but would probably only attract the older male/female market.

Wrangler have used a variety of advertising media and marketing strategies. Their recent campaign was the most successful, offering coherent marketing strategies to develop a well established, modern brand image.





PLATE 17

"Be more than just a number"
Wrangler magazine advertising campaign, 1992.

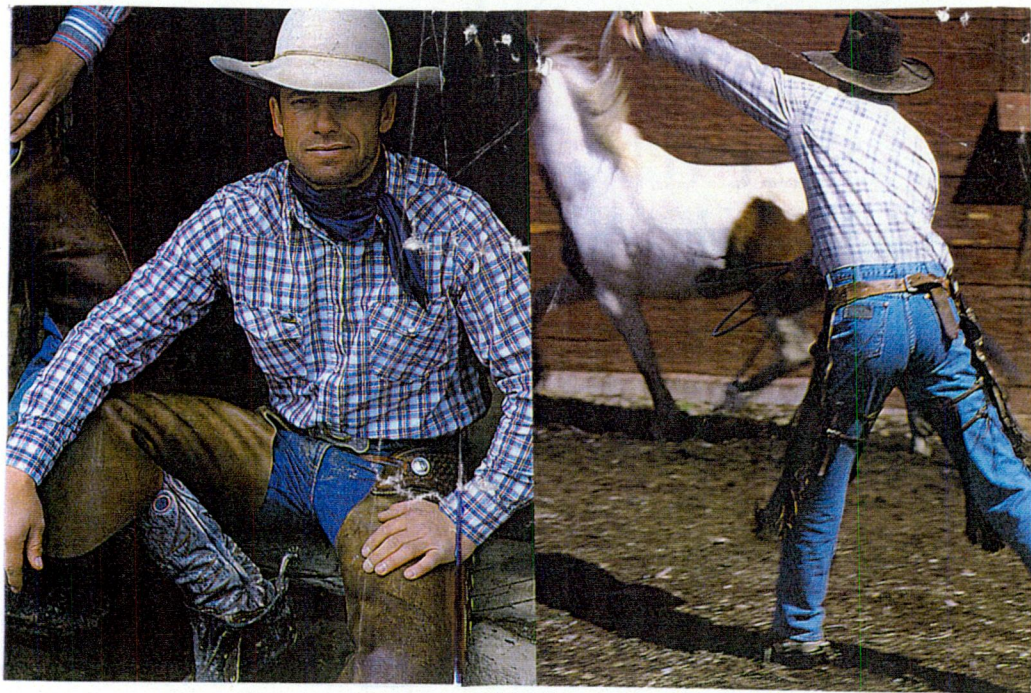


PLATE 18

Wrangler magazine advertising campaign, 1993.

CHAPTER FOUR

LEE

THE JEANS THAT BUILT AMERICA

This chapter gives a brief account of the brand's historical background, with a discussion about the company corporate image and the marketing and advertising strategies they apply within the jean's market.

HISTORICAL BACKGROUND

In 1889, the H.D. Lee Mercantile Company was founded in Kansas. It was the first company to develop work clothes for farmers, cattlemen and railroad workers. In 1917 they made history by being the first to advertise work clothes nationally. In 1924 they designed the first cowboy jeans to have the original leather patch and created the world's first ever zip fly jean. By 1939 they were the largest manufacturers of work clothes in the United States. In 1949, Lady Lee Riders were acknowledged as being the best fitting jeans in the industry. Twenty years later, production was expanded across America and Europe. Lee Jeans now sell to over 150 countries worldwide. (Lee Product Manual, 1997)

THE MARKET

Lee Jeans held 5.7% of the U.K. market by value in 1993. Women's wear sales accounted for 20% of their turnover in the same year, appealing to a broad range of 15-35 year olds, but it's core appeal is to women in their 20s. The company aims to offer quality branded jeans with a greater emphasis on fit, style, comfort and value for money prices. The brand offers a wide range of styles to suit a variety of age groups. See table over leaf.

(Retail Business, 1994, p.p. 47-57)

Product Range	Target Market
Lee Originals	Male/female 20+ age group
Lee Riders	Male 16-34 age group
Lee girls	Female
Youthwear	Male/female 2-14 age group
Heritage range	Male/female 30+ age group

In 1994 Lee was the only European jeans manufacturer to receive the textile ecology label. The award guarantees that pesticides, bleaches and other products used in production are kept below harmful levels. Most rivets are now nickel-free as it was deemed damaging to the environment. (Philips, 1994, p.29)

CORPORATE IMAGE

Lee's brand image is developed from the western American theme - the original hero/heroine wearing the authentic Lee jeans. The modern image and marketing campaigns are reinforced by words like: urban, American, sexy, strong, desirable and confident, which accompany all store promotional work and categories. (Lee Product Manual, 1997)

MARKETING AND ADVERTISING

Every season, Lee brings new, distinctive, exciting, innovative ideas not only to its product merchandising but also throughout its extensive

marketing programmes. In 1996, Lee launched its biggest and most effective marketing scheme in order to double its business and gain wider brand awareness on the European market. The programme was focusing mainly on the growing female market, the younger customer pushing the hipster look and boot-leg styles which were featured in the Gypsy Rose Lee T.V. campaign. (Croft, 1996, p.15)

Lee rely mostly on television advertising. The commercials feature famous personalities whose names also contain Lee, like Jerry Lee Lewis, John Lee Hooker (a famous blues guitarist) and Gypsy Rose Lee. For their heritage range they have developed two new jeans commercials called 'Great Balls', and 'Audience'. The concept behind each ad is based on traditional American movies, filmed in 1960s style and atmosphere. The storylines are adapted from the lives of these American heros and heroines, Gypsy Rose Lee and Jerry Lee Lewis. The campaign concept is to establish that Lee jeans were the jeans worn by famous personalities named Lee. In the ad 'Audience' Gypsy Rose Lee strips off to a gathering of young, innocent boys who look on in amazement. The ad ends as she throws her Lee jeans into the crowd. (PLATE 19)

'Great Balls' depicts a rebellious James Dean type character, presumably Jerry Lee Lewis stealing a kiss from his girl, to the 1960s song 'Great Balls of Fire' before leaping from a moving train. (PLATE 20) The ads are heroic, romantic, adventurous and exciting. Characters are young, sexy offering a provocative edge. The ads are aimed to target both male and female audiences. (Lee Product Manual, 1997)

The catchphrase has always been an important aspect of Lee's





MADE TO FIT BETTER SINCE 1889

PLATE 19

“Audience”
Lee television advertising campaign, 1996.

THE JEANS THAT BUILT AMERICA



PLATE 20

"Great Balls"
Lee television advertising campaign, 1996.



advertising campaign. Commercials, posters and catalogues are accompanied by taglines which reinforce the brand's western American image - authentic, original jeans.

For example:

"Made to fit better since 1889"

"The jeans for real people"

"Made for heroes, fit for heroes".

From the Gypsy Rose Lee T.V. ad campaign, Lee developed a series of coherent poster advertisements, which would be shown on public transport, bus and rail stations and street billboards. (PLATE 21) The ads depict the famous American, Gypsy Rose Lee, with the caption "The Genes that built America" written alongside her. The ad implies that it was these celebrities called Lee who wore the Lee jeans that helped to build modern American society.

The Lee jeans ads successfully create an 1960s style atmosphere using relative characters and music and succeed in achieving the desired brand image of the American hero/heroine: adventurous, sexy, confident, wearing their reliable pair of Lee jeans.



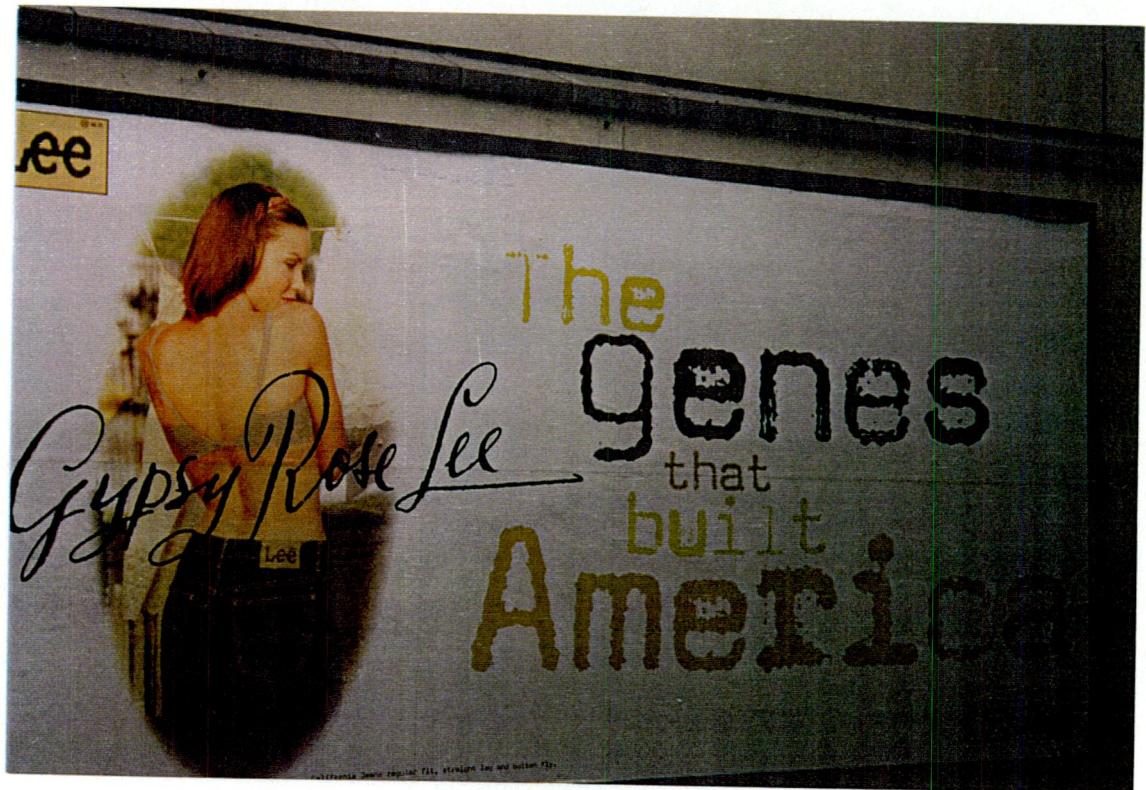


PLATE 21

"The Genes that built America"
Lee poster campaign, 1996.

CHARTER FIVE

PEPE JEANS, LONDON

This chapter will discuss a new jeans brand - Pepe Jeans, who have adopted an entirely new approach towards marketing and advertising, and analyse the brand image they have developed to support their campaign. The chapter gives a brief introduction about the company, and then determines their market, target customer, and the marketing strategies they apply within the market.

THE COMPANY

Pepe Jeans, London, is a relatively new company. It is only twenty-one years old, established in 1973. Their brand personality is representative of the Euro-teenager; young, urban, trendy, modern, whose interests involve dance music, virtual reality and computer games, snowboarding. Their customers are young males/females, who live life in the fast lane; adventurous, individualistic, rebellious, irresponsible, unsettled teenagers who suffer from anarchic tendencies.

THE MARKET

Pepe Jeans specifically targets 16-24 yr old men and women and teenagers in the 12-18 age group. In 1993 the company held a market share of 3% by value and in the same year had a turnover of £15 million. (Retail Business, 1994, p.p. 47-57)

Until recently denim brands were trading on the basis of authenticity, selling the consumer images of a rough and rugged superhero of the wild west. Now the tables have turned. Companies like Pepe Jeans are trying to renew the consumer's interest to buy, by creating something new in the basic jean style. Pepe Jeans is preparing itself for a new era in which there is more of a place for dynamic fashion besides the basic blue. Through adjustments to their brand image and a rejuvenation of their styling team, they want to offer the jeans market something new.

The current younger generation have defined new trends, and established an attitude to match. Pepe Jeans translate the essence of these directions in a coherent and commercial manner. When you talk

about the young people in our society today, you have to talk about attitude. They influence the market. Companies have to keep a close eye on trends and tastes in order to remain ahead. Pepe Jeans have the opinion that it is no longer authentic, repro and American, it is about living on the edge and virtual reality contradictory to what Levi's, Wrangler and Lee would think. (Press Release, 1996)

The brand is branching out from its core market by offering denim ranges in unusual fabrics and finishes. Pepe Jeans prides itself on being the jeans brand for the younger generation. They claim to be the most progressive company in the area of fabric innovation and technology. Their Autumn/Winter '96 range introduced an innovative collection of urbanwear and hi-tech street fashion for the youth culture. (**PLATE 22**) They were based on storylines like spacewear, armywear and sportswear. The ranges feature retro styles, inflatable jackets, gas mask style, hooded shirts, and suits based on astronauts from the 'sixties and 'seventies. Designs were also sourced from the army with futuristic elements of the year 2000. The military look also included commando and battle pants, bonded nylon jackets with face-protection hoods. The Pepe Jeans basics collection offers a wide range of jeanswear in various fits, washes, fabrics and colours. Pepe Jeans has also developed a new range called Pepe XS2000 based on a neo-jean story. The range features jackets, shorts, skirts and trousers in revolutionary fabrics including hi-tech nylon, coated and quilted sweats. (Press Release, 1996)

The range also offers a wide variety of denim alternatives like liquid denim and kinetic denim (a wax-coated breathable fabric). Fabrics like nylon, and new fabrics like teflon and tencel and plastic-backed cotton are now being filtered through the high street shops. Lycra has

Dear Sir,
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter.

I am sorry to hear that you are not satisfied with the results of the examination. I have been very anxious to see that the work was done to the best of my ability.

I have been very busy lately, and have not had time to devote to this matter as much as I would like. I am sure that the results will be satisfactory in the future.

I am very sorry to hear that you are not satisfied with the results of the examination. I have been very anxious to see that the work was done to the best of my ability.

I am very sorry to hear that you are not satisfied with the results of the examination. I have been very anxious to see that the work was done to the best of my ability.



PLATE 22

Pepe Jeans Autumn/Winter collection, 1996.
Product orientated advertising.

been introduced into denim ranges to develop stretch jeans for women in a wide range of colours and textures.

“People are prepared to part with their money for an exciting product”

(Moore, 1996, p.p. 16-18)

The advancements Pepe Jeans have made in the area of fabric innovation has enabled them to develop these exciting new denim ranges. Colours are acid bright, using neon reflective strips and retro stripes. Other fabrics in their sports-inspired collection include stonewashed wool, PVU-coated jersey rib, scuba rubber and polar fleeces with quilted and padded areas. Their casual clubwear ranges are all influenced by music, sport and streetwear fashions. (Rhys, 1996, p. 14)

Pepe Jeans have devised two forms of advertising to promote these ranges. The adverts used in mainland Europe are very much product-orientated while the ads designed for Ireland and the UK to these new fabric developments, are void of any product. One ad states that "Being original, is better than the original", attracting a very elite young audience. This theory is continued under the following heading.

Advertising and Marketing

Pepe Jeans use a very specific advertising format. They do not advertise on television. It is a certain person they are trying to attract, not a general audience, but rather an elite group, the younger generation. The brand has confined their advertisements to posters,

and magazines advertisements in publications like D-side, The Face, which are music orientated “We use the medium of advertising which works best for our company, in light of the nature of the product”. (Millington, 1996) Pepe Jeans look to the real world for inspiration for their ads. They speak the language of the teenager. Their message is underground and subtle.

However, unlike other jeans brands, Pepe Jeans have developed different advertising methods for two very different markets. Pepe Jeans sell extremely well in mainland Europe, in countries like Spain and Italy. These countries prefer a very different type of advertising. Commercials and advertisements are product orientated, clear, specific and readable. There are no hidden messages or disturbing imagery. **(PLATE 22)** In both England and Ireland Pepe Jeans introduced an alternative approach to advertising. The ads are not product orientated. There is rarely jeans or any denim related product shown in the ads. The images are obscure and unrelated. They are targeting a niche market. It is a certain type of person who will understand and relate to the ads: a young, attitude imbued teenager, unemployed, bored, with anarchic tendencies. **(PLATES 23,24)**

The ads are designed for magazine and poster advertising are specifically arranged in a haphazard manner. Photographs are stuck with masking tape or thumbtacks to boards like a scrapbook. The taglines are printed in large yellow boxes to one corner some words in larger print than others emphasising the overall feeling of disarray and confusion. Ads are sometimes made up of a couple of items, newspaper cuttings, photographs, magazine cut outs stuck loosely to the page. **PLATE 25** shows a photograph of a group of women body builders pinned to a board covered in snake skin, with a sachet of



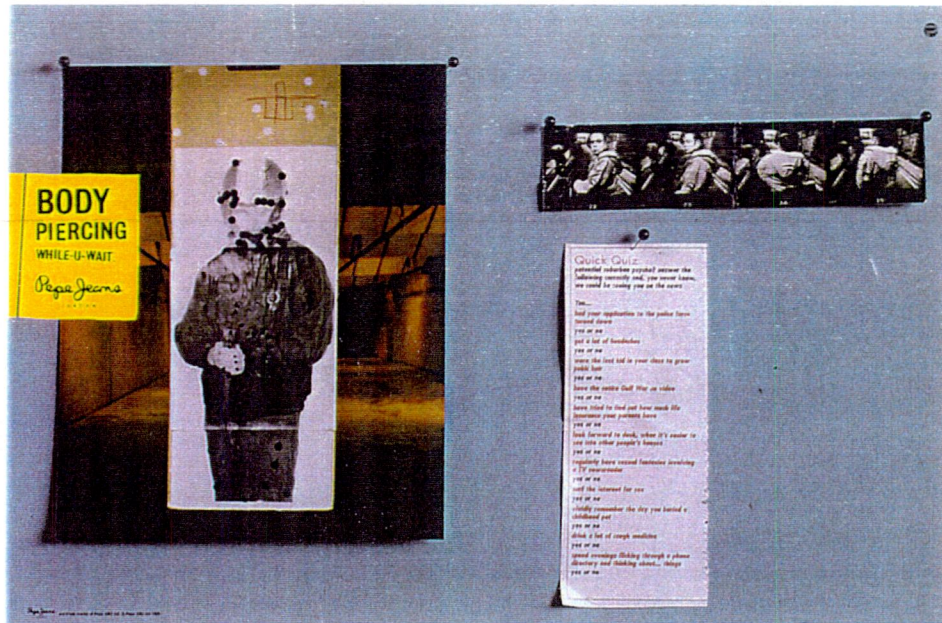


PLATE 23

"Body Piercing, while you wait!"
Pepe Jeans non-product orientated advertising.



PLATE 24

"Kids love them!"
Pepe Jeans non-product orientated advertising.



PLATE 25

"People who exercise just die healthier."
Pepe Jeans magazine ad, 1996.

energy pills stuck beside it. The tagline which accompanies it states: "People who exercise just die healthier". Other ads which adopt this format also contain taglines like these, making statements like: "Life without danger is a waste of oxygen" and "my private parts are in my head". (PLATES 26,27) The ads often feature attitude imbued models alongside witty taglines like; "I know the difference between right and wrong. I like wrong. I contain language people may find offensive". (PLATE 28)

Shortly after these ads were released the Advertising Standards Authority (ASA) recommended that they were 'offensive' and encouraged irresponsible behaviour.

"Ads should communicate the brand. They should not offend the public". (Draper's Record, 1996, p. 4)

I think each individual will take something different from these ads, either reacting positively or negatively to them. They may find it distasteful that they address these taboo subjects, which we would otherwise not like to talk about. It may be that the people who are offended by these ads are themselves ignorant, antisocial and introvert, unaware of what really goes on in our society. (Millington, 1996)

Pepe Jeans are one brand which have adopted the method of using 'shock tactics' in advertising to gain public awareness. In 1996 they launched a nationwide outdoor advertising campaign in Great Britain to appeal to a broader mainstream market. The campaign was supported by a £200,000 budget. The ads were shown on bus shelter sites and in limited Irish and English magazines. The ads take a



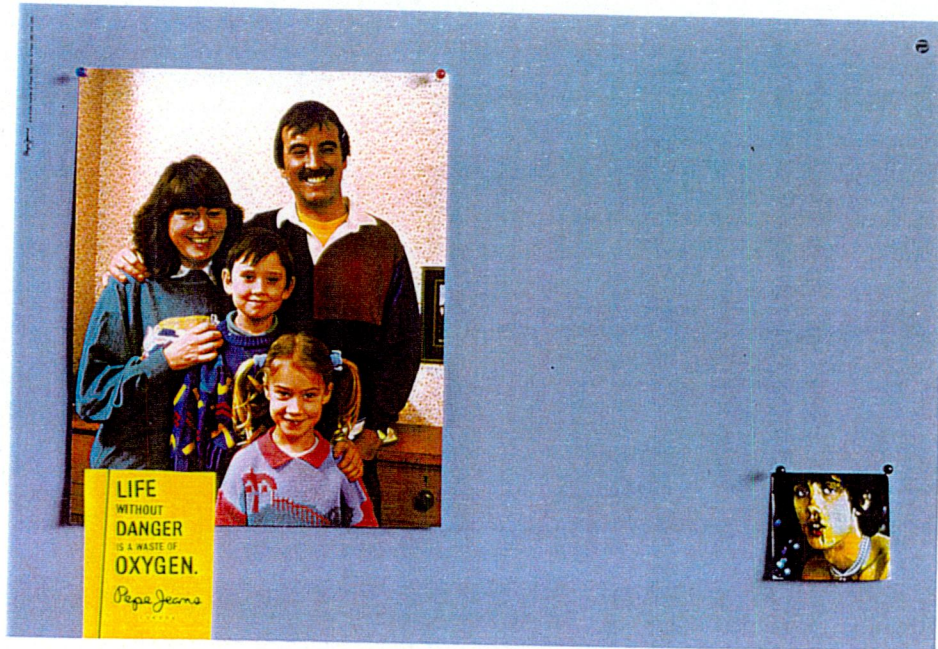


PLATE 26

"Life without danger is a waste of oxygen."
Pepe Jeans magazine ad, 1996.

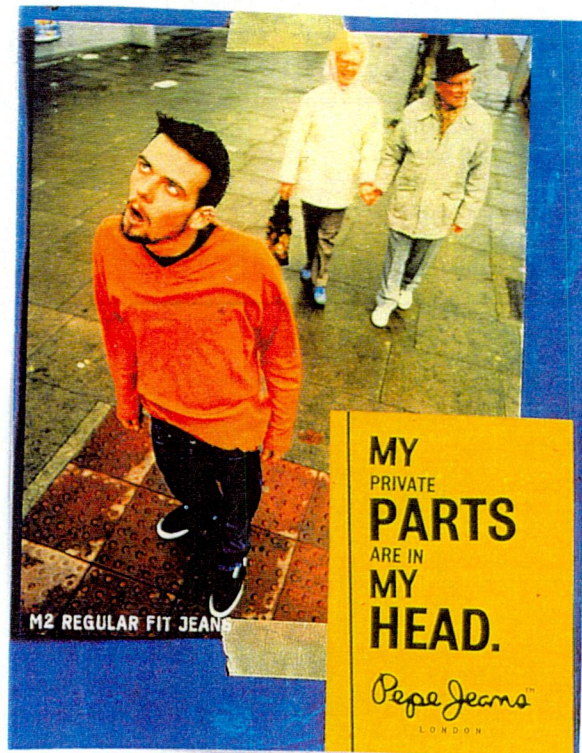


PLATE 27

"My private parts are in my head"
 The controversial ad. Pepe poster advertising campaign, 1996.

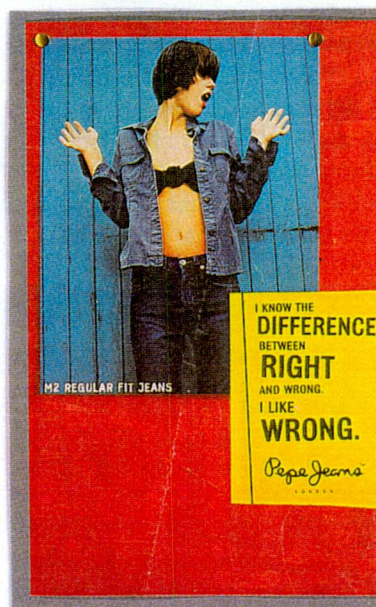


PLATE 28

"I know the difference between right and wrong. I like wrong"
 The controversial ad. Pepe jeans poster advertising campaign, 1996.

tongue-in-cheek approach. The posters are anti-social and depict ignorant, irresponsible teenagers acting irrationally. However, they are thought provoking and deal with real people, addressing problems like unemployment, suicide, robbery, pornography and murder. The ads are accompanied with hard hitting print and taglines which are intended to stir emotions and feelings. The ad shown in **PLATE 29** addresses the problem of unemployment. It is structured like a job centre billboard with various job cards stuck to it, alongside a photograph of an unidentified unemployed man and a letter to his father discussing the hardship of his life. The caption with the ad states "Dead at 20, buried at 70". Another ad highlights the problem of suicide. It again is designed like a billboard, with pictures of a young unidentified schoolboy alongside newspaper articles regarding a boy who filmed his own death. The caption with this ad is "I want to be a target market". The ad shown in **PLATE 30** is designed to give the impression that it is been arranged without planning or system. However, the red masking tape, strategically placed zip and photograph of the young girl are very intentional. The tagline "Virginity is curable if detected early" sums up the thinking behind the ad.

Several of Pepe's ads take these social issues and use witty captions to highlight the hypocrisy of the world we live in. The ad shown in **PLATE 31** deals with the issue of pornography. The caption seen with the ad says "Television is more interesting than people". The ad seen in **PLATE 32** shows a series of photos of a robbery which took place. The caption with this ad says simply, "Late night shopping". The argument could also be made that the brand is publicising and promoting these activities by advertising them. People may think that if they are suitable for advertising they must be socially acceptable



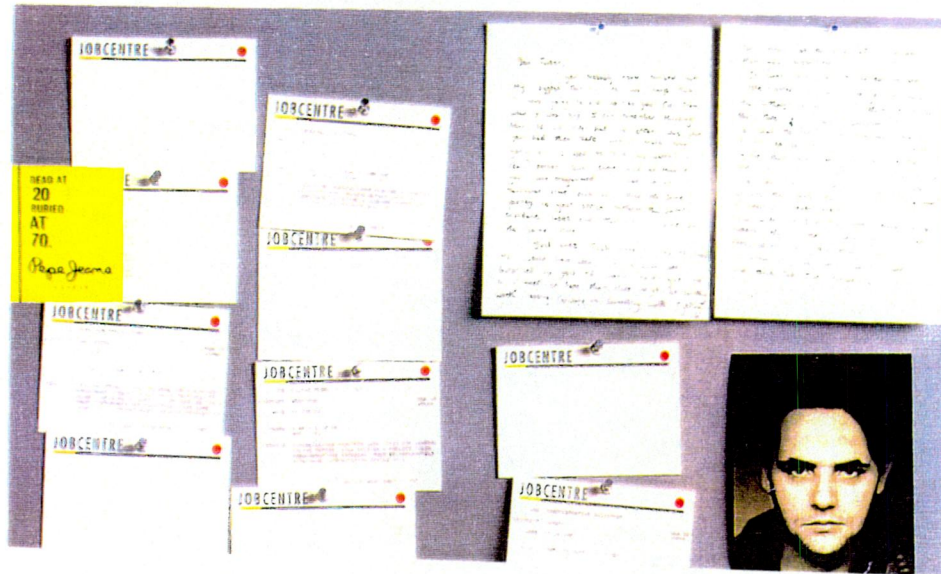


PLATE 29

“Dead at 20, buried at 70”
 Pepe jeans poster advertising campaign, 1996.



PLATE 30

"Virginity is curable if detected early."
Pepe jeans magazine ad, 1996.

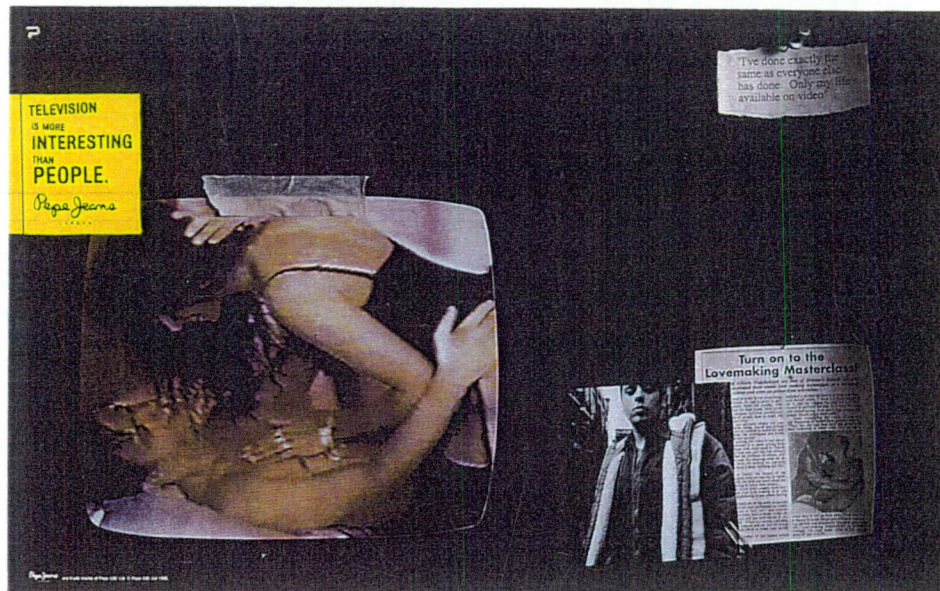


PLATE 31

"Television is more interesting than people."
Pepe jeans magazine ad, 1996.



PLATE 32

"Late night shopping."
Pepe jeans magazine ad, 1996.

behaviour.

It may also be thought that the brand abuses these social issues in order to gain public awareness. Have they in fact little consideration for the plight of the innocent person (the suicide victim, the alcoholic) by using explicit imagery to highlight controversial topics and attract attention to their own brand label ? However, the brand does confront widespread problems and realities in our society. It is to our advantage that they are making the general public more aware, so there is less of a stigma attached to them and we can learn to accept and deal with them instead. There is a silent, humorous element in the ads. You are forced to quietly laugh at the hypocrisy and corruptness of the society we live in. Individualism is the key theme behind the ads. The theory that no two people are the same, so you can make your own statement wearing their clothes.

Pepe Jeans have chosen a form of advertising which they feel works well in light of the nature of their product. Their approach is interesting but intentionally only attracts a small percentage of the market. Their marketing techniques are unique, however if in the future they want to expand their business they may have to adopt methods used by other leading jeans brands like Levi's and analyse what it has taken to establish their brand as market leader.



CHAPTER SIX

ALTERNATIVE ADVERTISING

This chapter compares various jeans brands which are available on the market, like Diesel, Soviet, and Falmer, and analyses the alternative forms of marketing and advertising they have developed to establish their individual brand image and attract their desired target customer. It also examines the use of sponsorship as a form of effective advertising.

Diesel, a London based company, is a relative newcomer to the fashion industry. The brand is constantly trying to build and maintain their image and character. "Diesel's image in itself is unusual because it represents different things to different customers, and depends on which collection or advertisement you analyse". (Fashion Weekly, 1996) Stores and company brands should be continually changing and developing their image to suit their target customer. Tastes are always changing. There is a never ending conflict between the need to create widespread brand awareness and at the same time offer variety while staying fresh and innovative. This means ensuring constant rethinks regarding shop layout, the labels, and the swing tags each garment carries. It will be the brands which offer a modern image in a stylish shopping environment that will profit most in the 1990s.

"We will work on developing and growing Diesel by maintaining the mystery"(Fashion Weekly, 1996)

Diesel do not have a specific theme running through their ads. Each one is different. They are not publicising one product just the brand's name and image. According to their product manual 1996 their target customer is not in any elite group. He/she is an average person, young who enjoys music and social events and has a good appreciation for style, quality, comfort in clothes. The ads are rarely product orientated. They depict people in real life situations. A recent campaign is entitled "Successful living strategy, be a tourist 96/97" and consists of two 60 second films which would appear in cinemas across the British Isles. The print campaign designed in conjunction with this was put in consumer glossies like The Face, I-D, Sky and Elle.

Page 1 of 1

1. Introduction

2. Methodology

3. Results

4. Discussion

5. Conclusion

6. References

7. Appendix

8. Acknowledgements

9. Contact Information

10. Footer

The following three ads are examples of the type of advertising Diesel has developed for magazine advertising. The first ad shows a street trader selling imitation **Diezel** T-Shirt (not Diesel). (PLATE 33) The tagline to coincide with this photograph states "When investing in a Diesel product look for our authorised dealer sign". The second ad depicts a couple at the airport holding their baby in the air while he proceeds to urinate on them. The tagline says "Haven't you ever wondered how all these beautiful models handle tricky situations like this ?". (PLATE 34)

The third ad shows a wealthy bachelor showing off his speedboat to a group of young, attractive females, unaware that his wig has blown away with the force of the wind. (PLATE 35)

These ads are based around real life people and events. They have deliberately chosen people from all walks of life, from the model to the bachelor to the street trader. The ads do not refer to status, social background, age or sexual orientation. They are not selective and do not specifically target one specific, elite type of customer. He/she is an average person, young, fashionable, stylish, sociable, confident. They offer the brand in a stylish, humorous way, creating a feeling for the product without showing the product. The image created is a modern, casual, comfortable, trendy and fashionable. The underlying messages in the ads is to enjoy life to the full, be young, enthusiastic, adventurous and feel stylish and comfortable while wearing their clothes.

Soviet is an Italian jeans label who take a different approach to advertising. Their ads are futuristic. The approach they take in their ads is to divide the ad into two distinct images. The lower image





WHEN INVESTING IN A DIESEL PRODUCT

PLATE 33

"When investing in a Diesel product look for our authorised dealer sign."

Diesel magazine ad, 1996.



PLATE 34

"Haven't you ever wondered how all these beautiful models handle tricky situations like this?"

Diesel magazine ad, 1996.

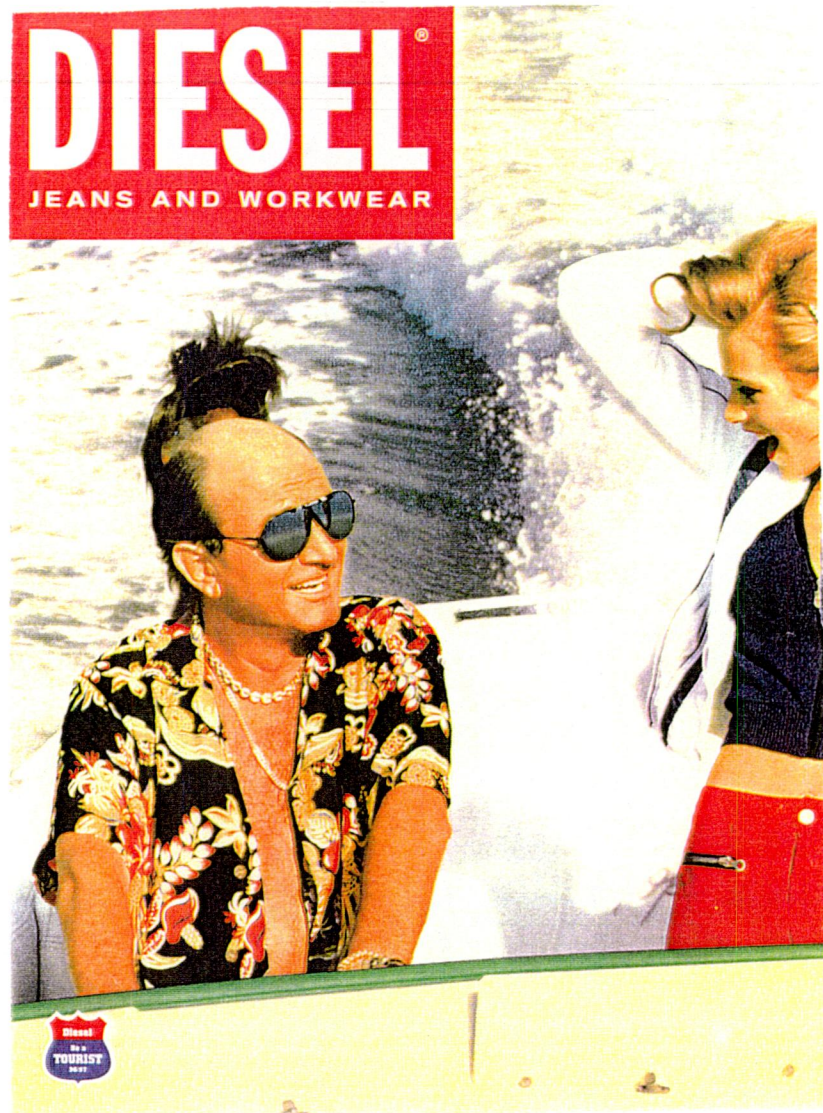


PLATE 35

"Successful living be a tourist 96/97"
Diesel's magazine advertising campaign, 1996/1997.

shows the jeans product, the top image is a picture related to the product. For example, they use a lot of “supernatural” rubberised, metallic or p.v.c. coated fabrics in their clothes. In **PLATE 36** the tin cans relate to the fabric of the jacket being worn by the model. The alien figure in **PLATE 37** relates to the futuristic style of the garment the model is wearing. The tagline which accompanies this and says “your model, your jeans”. It may be implying that the supernatural alien is the role-model we should look to for inspiration or who we should think about when buying their product. The ads also come with the caption “Soviet, Your Next Fashion” This is again emphasising their futuristic connection.

As in the case of Diesel the types of magazines that the ads are published in dictates the type of customer they want to attract. The readers of The Face, Sky, I.D. would be relatively young, 18-35 age group, sociable people who enjoy modern music, fashion and outdoor activities. Both brands, Diesel and Soviet, use magazine advertising as opposed to any other medium, because it is suitable for their type of brand and product, and it allows them to target their desired customer more efficiently.

Falmer is another jeans brand who take an entirely different approach in advertising. In 1993 their poster campaign caused a controversy in Ireland. The ads featured the supermodel Naomi Campbell barely clad in a pair of denim shorts. (**PLATE 38**) The Irish Advertising Standards Authority advised that “the poster was judged to be in breach of the section of the code which states that any impression of nudity merely to shock or gain attention should not be used”. (Bradbury, 1993)



PLATE 36

"Your fabric, your jeans"

Soviet. Your next fashion. Magazine ad, 1996.

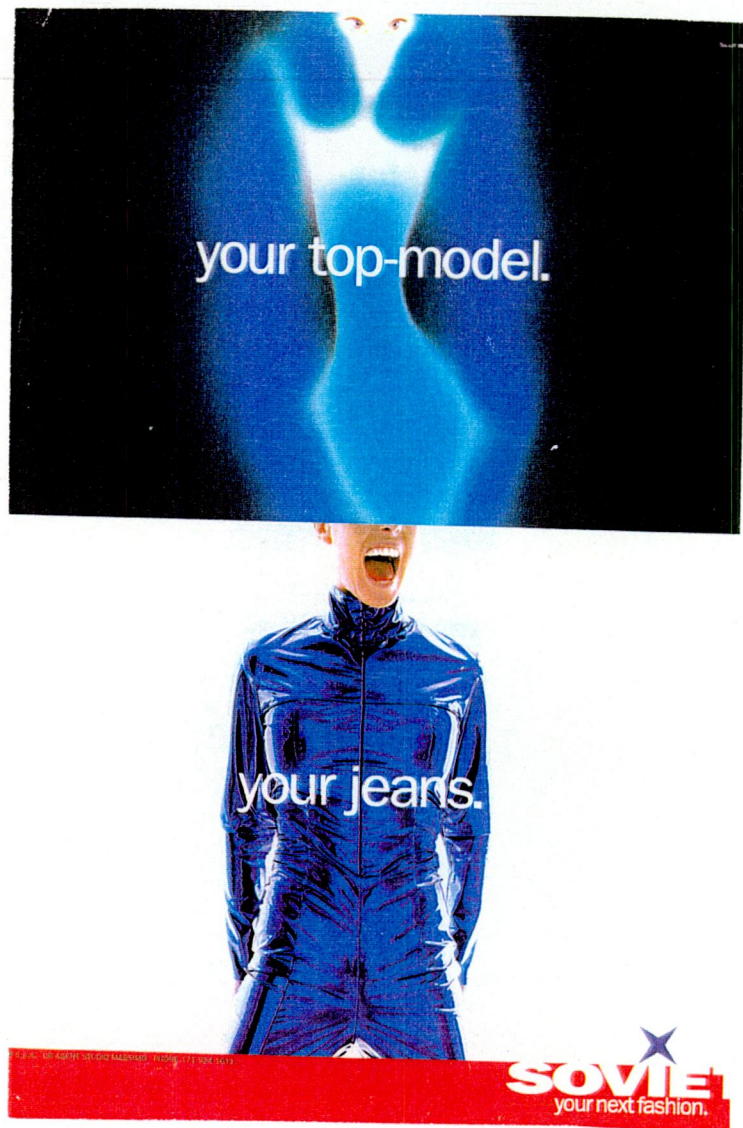


PLATE 37

"Your model, your jeans."
Soviet. Your next fashion. Magazine ad, 1996.

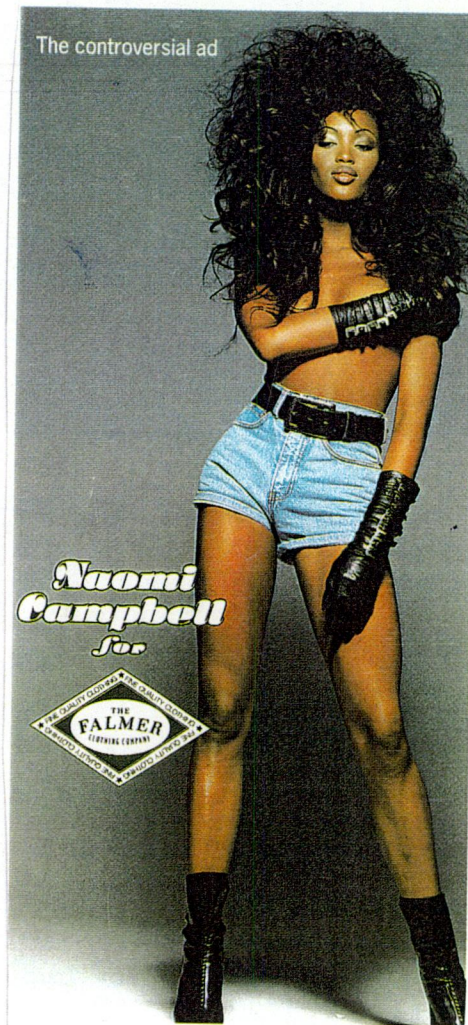


PLATE 38

The controversial ad. Falmer's poster advertising campaign, 1993.

This ad is another example of the use of 'shock tactics' to gain public awareness, using eroticism to entice the viewer. In this case it is the female body being exploited, however I think it is quite tastefully achieved and the brand is portrayed in a stylish, confident manner.

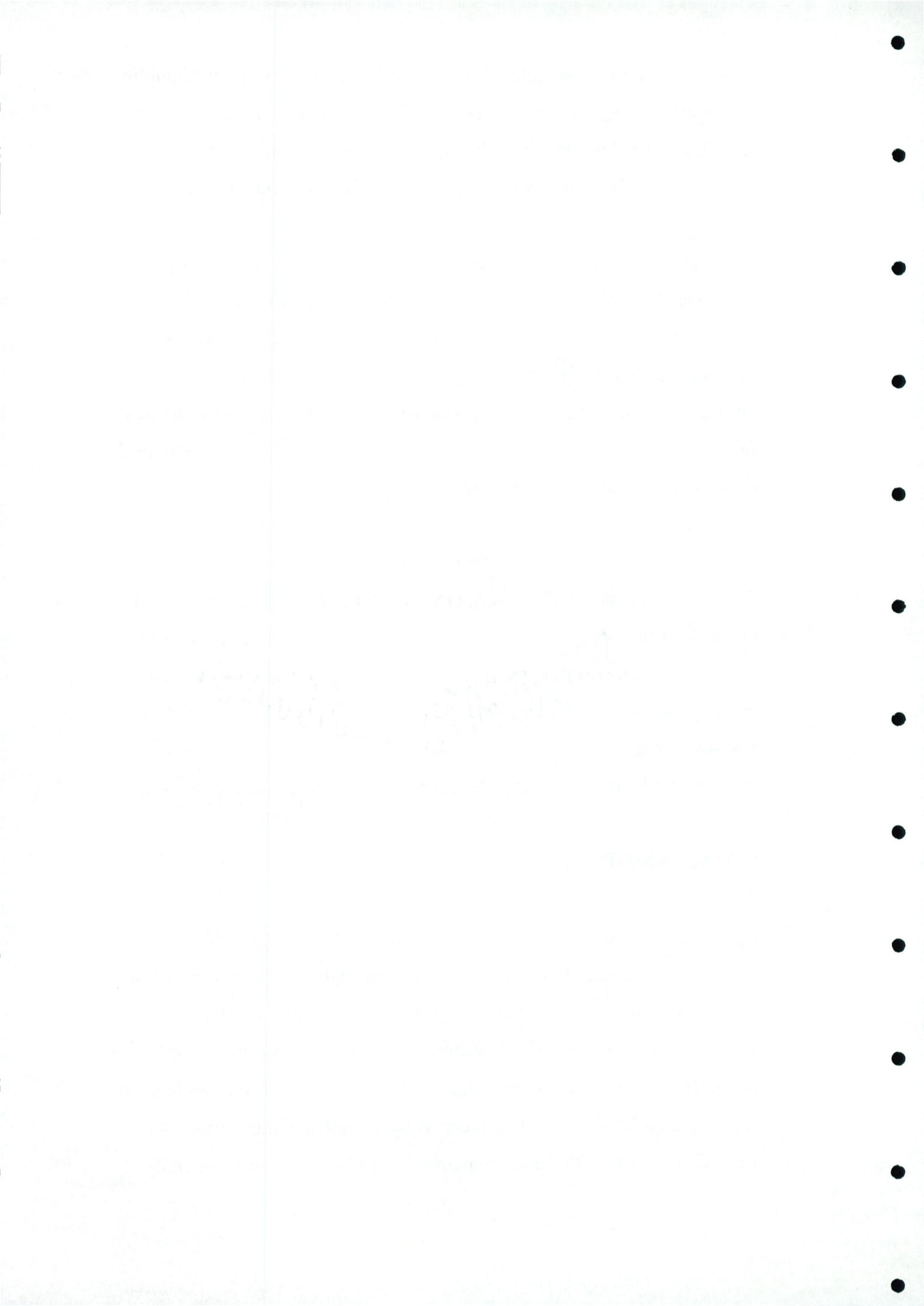
Their more recent campaign for 1995 was called "A Perfect Fit, in an Imperfect World", and adopted a more down to earth approach with an emphasis being made towards fit and comfort. The ads aim was to demonstrate that their jeans range are fit for all shapes and sizes of bodies. In contrast to using the supermodel Naomi Campbell the ads featured six bare bottoms from "pear-shaped" to "athletic". Alongside those were bottoms clad in a well fitted pair of Falmer jeans.

(PLATE 39)

This campaign more effectively creates their brand image as being a versatile, reliable diverse product for women of every age, size and height. The ads do not specifically target one type of customer but cater for a broad audience. The ads were also placed in a variety of women's magazines, like Marie Claire, Vogue, Elle, and certain weekly publications offering the brand a wider scope of the market.

SPONSORSHIP

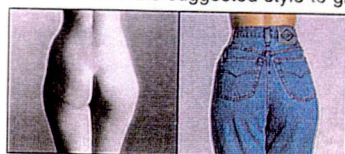
Sponsorship is another form of advertising. It can be an effective method as you can choose the type of event with which you would like to be associated. The fashion industry are renowned for sponsoring music concerts and television shows. The fashion and music industries have always been sold as one entity. You cannot have one without the other. Each is affected or influenced by the other either consciously or unconsciously. Fashion companies like to be seen to be socially,



A PERFECT FIT IN AN IMPERFECT WORLD

Choose the Perfect Fit for You

Women come in many different shapes and sizes and for that reason, so do jeans. Whatever the size, most women fit into six basic shapes. Simply match your figure to the shape most like your own; alongside you will see the suggested style to give you the best and most flattering fit.

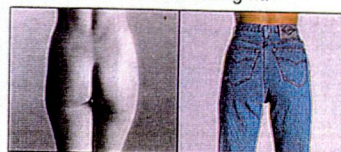


Pear Shaped

Rounded hips, bottom and upper thigh, contrasting with a small waist.

Relaxed Fit

Cut generously over hip and thigh area, tapered at waist to avoid gaping. Also try Classic Fit.

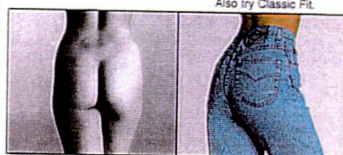


Athletic

Well defined, muscular torso giving smooth, firm contours.

Stretch Comfort Fit

Designed to follow the figure without appearing tight, allowing maximum comfort. Also try Comfort Fit.

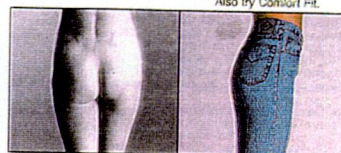


Hourglass

Shapely, well proportioned figure with distinct differentiation between waist, hips and thighs.

Comfort Fit

Styled to create a close fitting silhouette but with room for comfort. Also try Classic Fit for a slightly roomier look.

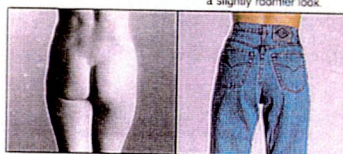


Slender

Narrow hips and thighs with a proportionally small waist.

Slim Fit

Snug fitting style to accentuate slim figure. Also try Stretch Tight Fit.

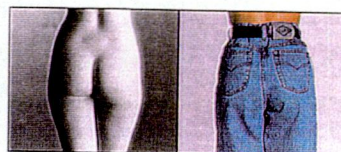


Boyish

Slim hips and thighs with minimum tapering at the waist.

Classic Fit

Versatile parallel cut, with ease through hip and thigh. Also try Loose Fit.



Peach Shaped

Pert, rounded bottom and hips giving a shapely profile.

Loose Fit

Oversized on waist to belt in, creating drape at hip and thigh. Try Comfort Fit for a tighter look.

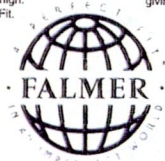


PLATE 39

"A Perfect Fit in an Imperfect World. Choose the Perfect Fit for you." Falmer's magazine advertising campaign, 1995.

politically and environmentally aware. Levi's like to be seen to be at the forefront of any major social or controversial events sponsoring charity concerts for AIDS Awareness Day and music concerts like Massive Attack and Jamiroquai.

Wrangler has always relied heavily on sponsorship as a means of advertising. In December 1991, Wrangler gave away 25,000 condoms for world AIDS Day. More recently they work in conjunction with radio stations and concerts. They sponsored the 'Dance Universe Concert' in 1996 which was held in major cities around the country. (PLATE 40) Sponsorship is a cheap, efficient form of advertising. Staff at the concerts are supplied with Wrangler outfits so they can be seen wearing the brand label.

Pepe Jeans in the past have sponsored the Lotus motor racing team and more recently they have been involved in a series of dance music events. In April 1996 Pepe Jeans developed a dance road show idea. It involved a moving fashion show, which was run in conjunction with Heineken and was held in various clubs around Dublin City (i.e. The P.O.D. and The Kitchen). The Fashion Dance Extravaganza introduced a capsule collection of Pepe's street and club wear mirroring the different attitudes and styles of today's youth culture. All the clothes were modelled by a group of student dancers. The advantage of an event like this, is that it enables the crowd to see real people wearing Pepe clothes. The staff at the clubs were also provided with clothes to wear for the occasion so it develops a good overall picture of the brand's styles and image. Music is a strong influence in the Pepe Jeans image. In 1992 they sponsored the ITV Music Chart Show and most of their magazine advertising is in publications which are music orientated like Hot Press, D-Side and

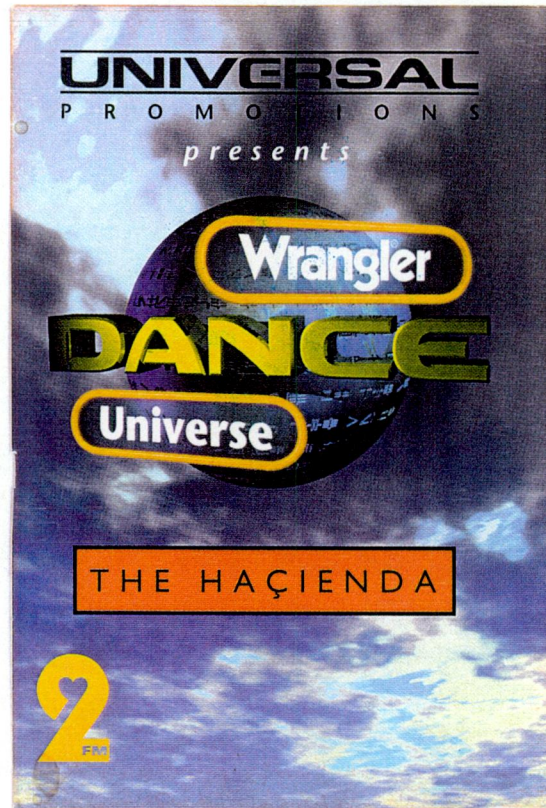


PLATE 40

Wrangler's "Dance Universe" concert advertising poster, 1996.

The Face. In addition, the company pursued a slightly different approach with the launch of a customer magazine in 1994 called Slice. The magazine was distributed through 1,200 Pepe stockists and in selected clubs and bars.

Sponsorship is an effective way of gaining public awareness. It allows the company to choose exactly what area of the market it wants to target, and there is the advantage of recurring publicity in papers and magazine articles after events with which you have been involved.

CHAPTER SEVEN

DESIGNER DENIM

This chapter discusses the growing market in Designer denim, and looks at why it has become so successful.

An apparent phenomenon of the 1970s was the emergence of so called designer jeans. 1982 was the peak year, when 22 million pairs of designer jeans were sold. People preferred to call them "status jeans". Advertisements offered provocativeness as a goal. The young model Brooke Shields stated in a television commercial of that era, "Nothing comes between me and my Calvins". (PLATE 41)

Designer denim is one of the fastest growth areas within the jeanswear industry. The major reason for its success is because it is affordable, exclusivity. It is also an easy way to promote and launch a designer name. It is a good venture for both the retailer and designer. Most recent names to have taken the plunge into denim include: Romeo Gigli, Dolce and Gabbana, Armani, Calvin Klein, John Rocha, Versace, Katherine Hamnett and Moschino. (PLATE 42) The labels offer diverse ranges, including accessories and knit separates, using a broad spectrum of fabrics. (Clark, 1996, p. 10)

The various couture designers take a very different approach to advertising in relation to the more commercial jeans brands like Levi's and Wrangler. They develop ads mainly for magazine advertising in expensive middle to upper market fashion glossies like Vogue, Elle and Marie Clair. The ads are often erotic and provocative. Most of them feature supermodels to further enhance their seductive, sexy, stylish brand image. The ads individually have no hidden messages or quirky taglines to accompany them. The images they create say all there is to say. The brands have already made a name for themselves, so little needs to be said in the ads except to inform us that they now also offer a jeans range. The ads are very much product orientated.

Often images are taken in classic black and white photography. In





PLATE 41

Brooke Shields in a television ad for Calvin Klein, 1980s.



PLATE 42

Photographs of various clothes and accessories from the Dolce and Gabbana and Moschino jeans range.

PLATE 43 Kate Moss stands casually in her Calvin's against a plain white background. The ad is simple but extremely stylish and effective at developing a distinct recognisable image for the brand, which Calvin Klein also uses in his perfume ads to accompany the range. The ad for Katherine Hamnett Denim **PLATE 44** is sensual and romantic creating a young, exciting, modern image which young men and women would relate to. Versace has developed very distinct imagery in his ads. **PLATES 45,46** show various models arranged in very provocative, suggestive poses. The images are energetic and powerful, illustrating the jeans product in a variety of situations and manners.

Each designer has developed a very individualistic type of image, unique to that brand. It may be the type of colour photography or the model or the style in which the image is shot that provides the brand with a very distinct personal identity, which people will immediately identify with.

The introduction of designer labels has taken away the 'casual street' aspect which had always been attached to denim products (Gant, 1994, p. 28) The reason why it sells so well is because people want to buy designer labels but cannot afford the prices. A more affordable denim line gives brand conscious consumers the label they want at the right price. Often the denim line is the bread and butter for the company, and may also encourage the consumer to buy something from their other more expensive ranges later on. (Clark, 1994, p. 21)

Smaller brands also play an important role in sourcing and testing new ideas with the consumer which might catch on through the whole denim industry.

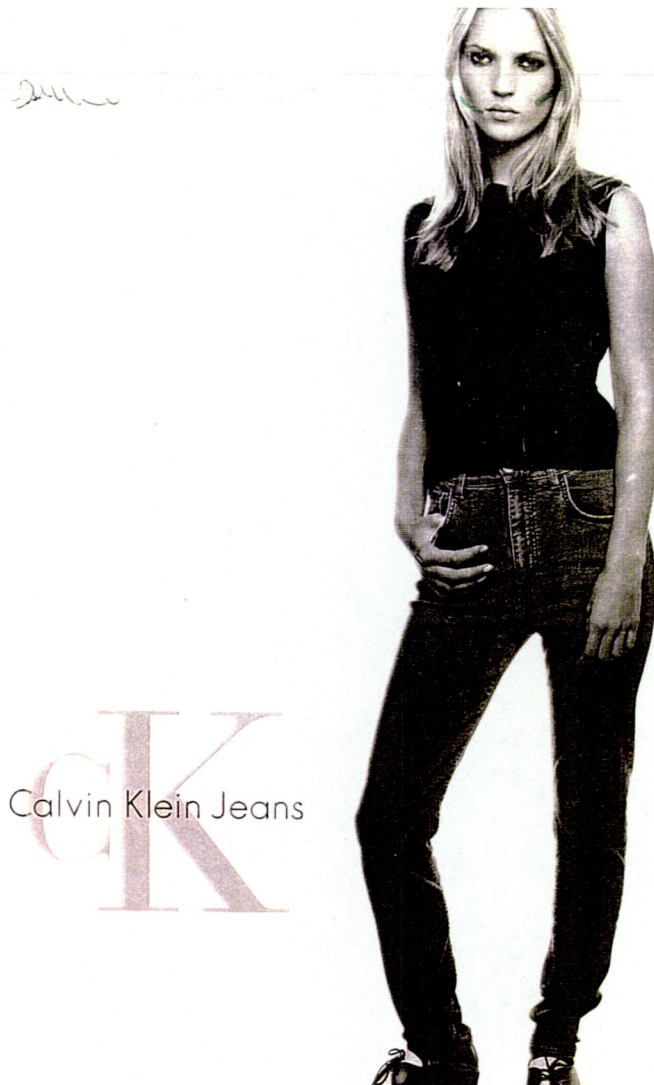


PLATE 43

Calvin Klein jeans magazine ad.

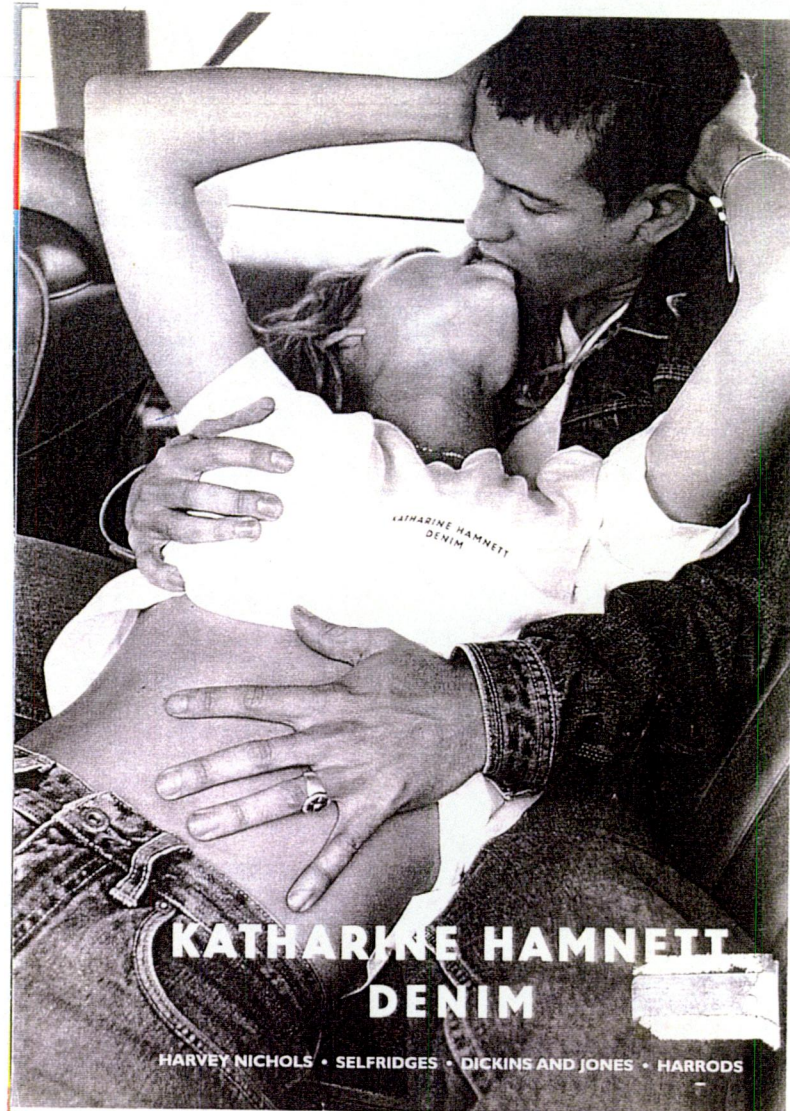


PLATE 44

Katherine Hamnett Denim magazine ad.

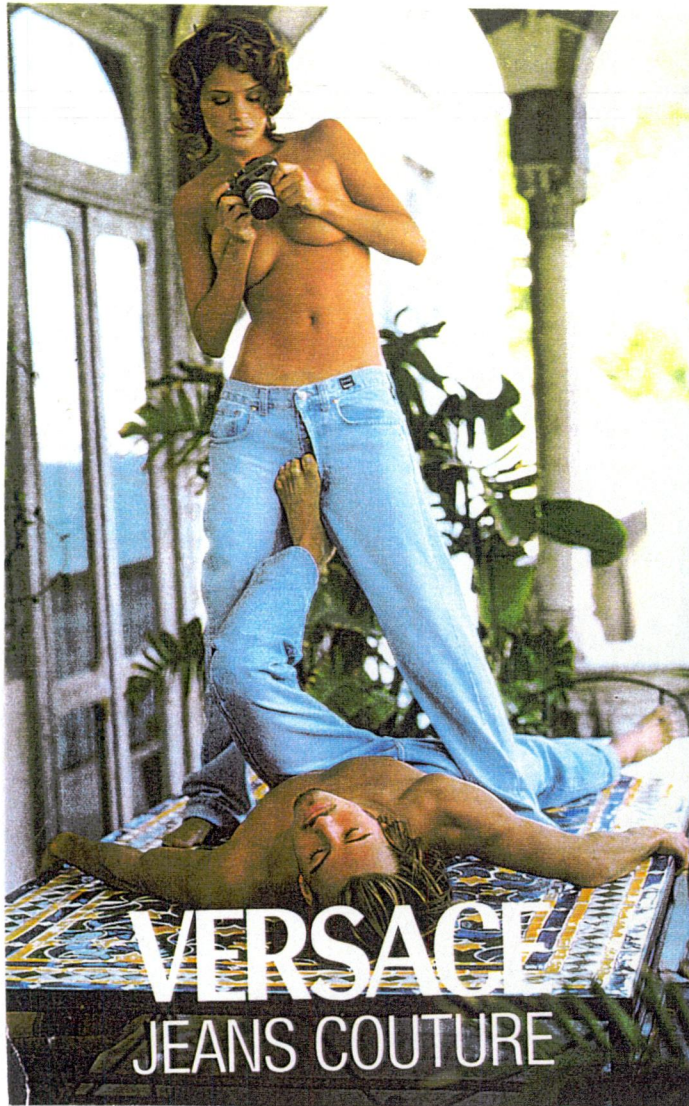


PLATE 45

Versace Jeans Couture magazine ad.

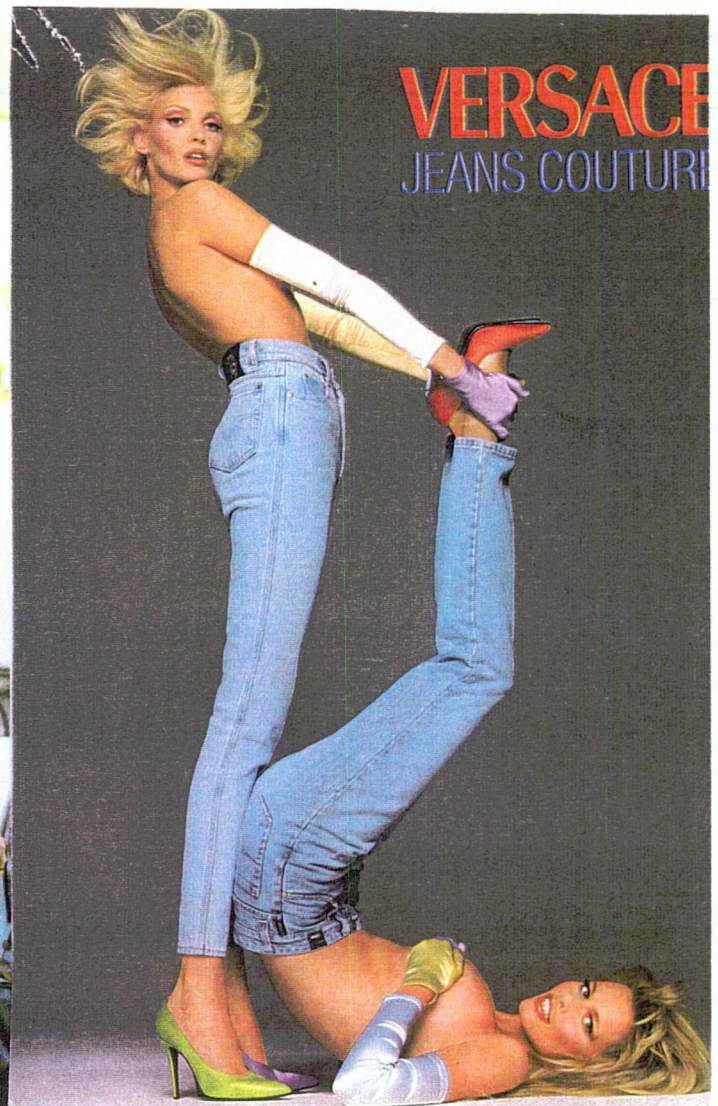


PLATE 46

Versace Jeans Couture magazine ad.

CHAPTER EIGHT

BRANDING

This chapter discusses the different approaches various jeans brands have developed in the area of branding, labelling, logo development and packaging. It will review the following labels: Levi's, Wrangler, Lee, Pepe and Diesel.

Branding is an essential part of the marketing process. It helps to merchandise a produce by providing each jeans brand with a personal identity which the customer can recognise and identify with. Initially it is the logo design, the typeface, style and colour used which will be printed onto the swingtags, shopping bags and even onto the clothes themselves, that is important. The logo may include definite colours or a stylized image or shape. Once the advertising campaign is in progress, has become firmly established and gained full recognition and public acceptance, it may not be necessary to display the product in the advert at all. It could be the colour or shape that the consumer will identify with. For example, we all recognise the red label at the back pocket of a pair of jeans as being Levi's jeans.

The Levi's logo is a simple design, plain white letters against a red background. It reminds me of a Sheriff's badge from the wild west movies. (PLATE 47) The swing tags and jeans labels are very basic. The general design and typeface has changed very little in the past century. They contain information like: "famous original riveted strength", "Genuine, quality clothing", "America's original since 1850", "original Levi's famous cotton fabric" and "We shall Thank You to carefully examine the sewing, finish and fit". The labels contain words like 'original' and 'genuine' to reinforce the whole authentic image. The Levi's shopping bag has a picture of two miners from the early 1900s wearing the original jeans made by Levi Strauss. The bags and tags are all made from brown paper or brown card to create an old physical appearance and again enhance the traditional image. (PLATE 48)

Both Lee and Wrangler have adopted similar types of branding methods to Levi's. Their swing tags are made of brown or grey



PLATE 47

Levi Strauss: Branding labels.

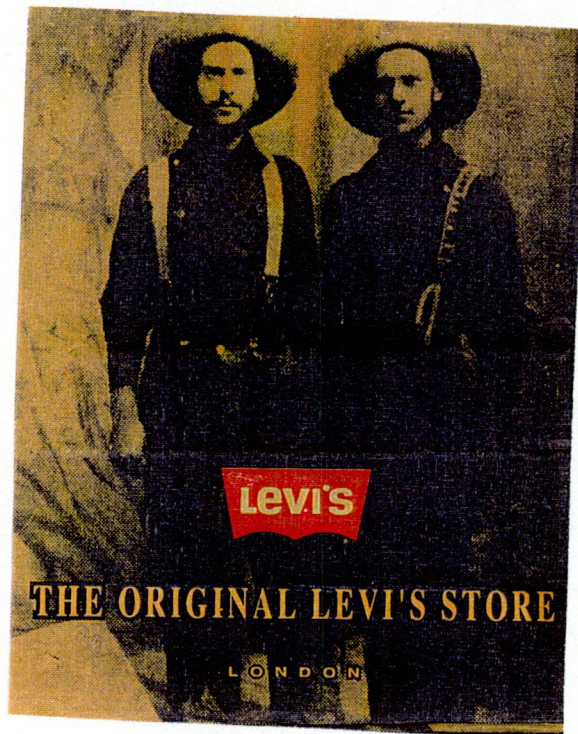


PLATE 48

The Levi Strauss shopping bag.

recycled cardboard, the logos emphasising the heritage and authenticity of American jeans. Lee's brand logo is brown, designed to look as if it has been branded into a leather patch in the old cattle branding method. The typeface for their Heritage Range is old, as if it has been worn away. The labels state that "The finest material make heritage denim the best". Labels are crowded with information and instructions like the style of packaging that would have been used in the early 1900s. (PLATE 49)

Wrangler's logo consists of a simple typeface; yellow lettering placed against a blue background. Their labels are a little less fussy. They use simple imagery of cowboys in dusky surroundings with the logo superimposed over them. (PLATE 50) These three brands are all promoting similar heritage, emphasising authenticity as America's original jeans. Their branding system is relatively similar, all designed in old western style photography, typeface and descriptive literature so it is important that they are each successfully defined by individual logos and colours. However they successfully achieve this by developing coherent in-store promotional work and interior layout through advertising to marry the image created in the logos, labelling and packaging.

The new jeans brands like Pepe Jeans and Diesel have developed a more modern approach to packaging and labelling. Pepe jeans has managed to successfully carry its logo and corporate image through from its product range to labelling and shop interiors. Its company logo consists of the letter 'P' which is typed in a fragmented 'digital' futuristic style. It is often placed alongside the original Pepe Jeans signature. The logo is composed of two main corporate colours; orange, black and silver, which feature prominently throughout their

1. The first part of the report discusses the general situation of the company and the results of the previous year. It also mentions the main objectives for the current year.

2. The second part of the report describes the activities carried out during the year, including the implementation of the strategic plan and the achievement of the set targets.

3. The third part of the report presents the financial results of the company, showing a steady increase in revenue and a decrease in expenses, which has led to a significant improvement in profitability.

4. The fourth part of the report discusses the company's position in the market and its competitive advantage. It also mentions the company's plans for the future, including the expansion of its product range and the entry into new markets.

5. The fifth part of the report concludes the report and summarizes the main findings and recommendations.

6. The sixth part of the report discusses the company's social and environmental responsibilities, including its commitment to sustainable development and its efforts to improve the quality of life in the communities where it operates.

7. The seventh part of the report discusses the company's human resources management, including its policies on recruitment, training, and employee development.

8. The eighth part of the report discusses the company's risk management, including its assessment of the various risks it faces and its strategies to mitigate them.

9. The ninth part of the report discusses the company's governance, including its board of directors and its various committees.

10. The tenth part of the report discusses the company's communication and public relations, including its efforts to maintain a positive image and its engagement with the media and the public.

11. The eleventh part of the report discusses the company's legal and regulatory compliance, including its adherence to the various laws and regulations that apply to it.

12. The twelfth part of the report discusses the company's information technology, including its investment in IT infrastructure and its use of IT to improve its operations.

Lee: Branding label and swing tag.

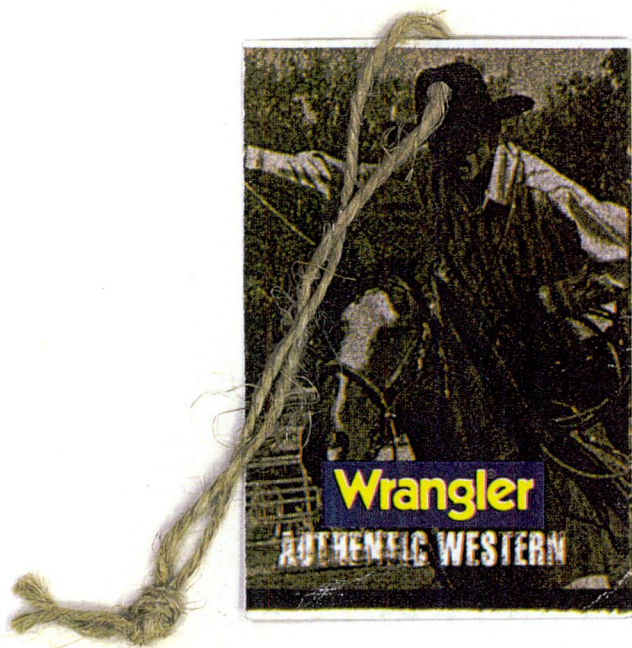


PLATE 50

Wrangler: Branding label and swing tag.

product range, labels and promotional bags and shopping bags.

(PLATE 52) Swing tags are made of plastic or silver painted card, which feature similar computerised type. (PLATE 51) They are designed like computer screens, instructions are short and abbreviated using single words rather than long winded sentences and each product style is colour coded, using blue and pink boxes. (PLATE 53)

Diesel use a variety of labelling and presentation techniques. There is no consistency or continuity in the designs they create. The idea behind this is to keep the customer's attention interested while developing the brand's image with fresh ideas. Labels come in a variety of shapes and sizes and are made from a variety of materials like rubber, plastic, wood, metallised card and cloth. There is no common colour or shape to identify the brand, except the name. It may be the unique style that people recognise instead, the way in which they remain modern, by constantly readapting its image to trends, styles and cultures to satisfy customer needs. (PLATES 54,55).

The jeans market is worldwide, offering a diverse range of styles, brands and labels from many different companies and countries, therefore branding is an essential part of merchandising to distinguish each brand. It helps to develop the corporate image for each jeans company and enables the customer to establish the various brands. It is the final step in merchandising. It pulls the whole corporate image and merchandising strategies together. Inevitably it is the final image on the label or swingtag which the customer comes face to face with, so the brand image must be clear and easily identifiable.



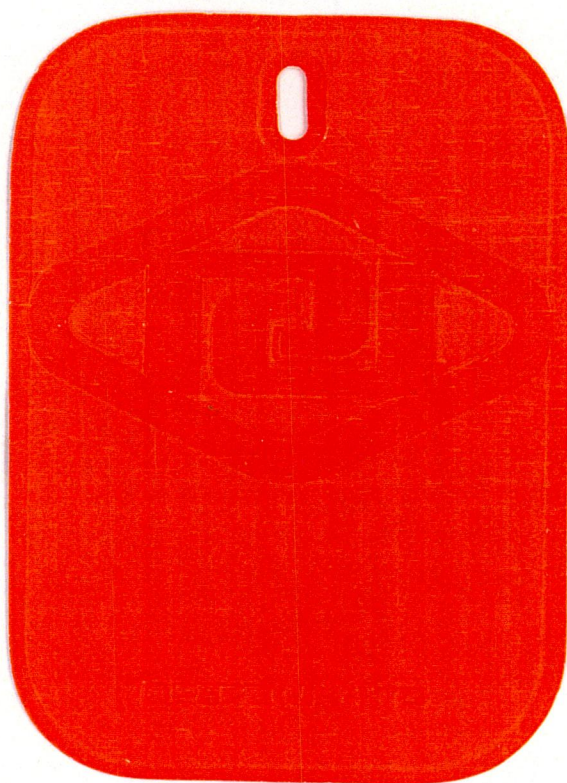


PLATE 51

Pepe Jeans: Plastic branding swing tags.

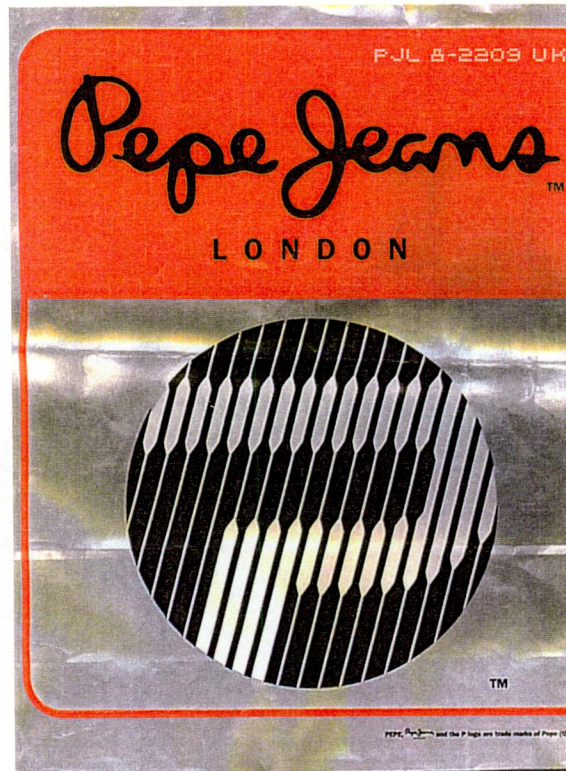


PLATE 52

Pepe Jeans: Shopping bag.

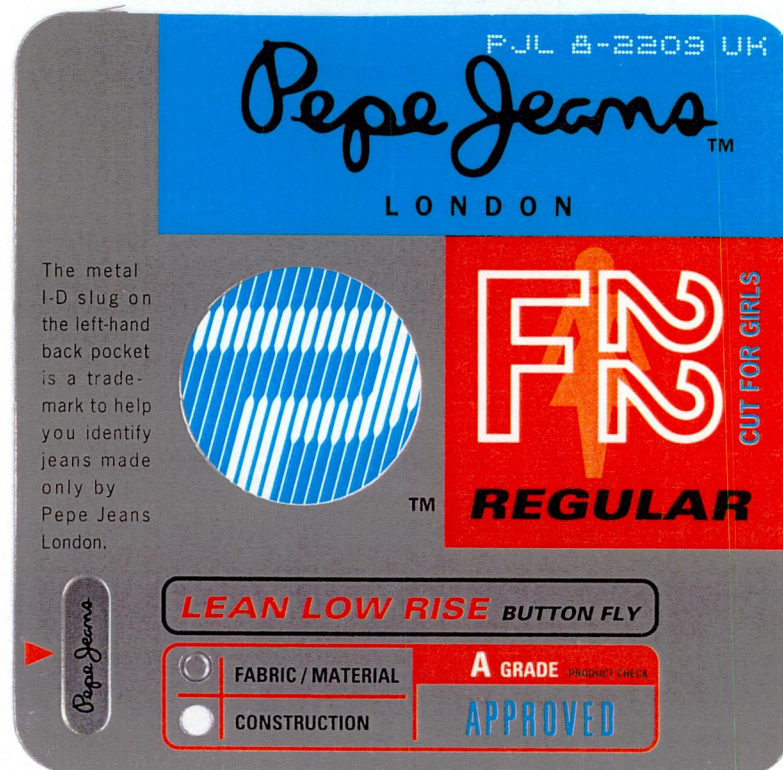


PLATE 53

Pepe Jeans: Branding identification labels style.

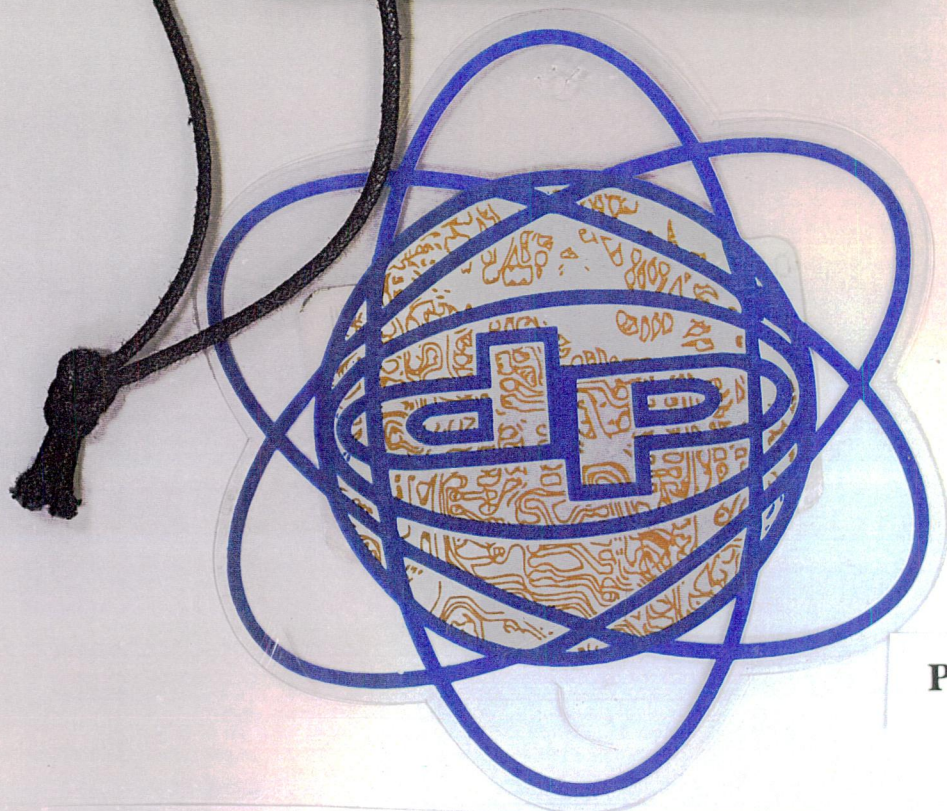
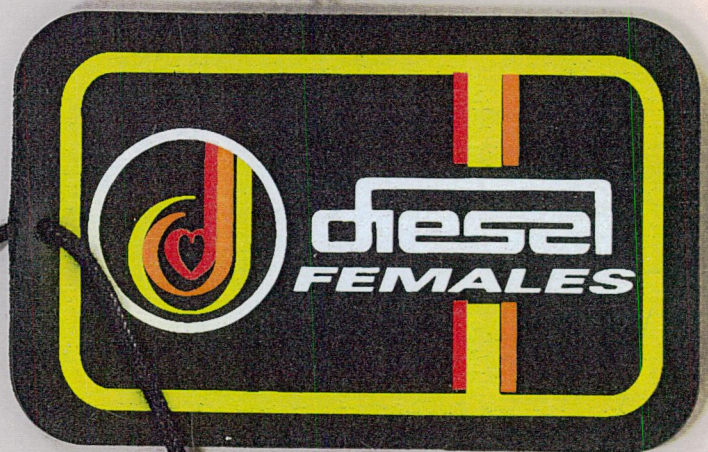
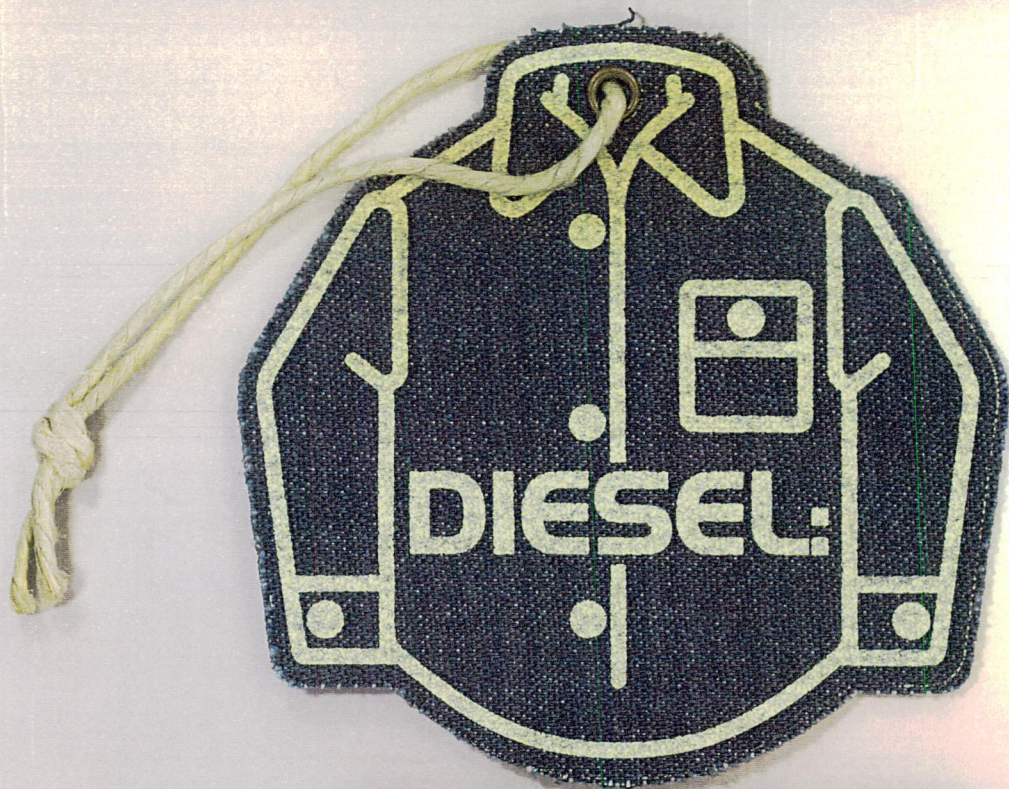


PLATE 54

Diesel: Branding identification swing tags (Cloth, rubber and plastic.)



PLATE 55

Diesel: Branding identification swing tags (plastic and card)

CHAPTER NINE

DISPLAY AND MERCHANDISING

This chapter discusses the importance of merchandising, and how shop design and product layout collaborate to develop a successful brand image.

Inevitably it is the shop layout and display and merchandising of the product which create the collective image of the brand. It describes the brand, develops personality and allows the store to evoke the brand image through collaborating all logo, branding and promotional work. It is difficult to get a potential customer to walk into a shop, but it is even more difficult to get the customer to stay in the shop. The store should offer a fun, comfortable, fashionable atmosphere and successfully bring the brand personality alive through combining advertisements, promotions, product layout, fixtures and fittings. Creative successful marketing and advertising campaigns will prove useless to the brand, if the store does not meet the expectations of the potential customer. (Clamp, 1994)

Displaying merchandise to maximise impact is not simply a matter of aesthetics. All the elements from shelving, lighting, fixtures, signage, ticketing and product layout, all deserve careful consideration if the customer is to be attracted and encouraged to buy.

Visual merchandising is about more than just displaying the product. It is about laying out the product in the right way to make it utterly enticing to the customer. (Drew, 1996, p. 59)

If a company does not keep abreast of current developments in visual merchandising there is the risk of losing market share.

Visual merchandising allows the retailer to clearly define what product they have to offer, and helps support the message they are trying to convey. The visual merchandiser will take the product and introduce it in store in an innovative and easily understandable way, to create an exciting shopping experience (Drew, 1996, p. 59)

The merchandising plan should inevitably meet the aspirations of the customer while strengthening the store's own brand identity. Display fixtures and units are effective forms of visual merchandising. They must be flexible, practical and moveable. Flexibility in display units which has a multitude of display possibilities is a crucial factor so attention can be given to different items.

The fixturing should only be a secondary consideration to the product. It should not take away from any item but enhance it. The customer should always see the clothes first rather than what it is hanging on. Front hanging is crucial so that the customer can see the style and shape of the garment. It is also important to use colour. Each season the store should have a different feel using a strong use of three or four seasonal colours, drawing attention to key pieces of the merchandise.

Selling jeans however requires much more than just piling them high and selling them cheap. What the customer wants is fun as well as fashion.
(Mugan, 1995, p.p. 14 - 15)

The following headings discuss the display and merchandising design techniques applied in some major jeans retail stores in both Dublin and London.

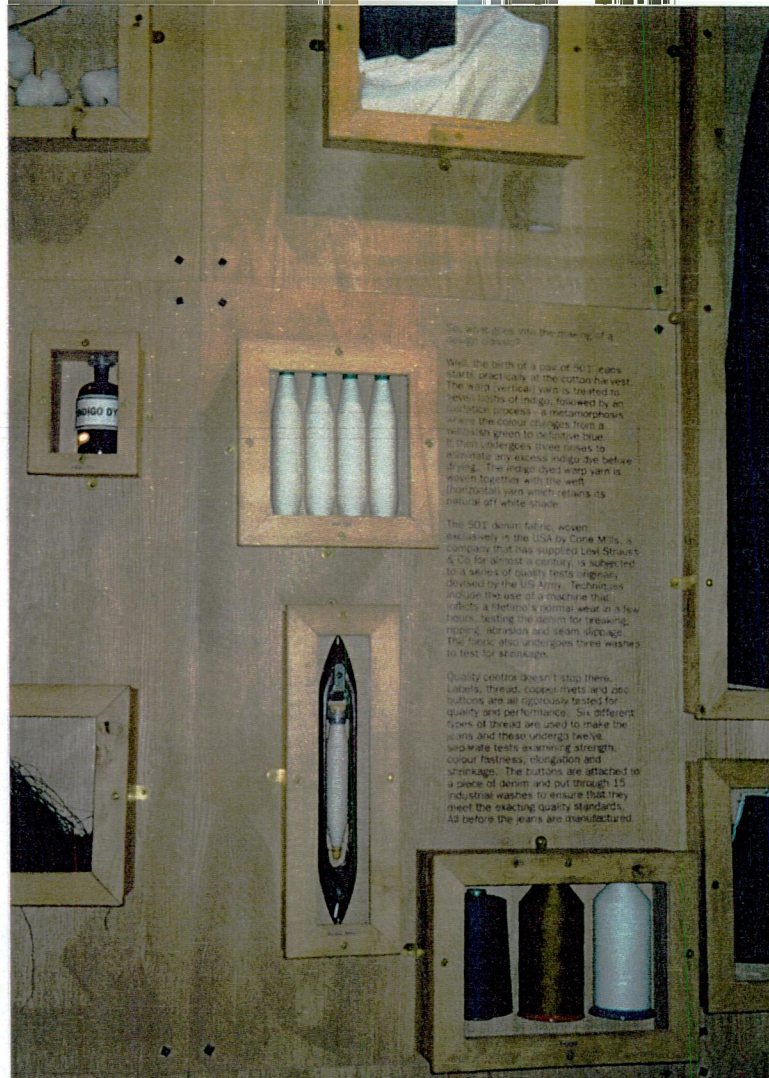
The Levi's Store, Regent Street, London

The store incorporates a design which uses authentic and natural materials, combined with heritage and contemporary imagery to reflect the brand.

It means that the customer is not just buying a pair of jeans but a piece of history as well. The store creates a combination of experience of the brand and telling the story of Levi's as the original jeans, creating different experiences in terms of contemporary images and items from the Levi's archive. (Mugan, 1995, p.p. 14-15)

When you visit their shop, it is like stepping from a modern shopping thoroughfare, back a century in time to western America. The ground floor is designed in zones, each with a main focal attraction featuring aspects of the brand's evolution. **(PLATE 56)** The story continues throughout the store, from the 1850s to the 1970s, through a series of showcases which identify wearers of Levi's from the gold rush to hippies in flares. The wooden floors and fixtures and dim, dusky lighting effects, help to create an atmosphere of the old west and cowboy ranches. Clothes are folded and piled on high wooden shelves, with wooden step ladders provided to reach them. The changing rooms are concealed by saloon bar doors which swing open. **(PLATES 57,58)**

Each step takes you along a path of history. You can walk over the original "Bath" from the T.V. commercial in 1985, which is submerged under glass floorboards. Large video screens play chart music and music from concerts which Levi's may have sponsored, for example, "Jamiroquai". **(PLATE 59)** The store is made up of an interesting mix of contrasting timbers, brickwork, copper furnishings



Indigo goes into the making of a denim fabric.

Well, the birth of a pair of 501 jeans starts practically at the cotton harvest. The white vertical yarn is treated to levels baths of indigo, followed by an oxidation process - a metamorphosis where the colour changes from a yellow to green to red to blue. It then undergoes three washes to eliminate any excess indigo dye before being dyed. The indigo dyed warp yarn is woven together with the weft (horizontal) yarn which retains its natural off-white shade.

The 501 denim fabric, woven exclusively in the USA by Cone Mills, a company that has supplied Levi Strauss & Co. for almost a century, is subjected to a series of quality tests originally devised by the US Army. Techniques include the use of a machine that subjects a finished garment in a few hours, testing the denim for breaking, ripping, abrasion and seam slippage. The fabric also undergoes three washes to test for shrinkage.

Quality control doesn't stop there. Labels, thread, copper rivets and zinc buttons are all rigorously tested for quality and performance. Six different types of thread are used to make the jeans and these undergo twelve separate tests examining strength, colour fastness, elongation and shrinkage. The buttons are attached to a piece of denim and put through 15 industrial washes to ensure that they meet the exacting quality standards. As before the jeans are manufactured.

The 501 construction is a skilled operation using 51 different component parts and 35 sewing operations in every pair. All fabric edges are separately overlocked to prevent fraying before being stitched down. Stitching is a complex operation. The inside seams are twin-needle stitched for added strength with outside seams stitched and then pressed open for comfort. The hip seam is top stitched down for extra strength and even the smallest pocket on the jeans - the watch pocket is folded and shaped before being stitched to its calico facing.

The copper plated steel rivets, stamped L.S. & CO. S.F., are placed at points of stress and any area subject to strain not secured by a rivet is reinforced by a bartack with 42 stitches per half inch.

The finished 501 jean is subjected to a further series of quality control checks ready for final finishing. It is at this stage that some jeans connoisseurs prefer to buy their 501 jeans unshrunk and unabraded.

At the final stage, the jeans are pre-shrunk and the hard work of 'wearing in' is removed using the best technological methods to achieve the variety of 501 jeans finishes available.

PLATE 56

The Levi's store: Ground floor. Historical information on fabric dying and construction which is engraved into the walls.



PLATE 57

The Levi's Store: Historical showcases. Ground floor.



PLATE 58

The Levi's Store: Ladies Section, Basement.



PLATE 59

The Levi's Store: Video screens, ground floor.

and galvanised metals which help to create an 'authentic', 'original' personality within the store. A gallery space is situated downstairs. This enables Levi's to exhibit and promote marketing events such as advertising launches. The company also encourages young artists to exhibit there. Levi's have also introduced special computer systems to their stores. These allow the customer to be fitted to the exact style and shape of jean according to their individual measurements - "made to measure" service. "The concept is aimed at beating the blues of those women customers who say they cannot get jeans to fit". (Moloney, 1996, p. 14) If the store does not have the jeans in stock, the customer's vital details are fed into the computer and the contoured jeans are made up and delivered three weeks later. Their Levi-Link systems or stock replenishment systems means that through computer store link up systems, clothing can be re-stocked within 24 hours.

The Levi's store successfully created the brand image by using professional display and merchandising systems to exhibit the product. They combine elements of historical background, appropriate promotions, advertisements and branding methods to develop a western American atmosphere.

The Diesel Store, Covent Garden, London

The store is situated in an old renovated red brick building, in the heart of Covent Garden. Its huge french windows are used to organise mannequin displays and allow natural light to immerse the top floors they also use artificial spotlights. **(PLATE 61)** Clothes are coordinated within a limited colour range, using the front hanging system or folded on shelves which curve around pillars. The store

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1892

St. John's, Nfld.

Handwritten text, mostly illegible due to fading. The text appears to be organized into several paragraphs, with some lines being more distinct than others. The overall tone is formal, suggesting a letter or official document.

incorporates an intriguing mix of stone floors and metal shelves, in homely comfortable surroundings. (PLATE 60) Walls and pillars are white, a chrome staircase, with perforated steps entices customers to other floors. The ladies floor upstairs has a cocoon-like shelving system, which is sunk into the walls and illuminated with small iridescent blue lights. (PLATE 61) There is a great feeling of organisation, and tasteful glamour, not cluttered or confusing, just spacious and relaxing.

The Diesel store creates an atmosphere which collaborates with its brand image comfortable, relaxed, sophisticated, fashionable, stylish. You do not feel intimidated by its design. It attracts a wide variety of customer. It does not try to be something it isn't. It is not specifically designed to create a futuristic or prehistoric image. It is based on neutral colours, letting the product offer variety and diversity. The clothes and branding methods speak for the brand and the store allows them to develop the image.

Pepe Jeans Store, St. Stephen's Green Shopping Centre, Dublin.

This is a relatively new shop. It is small but compact and offers the widest range of Pepe clothing in Ireland. The front of the shop is designed to give the illusion that it is bigger than it actually is. The transparent shop front, with full length glass windows on either side of a large full length door, exposes the entire area and product range inside. The shop is split into two levels with a balcony so you can see upstairs, even from outside the shop. It is designed in a futuristic manner like a space ship using a lot of metal mirrors and glass. (PLATE 62) Walls are painted silver and orange to incorporate the logo and brand personality. Clothes are arranged in wide variety of

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PLATE 60

The Diesel Store: Shop design incorporates stone floors, metal shelving systems, mirror glass and chrome staircase.





PLATE 61

The Diesel Store: Ladies section, top floor. Large french windows (above) and cocoon shelving systems (below).



colour ranges, fabrics and styles, along metal shelves which reach as high as the ceiling. (PLATE 63)

Small television screens are encased in large metal tubes which are structured across the balcony and computer games are available to play in the corner of the shop. (PLATES 62,64) The store relies on artificial light to create a feeling of energy modernism while dance music thumps away in the background to entertain the young customers.

The Store successfully combines brand logo, personality and style by using the corporate colours and a variety of metallic, shiny surface qualities to create a futuristic atmosphere. The shop design, product layout and brand merchandising develop an effective corporate image. They create a modern, exciting interior which would attract the younger customer.

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PLATE 62

The Pepe Jeans Store: Transparent shop front (above) and split level design with balcony and inset television screens (below).





PLATE 63

The Pepe Jeans Store: Shelving systems, colour and style merchandising systems.





PLATE 64

The Pepe Jeans Store: In store Sony "Playstation" computer game systems.

CONCLUSION

Jeans have remained an important element in our history. They have evolved through many eras and generations which have socially evolved with them. It was the movies of the '50s and rebellious '60s that made the denim jeans infamous. They became abused beyond all extremes by the hippies of the '70s and the punks of the '80s.

Music has always been a driving influence behind fashion, incorporated into advertising campaigns and also influencing the style of clothing and fashion trends. The latest 'techno' dance music has been the inspiration for the new trend towards fabric innovation and technology. While some companies try relentless experiments with a variety of fabric mixes and qualities in order to achieve the perfect denim jeans, others are more concerned with protecting and reviving original denim styles.

Nowadays advertising has become the most important factor in defining the jean's market changing tastes in social values towards style and value for money is making companies re-think advertising concepts and the way in which they want to market their product to set themselves apart from other companies. It may arise that as people become more conscientious and pre-occupied with value and quality advertising may become a secondary consideration in the budget plan as people become less interested in glossy adverts, and repetitive commercials. Companies will be spending more money retail level, by improving staff training and stock replenishment systems. All emphasis is being put on offering a more efficient service and gain customer loyalty.



Jeans companies are predominantly occupied with making jeans, an acceptable item of clothing to be worn for all occasions. They want to transport us back in time to when people slung on a pair of jeans going to work. For years jeans have been deemed unsuitable for work in the office. Levi's is one company which is trying to change all that. The brand has sent advisors to over 22,000 corporations in America to introduce a video and a fashion show on the subject of casual business wear. The company is trying to draw people's attention towards smarter denim alternatives to be worn at the most formal occasions. (Himmelstein, 1996, p.p. 54-55)

This concept is catching on quickly as people strive for a more relaxed business environment. We are without a doubt looking towards a denim future.

1. The first part of the report is a general
description of the project. It includes the
purpose, objectives, and scope of the study.
2. The second part is a literature review
which discusses the work of other researchers
in the field. This helps to establish the
context of the study and to identify gaps in
the existing knowledge.
3. The third part is a description of the
methodology used in the study. This includes
information about the sample, the data
collection methods, and the statistical
techniques used to analyze the data.
4. The fourth part is a presentation of the
results of the study. This is done in the
form of tables, graphs, and text.
5. The fifth part is a discussion of the
results. This is where the researcher
interprets the findings and discusses their
implications for the field.

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2. The second part of the report is a detailed description of the methods used in the study.

3. The third part of the report is a discussion of the results of the study.

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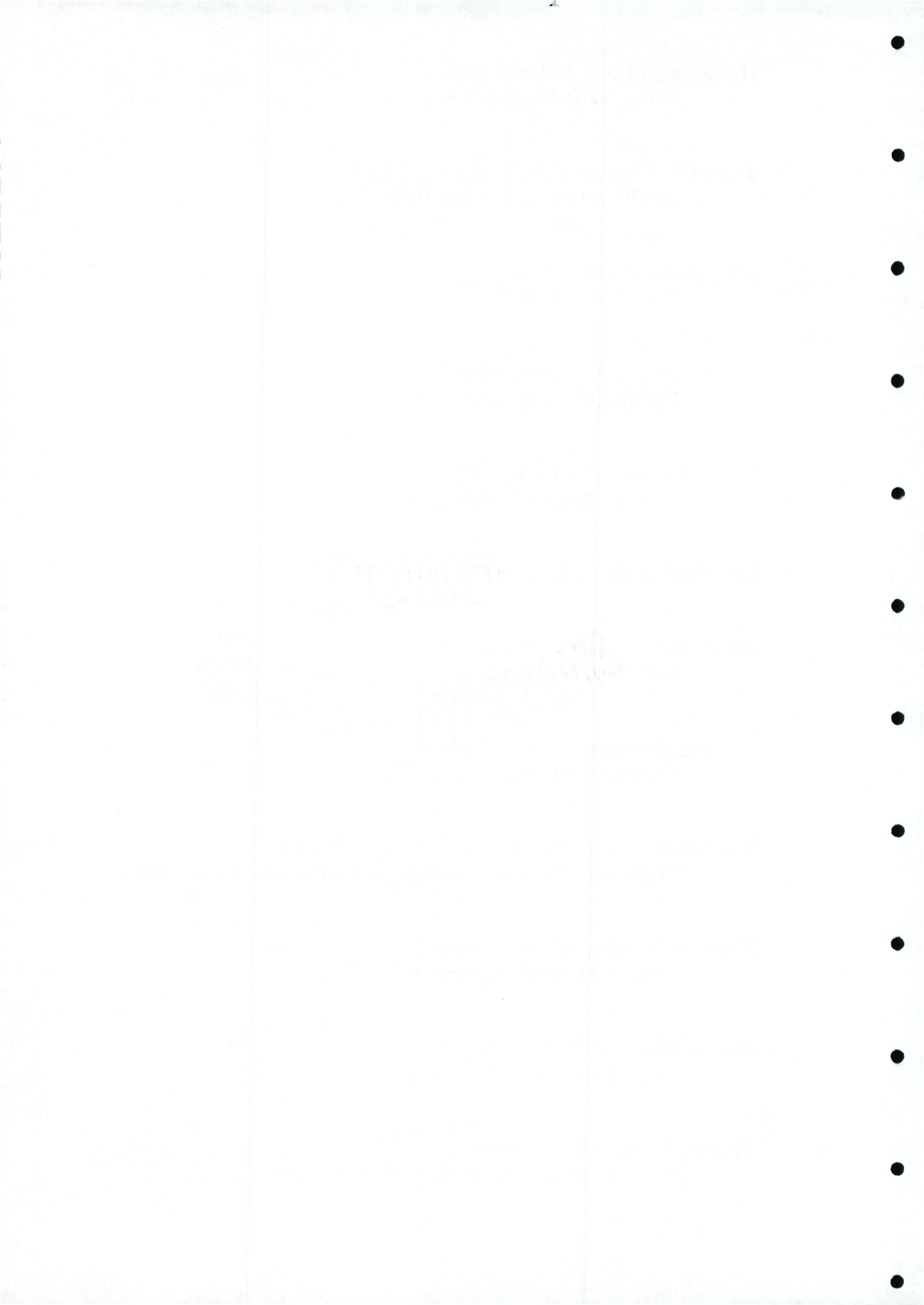
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