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**THE IMPACT OF DESIGN ON RETAILING : WITH
SPECIFIC REFERENCE TO NATURAL COSMETIC
PRODUCT COMPANIES**

by

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INTRODUCTION

Design has played a key role in the development and success of the retail sector in recent years. Design in the 1980s captured the imagination as a "tool for better business". What generally has been described as the "High Street Revolution" of the 1980s was a direct result of both design and market research being married together. Retailers very often have too much space from which to sell too little undifferentiating merchandise; they have therefore in recent years utilised design to its fullest, creating not only an image of themselves but a total corporate culture. Retailers have used design to benefit the additional values it can bring to a company.

In this thesis I intend to discuss the impact that design has made on retailing. Chapter 1 examines the factors determining the need for design in retailing and looks at the influence design has had in natural cosmetic product companies, while Chapter 2 discusses The Body Shop, a pioneer both in the natural cosmetic product world and retail design. This chapter analyses The Body Shop's utilisation of design, whereas Chapter 3 analyses Nectar Beauty Shops, an originally Irish-owned company which is still based in Ireland. This company also produces and sells natural cosmetic products. Nectar's design elements are examined.

Finally, Chapter 4 compares The Body Shop's approach to design to the approach taken by Nectar Beauty Shops. Design elements within both companies are compared. This final chapter also attempts to look at the possibilities, if any, that are left for retailers to use in the future.

CHAPTER 1

DESIGN AND RETAILING

DESIGN AWARENESS

There is at present a somewhat unprecedented interest in design within retailing. Design in the 1980s captured the imagination as a 'tool for better business'.

Retailers are at the forefront of those hoping to benefit from the additional values design can bring to their business. One of the reasons for this is that retailers have direct contact with the consumer, they know just how demanding, fickle and sophisticated their customers have become in recent years. The public has now become educated by travel, the media and a growing amount of retailers who recognise that well-designed good-looking products will sell better, have a new interest in design and taste for excellence and will settle for nothing less. In other words, today's customers take a more qualitative, more judgemental view. Our society is demanding to be treated as individuals rather than just mere retail statistics. More than just mere just cheap prices are wanted: consumers are looking for quality, choice, service, convenience and new ideas in their retail stores.

What has happened to retailing in recent years that has suddenly brought about its powerful resurgence? The answer is basically, competition. We all operate within a competitive society. But because we live in a democratic society where freedom of choice exists and where there are increasing consumer demands, competition is likely to increase. Other factors together with competition explain why design has been used by intelligent retailers who wish to sharpen their cutting edge on competitors. These other factors include:

- 1 Undifferentiated Shops :** Too many shops are selling the same range of merchandise. There is too much similarity around and not enough individualism.

2 **Undermerchandising** : Not enough merchandise exists to give the consumer a good choice when purchasing.

3 **Over centralisation** : Many consumers believe there is too much uniformity in the high street and in retailing generally. Large retail chains have been successful as a result of centralised organisation, but at a risk of everything becoming boring.

4 **Shopping centres** : Basically too many shopping centres exist for the amount of consumers. The majority of people live close to a shopping centre or precinct. Many of the centres are now growing old and competition within the sector is growing. Retailers now see competition not only between brands but also between place.

It was during the 1980s, when high levels of inflation began to decrease gradually, that retailers were forced to develop higher profit margins. Retailers, therefore, examined their image on the high street and questioned its authority and selling powers. they asked themselves was their image unique, sharply defined, and appealing on the target market? They analysed their products and questioned the quality, price and appearance of those products. Retailers looked to their stores and asked themselves if they were creating the right ambience for the products and if their stores were attractive and comfortable to shop in.

It was in answering these questions that the whole concept of design-led businesses began and dominated the retail sector, particularly during the 1980s. Retailing one of the most competitive industries became a very active, innovative and exciting scene, where businesses compete with each other to gain the edge. It is design, however, which has proved a means of providing this edge, particularly for the larger

retailers. Large retailers may produce their own products, designed and manufactured exclusively for their own retail outlets. These products cannot be sold at a cheaper price anywhere else, own brands can be developed, special store design can meet the needs of both the customer and the products. As a result the corporate image is strengthened through distinctive graphics and packaging. All of this creates a shop with its own particular personality which will then attract its own customers.

Design is now regarded as a discipline which should be a part of all marketing and promotional strategies of a business, right from the start. Products well designed, together with a strong corporate identity, have quickly become a survival pack for all retailers. Those retailers who have understood the importance and relevance of design as an important factor of their retailing philosophy have suddenly seen an increase in sales. Retailers need not think a quick face-lift job on their tired product or concept will work wonders for them; too many other competitors understand and respect the real contribution good design can make to their businesses; they also understand that every single detail matters, packaging, letterheads, price tickets and labelling, build and support the entire image of the company.

Other factors determine the reasons for the retailing industry to utilise design in such a way. Retailers recognise the fact that shopping is becoming a popular leisure time activity, which rivals holidays abroad, television, sport and eating out in popularity; this has caused an enormous upheaval in the retail trade. Consumers have stated quite clearly to retailers that they want shopping to be as pleasurable an activity as possible.

The interior design of shops has received a great deal of attention from retailers who know that a pleasing, comfortable, sympathetic ambience can have an enormous beneficial effect on sales. Indeed a shop's design and interior is one of the first encounters a customer has with a retailer's image. The importance of such an aspect of the company's design cannot be over-emphasised; perhaps the greatest communicating factor of a retailing company is that company's shop interior. Such an interior serves as the environment in which products are sold and customers are attended to.

The small retailer may not, however, have the resources to achieve exclusivity or a price advantage over a competitor. The future of this small retailer must therefore lie in the quality section of the market, supplying a very high level of service to the customer. Another alternative for the small retailer would be to sell specialised merchandise. In such a shop the quality of design would have to be excellent and fresh, new ideas would have to be constantly put before the public as a temptation for the public to purchase.

Perhaps the single most important aspect of using design effectively is to know exactly to whom one is selling. Retailers must acknowledge and then target the group or category of the public which they wish to sell to. Products must be displayed and presented well. Visual image alone, however, is of little use if it is not strongly supported by a series of complementary systems within the company that support the image. Good communications between retailers and manufacturers, shops and warehouses, must exist if a better service for the customer is to be provided. Retailers are aware of the possibilities design holds and have, therefore, been involved in marrying design and market research together to meet consumer needs and to improve their business.

2 DESIGN AND NATURAL COSMETIC PRODUCT COMPANIES

There is a growing awareness of design in business generally, however the retail sector has used design in recent years like no other before. Retailers are continually finding design experiences successful and profitable. Perhaps it is the retailers who are selling undifferentiating^{ed} merchandise who benefit most from using design within their company. Too many shops are selling similar merchandise, therefore these shops need individual images and corporate identities to distinguish them from their competitors.

In this day of Green consumerism many companies have utilised the philosophies which lie behind their company as a selling point for their products. This is apparent when one considers natural cosmetic product shops. Here a number of companies are producing and selling ranges of products which are basically the same and which have been produced on the same principles and philosophies as each other. Natural cosmetic product producers all have the same basic underlying principles determining their company. The majority of these companies are affiliated to "environmentally friendly" organisations such as Friends of the Earth and Greenpeace; they also have similar company policies regarding animal testing and environmental issues. It is also a tendency for this type of company to utilise all forms of packaging and publicity, to express their philosophies and policies. With such companies following the same basic principles and format within the retail sector, what, if any, differences occur in these companies?

Perhaps the differences which occur between natural cosmetic product companies are their approach and utilisation of design. Indeed, this may be said of any discipline in the retailing world, but natural cosmetic product companies have utilised design to its

fullest. The concept of selling environmentally friendly products made from close-to-source ingredients is in itself the product of a thought process. Indeed, every aspect of natural cosmetic product companies is designed. The only factor differentiating one company from the next is that company's use and application of design in its packaging, labelling and corporate identity.

Finally, as consumers we have generally become increasingly aware of Green politics, we demand to know about the products we buy, the contents, the ingredients and the source of those ingredients. Basically as consumers we want products that are healthy and safe. The ability of natural cosmetic product companies to deliver these consumer needs together with a good approach to design has led to the success of such companies. Perhaps the pioneer of such a concept is The Body Shop, now an international concern whose unique approach to retailing and utilisation of design has resulted in great success.

Chapter 2 attempts to discuss The Body Shop, its concepts, philosophy and approach to design, while Chapter 3 discusses another successful natural cosmetic product company namely Nectar Beauty Shops which is originally an Irish owned and based company.

CHAPTER 2

THE BODY SHOP

1 AN INTRODUCTION TO THE BODY SHOP

The Body Shop concept began in 1976 when the Roddicks, Anita and husband Gordon, moved from the hotel business into selling naturally-based skin and hair care products from a small shop in Brighton. The husband and wife team created a company which is unique. The Body Shop produces skin and hair care preparations using close-to-source naturally-based ingredients. None of the ingredients is ever tested on animals. The company has a high moral philosophy of social responsibility, in contrast to the traditional cosmetic industry. The Body Shop philosophy has served as a strong foundation on which a thriving and successful international company has been built. The Body Shop has become a household name as a result of editorials in magazines, television chat-shows, and the general publicity it receives from the media. The company's high profile and popular appeal is however very much due to the charisma of The Body Shop's founder and director: Anita Roddick.

2 ANITA RODDICK

Anita Roddick was born Anita Lucia Perella in 1944 in Littlehampton, England. Her parents were Italian immigrants from Montecassino and ran a diner in Littlehampton called the "Clifton Cafe" which was modelled on the American soda fountain bars. From the early age of ten, Anita, her brother and two sisters worked in the cafe whenever they were not at school and as a result had few holidays themselves.

Anita claims an immigrant background gives people a hard work ethic, which is derived from the necessity of having to establish oneself in a foreign country. It was therefore from her parents' small business that Anita learned to provide a service in response to people's needs and also to create a comfortable atmosphere with an almost theatrical set design approach.

Despite her own desire to become an actress, Anita fulfilled her parents' expectations and went to the Bath College of Education to study teacher training. Teaching was just another use of acting skills according to Anita. "Teaching I adored - it was my arena, my stage" (McKay and Corke, 1986, p. 14).

A college course in aesthetics and on how to present things further enhanced Anita's ability to create an atmosphere.

After a short spell of teaching, Anita's desire to travel to Paris overcame her desire to teach. Once there Anita succeeded in finding a succession of varied jobs. After temporarily satisfying her passion for travelling, Anita returned to Britain and started teaching yet again; this was to last just one year until she decided to travel round the world. Starting off in the Polynesian islands, Anita was first introduced to the idea of using raw natural ingredients for skin and hair care. Anita was eager to discover how unsophisticated societies managed to clean and moisturise their skin and hair. An experience in Tahiti gave Anita an introduction to the uses of the cocoa pod and allowed her to observe the cleaning techniques of the women there.

From Polynesia and New Caledonia she then travelled to Australia and Africa and it was in Morocco that Anita saw women washing their hair in a greenish substance called Rhassoul mud. Finally, after travelling for a year Anita decided to return home to Littlehampton and it was there shortly after her return that she met her husband Gordon Roddick.

After marrying the Roddicks bought an old Victorian house and converted it into a hotel. The hotel proved to be chaotic but nevertheless was somewhat profitable. With a successful small business and a certain sense of security the Roddicks decided

to expand and opened a restaurant which they called "Paddington". For two years the couple wanted long hours in an attempt to make a success of the restaurant. But an inability to expand the business created frustration for the couple.

Perhaps a quality which singles out any successful entrepreneur is the ability to change direction completely and to learn from one's misjudgement. The Roddicks were ready to take a completely new direction. Anita had an idea of opening a small shop to sell skin and hair products made from the natural recipes she had acquired from her travels. Anita decided she wanted a business that was controllable with sociable hours. She decided therefore that she wanted a very small shop.

3 THE FIRST BODY SHOP

The first Body Shop opened in 1976 at 22 Kensington Gardens, Brighton. Brighton had an intelligent somewhat liberal minded population which would respond and support the relatively new concept of selling cosmetics made from natural source ingredients. With a large student population and an "alternative society" Brighton proved to be the ideal setting for The Body Shop and its products.

After researching basic ingredients and studying in brief the subject of cosmetic manufacture Anita started to organise production of the skin creams and shampoos she intended to sell. She first approached the larger manufacturing plants - Boots and Kilmar. Not surprisingly she did not gain any favourable responses from either company, both of which had never dealt in the small quantities Anita could only afford. Furthermore both manufacturers were unfamiliar with the raw ingredients she wanted to use: they had never heard of aloe vera cream, cocoa butter or Rhassoul mud.

Eventually Anita discovered a herbalist who was experiencing great difficulty in selling his products

due to their "honest" ingredients. Not surprisingly both Anita and the herbalist established a good working relationship and shared the same ideals. The first manufacturers of Body Shop products continue to produce 30 percent of the products to date. The first Body Shop opened with a selection of twenty-five skin and hair care preparations.

Most of the original features of The Body Shop were born of necessity. The characteristic green paintwork of the shop evolved from having to paint the ceiling green as it was the only colour that would hide the damp patches. The larch-lap garden fencing was put up to disguise the wet walls. The problem of how to fill a shop with just twenty-five products was overcome by selling five sizes of every product; this original feature of The Body Shop has stayed with the company. Anita acknowledges the importance of keeping one's original identity and insists that original features of The Body Shop are retained.

The importance of keeping your original features must be stated and restated time and time again. Never get rid of those areas of your company that cannot easily be duplicated.

(McKay and Corke, 1986, p. 24)

The Body Shop logo was designed by an art student for just £25 and the labels on the products were handwritten by Anita herself. The original necessity for inexpensive packaging had many side benefits with the simplicity of the packaging giving The Body Shop enormous flexibility.

When studying the evolution of The Body Shop we see solutions to problems becoming inventive new approaches to marketing. Disadvantages are turned into advantages and concepts that are morally and ecologically sound also happen to be commercially sound.

4 THE PRODUCTS

Body Shop products reflect the company's philosophy. A philosophy which has remained with the company since it began in 1976, and a philosophy which has served as a strong foundation on which a successful international enterprise has been built. The Body Shop has a high moral philosophy of social responsibility. The Body Shop respects the environment and produces products made from naturally-based ingredients which are not tested on animals. Recycled paper is used for product labelling, leaflets and other supporting material.

The Body Shop produces some three hundred products, which are supplied and distributed to Body Shops all over the world. The main product areas include hair care, body care, skin care, bath care, oils and extracts. There are also specialised ranges such as the "Mama toto" range which is specifically for expecting mothers and the "Mostly Men" range which was introduced in 1985 due to demand. Selected accessories are also sold in Body Shops to complement the own-brand products.

The Body Shop believes in conducting a business without causing harm to the environment. All Body Shop products are biodegradable and cruelty free. A common concern about natural cosmetics is that they will deteriorate quickly as a result of bacterial activity. The European Community requires the inclusion of a certain amount of preservatives. The Body Shop uses two of the safest preservatives possible: methyl and propieparaben, both of which occur naturally in the group B vitamins.

Undoubtedly The Body Shop's philosophy and policy on the environment and animal testing have greatly contributed to the success of the company's products with the public. Today's consumers demand to know the origins and ingredients of all products used.

5 THE BODY SHOP AGAINST ANIMAL TESTING

The Body Shop's attitude to animal testing was one of the basic principles on which The Body Shop began to trade in 1976. The Body Shop believes that it is cruel and unnecessary to test products on animals and therefore supports alternative methods of testing. The Body Shop uses mainly safety-known ingredients in all its products. When a new formulation is created even from 'known' ingredients, it is tested further. Because of the natural history of the ingredient it is safe to test on humans.

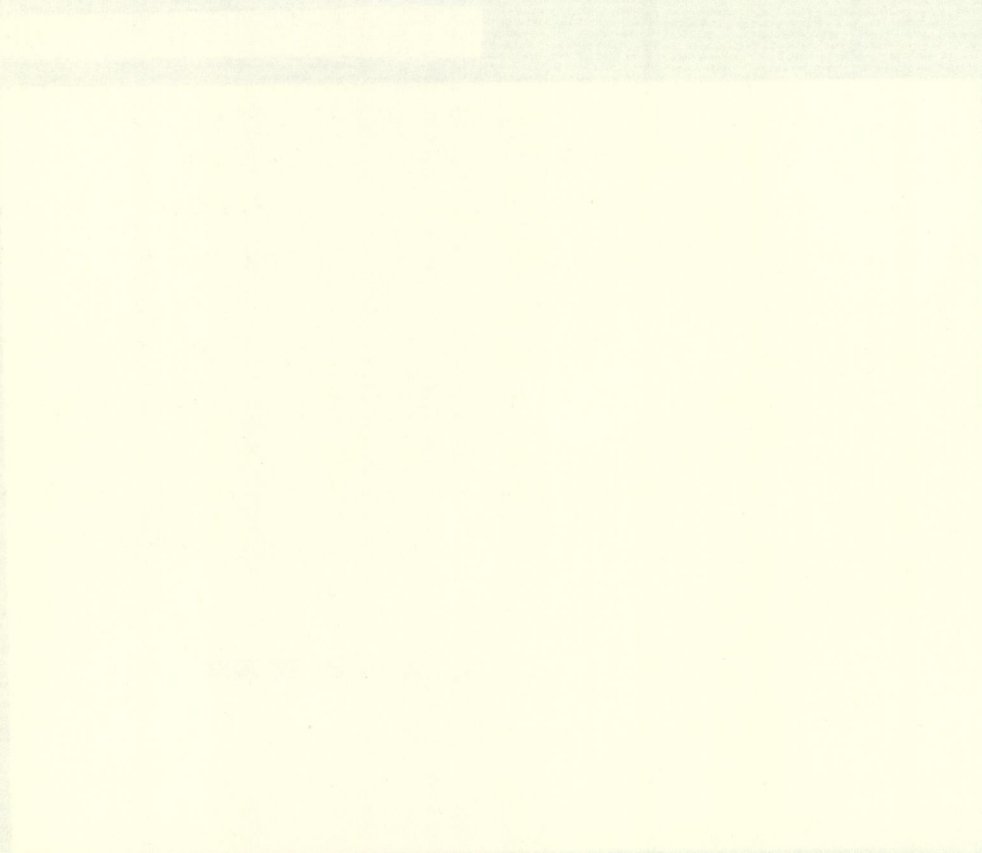
The Body Shop has a clinic in Poole, where a panel of animal aid volunteers are subjected to the products and tests are carried out. Some products may also be tested on humans at The University Hospital of Wales. The labels on Body Shop products state that the company does not test on animals (Figure 2.1). The Body Shop selects its raw materials with great care and chooses its suppliers with great care also. Regular written confirmation that no animal testing for cosmetic or toiletries purposes has been carried out, must be submitted to The Body Shop on a frequent basis by suppliers. The Body Shop researches the chain of supply, so that no company or agency, unwittingly or otherwise, can carry out animal testing on the Body Shop's behalf. The company continually monitors the situation and if necessary will change suppliers or switch ingredients to ensure that animal testing plays no part in a Body Shop product.

6 THE BODY SHOP AND THE ENVIRONMENT

The Body Shop manufactures and sells cosmetics which are kind to the environment and kind to users also. The company is committed to fighting to protect the environment. The Body Shop joined forces with Greenpeace over a two-year period in a campaign to 'Save the Whale'; the company is also involved with the Friends of the Earth.

(fig 2.1) A Body Shop label





In 1986 The Body Shop Environmental Projects Department was formed to initiate and co-ordinate Body Shop environment and community projects. These projects are initiated either by the company, franchises or individual shops. Projects range from creating employment opportunities, to sensory therapy for the blind, to providing massage for the elderly and for psychiatric patients.

Body Shop products contain a high proportion of naturally occurring ingredients; some of these originate from rain forests; the company ensures its supplies are from well-established plantations so that areas of virgin forests are not plundered. The Body Shop buys products which will support the local economy of the rain forest without damaging the forest itself. The company supports the recycling of paper and used recycled paper for labels, leaflets, notepaper and supporting material. The Body Shop has been involved with a paper-making project in Nepal. The company supports Third World craft skills and hopes to develop such talents. Paper products produced in Nepal include a heavy cardboard, useful for packs or bags and a range of different weighted papers that will be used for notepaper, display material, labels and leaflets within The Body Shop. Principal material used for this paper making is first generation natural material that is currently unused. Materials include water hyacinth, banana leaves and granules of mica. Undoubtedly The Body Shop's policies on both animal testing and the environment have greatly contributed to the success of the company; we as consumers have become increasingly aware of Green politics; The Body Shop affiliation with national organisations such as Greenpeace and Friends of the Earth has not only placed the company in the public's eye, but has highlighted the underlying principles of the company.

7 MARKETING

In marketing, the established principles are advertising, mass distribution and price advantage against competition. The Body Shop tries to go in the opposite direction from all that is traditional in the cosmetic industry. The Body Shop does not advertise, products are sold only in its own shops, prices are determined without reference to the products other cosmetic companies have on the market.

The Body Shop does not wish to create "hopes and dreams", a marketing ploy used by many other cosmetic companies. The Body Shop does not create impossible ideals and refrains from using glamour photographs as a form of cosmetic advertising. Anita Roddick wants to banish the word "beauty" from her business. Instead of talking about "beauty" products she refers to them as products that cleanse, polish and protect the skin and hair.

Despite the fact that The Body Shop has never bought advertising space, it has an extremely high media profile; this is a direct result of free publicity obtained by the company. The Body Shop utilises all editorial space available with the company director Anita Roddick being a strong public figure appearing on television chat shows and in all national papers.

The Body Shop's attitude to PR is that the company will give information freely and honestly. All Body Shop PR is handled by Munro and Foster, a partnership led by two women. Anita Roddick chose this company as she wanted the account to be handled by females, to perpetuate the female sympathy with the customer and deep understanding of skin and hair care. Anita also wanted a company small enough for the managing director to be personally dealing with the account. Finally, Anita chose Munro and Foster as both women showed a

concern for ecological and humanitarian issues. The Body Shop tries to respond to the needs of the market place and does not try to create a market by clever advertising.

8 DESIGN ELEMENTS

The Body Shop supports the use of design elements to reflect the face and philosophy of the company. The importance Anita Roddick places on design elements was emphasised when The Body Shop went on to the Unlisted Securities Market on the Stock Exchange in 1984. The Roddicks decided to produce a very glossy prospectus for potential shareholders, with full-colour photographs of The Body Shop product displays, their aim was to present the unique visual effect of the shops and product merchandising. Such a use of a prospectus as a marketing tool is often frowned on by the City and rejected by the stock market. The prospectus was in fact a great success and made a great impact on potential shareholders.

The Yellow Pencil Company handles most of The Body Shop's graphic design. Anita Roddick plays an important role in the design process with no design element being introduced without her stamp of approval. Without the use of advertising The Body Shop relies totally on its 'corporate culture' to project its image and philosophies to its customers. Design plays a crucial role within The Body Shop company and differentiates The Body Shop from its imitators. The Body Shop's corporate culture is presented to the public through its corporate identity.

a) The Body Shop Logo

The Body Shop logo was originally designed by an art student for £25 in 1976. The Body Shop logo (Figure 2.2) has always remained the same with the exception of a modification to the original typeface. The original typeface was a 20s style called Desdemona;



(fig2.2) The Body Shop logo

CHAPTER 3

NECTAR BEAUTY SHOPS

1 A COMPANY PROFILE

What started as a "cottage industry" operating from a garage in 1981 is now a global enterprise with at present 117 shops trading in seventeen different countries around the world. Nectar Beauty Shops began as the brainchild of two Northern Ireland brothers, David and Peter Smyth. They developed the concept of natural beauty preparations after experiencing the benefits of aloe vera as an after sun soother while on holiday in Florida.

The brothers were so impressed by the soothing qualities and properties of aloe vera that they decided to make their own skin and hair products. Initial projects involved the development of aloe vera shampoos and conditioners which were sold in hair salons; a skin care range was also developed and this was sold via the "Party Plan" technique. The ingredients were mixed in a domestic food mixer in a garage in Bangor, Co. Down; problems arose, as the Smyths discovered the ingredients were not mixing properly.

As a result of technical problems and lack of knowledge on methods of production the Smyth brothers decided to shelve their idea for a couple of years until they had enough research to produce a full range of products.

The new range of upgraded beauty products were developed and sold at a shop in Bangor, Northern Ireland. Business expanded rapidly and the first Nectar Shop appeared as a franchised outlet in Bangor in 1984.

David Smyth was involved in retail design and owned a small shopfitting business even while experimenting with the idea of Nectar. The Smyths' decision to franchise their outlets was fortuitous. David's experience in retail design proved to be a great asset to Nectar. The Smyth brothers were able to

offer franchisees an attractive base cost given that the shop design and interior were designed by David himself. Not only did this reduce the initial cost to the franchisee, as no architects or designers were needed, it also allowed the Smyth brothers to have total control over the design elements of their company, from packaging to the interior design of the shop.

Nectar Beauty Shops considers a number of factors before locating one of its shops to a specific area. An area with a minimum population of 100,000 is desirable to the company. Other determining factors include the student population of an area and also the tourist influx into that area.

At present the percentage of company-owned shops exceeds that of franchised outlets. Nectar has experienced a great success in Sweden in particular with sixteen shops located there presently. The company exports to countries as varied as Mexico, Malaysia, Canada and the United Arab Emirates.

Production is based at a ten acre site in Carrickfergus, Co. Antrim. This state of the art plant opened in December 1989. The company's production plant had previously been located at the old Carrolles factory in Carrickfergus for six years. Nectar employs up to three hundred people at its production plant. With an enterprise that continues to expand steadily, Nectar looks set to emerge as one of the world's largest manufacturers of natural beauty products.

2 THE PRODUCTS

The Nectar Beauty Shop philosophy is simple: good quality natural beauty products, manufactured without cruelty to animals and sold at affordable prices for all.

The company distributes four hundred core products most of which are manufactured at the company headquarters at Carrickfergus, Co. Antrim.

Main product areas include hair care, skin care, bath care, body care, oils and extracts. There are also specialised ranges such as Early Care for babies, teenage make-up, suncare, aromatherapy, fragrance free products and a men's range. Selected accessories are also sold in Nectar Beauty Shops to complement the own-brand products.

Priority is given to the research and development of naturally-based products which are kind to the environment and do not rely on the use of finite natural resources. The extracts and essential oils used have varied properties, for example aloe vera is noted for its calming effects, lavender is known to ease nervous tension and insomnia and rose oil has been found to contain natural oestrogen, therefore making it an excellent means of treating PMT headaches and nausea.

Nectar's commitment to cruelty-free beauty products is based on the belief that sufficient 'safe' ingredients already exist, thus making the development of new materials unnecessary. Whenever possible the company will use pure ingredients which are close to their natural source. If, however, no such alternatives to animal products are available the company will use synthetic replacements.

Company chemist Pauline Gallagher is directly involved in product development and uses personal creativity together with customer feed-back and market trends to create new ranges. New products are constantly introduced and ensure the continued interest of customers. In researching formulations Pauline Gallagher resurrects the traditional uses of plants and extracts and reapplies them to modern-day techniques.

All Nectar products are rigorously tested by a panel of human volunteers. Through this type of process, possible irritants can be detected and formulas changed to make all products effective and pleasant for the consumer.

3 NECTAR ON ANIMAL TESTING AND THE ENVIRONMENT

Since the start of trading in 1984 Nectar has refused to use products or ingredients which have been tested on animals or which have been derived from the killing of animals.

Nectar strongly believes that sufficient, indeed an estimated four thousand 'safe' natural ingredients, already exist, thus making the development of new materials totally unnecessary. Nectar continues to produce cruelty-free beauty products. It is Nectar's policies on animal rights and indeed the environment which have greatly contributed to the success of the company. In this day of Green consumerism, consumers want to know all about the products they buy, the contents, the ingredients used, the source of those ingredients, and the effects they have. Consumers want products that are healthy and safe. At Nectar it is company policy to be as environmentally friendly as possible. Resource-efficient packaging is reflected in the use of sand and limestone based glass containers, and in energy efficient PVC bottles which are easy to produce, transport and dispose of.

Furthermore, the company does not promote the sale of aerosols containing harmful CFC bases, but instead prefers pump action dispensers. Bio-degradable carrier bags are a standard feature in all Nectar shops, as are paper bags, leaflets, labels and signs all made from recycled materials.

On a more personal level the company has initiated a project to landscape the factory grounds at the company's main production plant in Carrickfergus, Co.

Antrim. The grounds will be landscaped with butterfly attracting shrubs and flowers, which is particularly relevant to Nectar as the company's logo consists of a butterfly.

Finally, all Nectar retail outlets provide customers and staff alike with surroundings designed to minimise the use of dwindling natural materials. All shops are fitted using ash veneered boards made from compressed fibre rather than from timber.

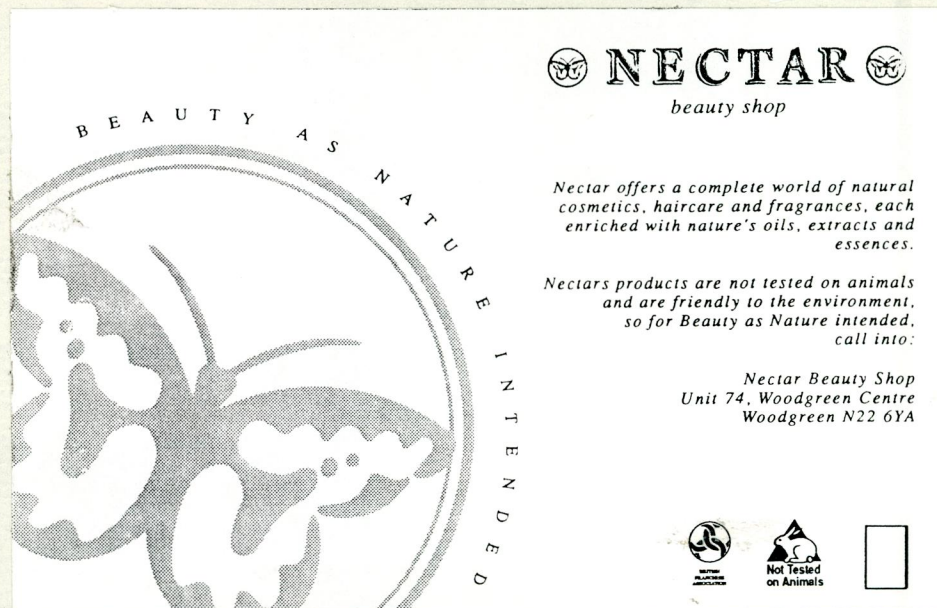
4 MARKETING

Nectar Beauty Shops claims to have a non-advertising policy throughout its company. Although Nectar does not buy advertising space, it does however send information to magazines for use in articles and editorials.

Press-ads are used to display a job vacancy or to inform the public of a new shop opening (Figure 3.1). In such cases a standard format is followed. The press-ads employ elements of the logo and the information being relayed is usually kept simple and concise.

The "not tested on animals" logo (Figure 3.2) together with the "Nectar friends of the environment" logo (Figure 3.3) appear on all press-ads, labels, leaflets and other Nectar supporting material (Figure 3.4) of the company. Nectar therefore utilises the philosophies which lie behind their company as a selling point for their products.

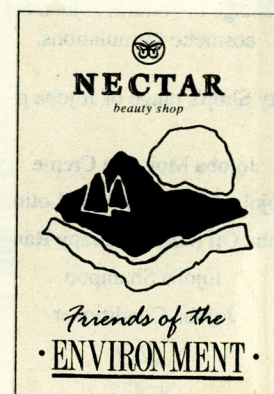
Nectar uses a public relations company for promoting aspects of the company. Nectar realises carefully planned PR can be the most powerful marketing tool any company can use at a fraction of the cost of advertising. PR has an extra credibility lent by the unpaid for publicity of media news and features.



(fig.3.1) Nectar press advertisement



(fig.3.2) "Not tested on animals" logo



(fig.3.3) "Nectar Friends of the Earth" logo

SPORTS OIL

A stimulating blend of WINTERGREEN, MARJORAM and THYME blended with MAIZE, ALMOND and COCONUT OIL to help increase performance, whatever your sport or activity. THYME OIL has antiseptic properties and encourages blood flow, which warms the muscles and joints so helping prevent sprains occurring through insufficient warm-ups. WINTERGREEN and MARJORAM are renowned to relieve aches and pains that may occur after exertion.

ANTI-CELLULITE OIL

A special blend of JUNIPER, HYSSOP, ALMOND and LEMON OILS, which work together to break down fatty deposits and cellulite helping to stimulate the circulation and aid removal of excess fluid, while leaving the skin soft and smooth.

APHRODISIAC OIL

"Get yourself going " with the exciting and stimulating powers of JASMINE, YLANG-YLANG and CARDAMON, blended with MAIZE & COCONUT OIL. Great as a body massage oil or alternatively can be used as a bath or skin perfume.

WHITE MUSK BODY MASSAGE OIL

A blend of natural oils which include SWEET ALMOND and WHEATGERM OIL (with Vit. E). Also added is the very popular WHITE MUSK perfume oil. Use as an all-over moisturiser, or add to your bath, to give a long lasting body fragrance.



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5 DESIGN ELEMENTS

Nectar Beauty Shops supports the use of design elements to reflect the face of its company. All aspects of design in the company are designed by an in-house team of designers, led by Damien Maddelina.

Much interaction takes place between the board of directors and the in-house team of designers. The company therefore plays an important role in the development of its corporate image.

Without the use of advertising Nectar relies on its corporate culture, not only to project its image and philosophy to its customers, but also as a selling point for its products. Design plays an important role within Nectar and differentiates Nectar's products from those of other natural cosmetic product manufacturers.

Nectar's corporate culture is presented to the public through its corporate identity, the most important design element within the company. The corporate identity is the face of the company which is seen by its customers, staff, manufacturers and shareholders and, most importantly, the public. This representation is not only projected by attitudes, service, efficiency and quality of the product through press releases but is projected through the visual look of the company.

a) The Nectar Logo

Every organisation is unique and the identity must spring from the organisation's own roots, its personality, its strengths and its weaknesses.

(Olins, 1989, p. 7).

The original Nectar logo consisted of all Italic typeface and butterfly image. The company chose the "butterfly" as a symbol of not only nature but also of development. Both the type and image were married together (Figure 3.5). This logo was used on all



(fig 3.5) Original Nectar logo

applications leaflets, labels and other supporting material. The company felt, with the introduction of its "Nectar for men" range that the existing logo conveyed a purely feminine image of the company. As the company now catered for males also, it decided to modify its existing logo. The typeface of the original logo was replaced by "Goudy" typeface; this was then spaced to create a modern feel. The earlier use of the butterfly design was modified to an almost stencil-type image. The wording "beauty shops" was centred below Nectar and retained its Italic typeface.

Two variations exist on the modified logo (Figures 3.6 and 3.7). The company claims this is to make the logo as flexible as possible given that it has to be used on numerous applications. Nectar feels it is important that variations exist to make it easier to incorporate the company's identity. The nectar corporate identity appears in many different colour applications. The original colours are dark red and grey (Figure 3.8).

When the logo is applied to packaging it usually appears in colours that relate directly to that packaging. This is to create a harmony among all the elements of the design.

The Nectar logo appears on all Nectar products, printed material, carrier bags and shop exteriors and is the single most important aspect of the company's image.

b) Packaging

Nectar Beauty Shops follow the policy of using resource-efficient packaging for their products: sand and limestone-based glass containers are used for oil products (Figure 3.9), whereas energy efficient PVC bottles are used for the bulk of all Nectar products, for example, Shampoos, conditioners, lotions and tonics (Figure 3.10).



(fig3.6) Updated Nectar logo (version 1)



(fig3.7) Updated Nectar logo (version 2)



(fig3.8) Nectar Beauty Shops logo



(fig 3.9) Resource efficient glass containers used by Nectar

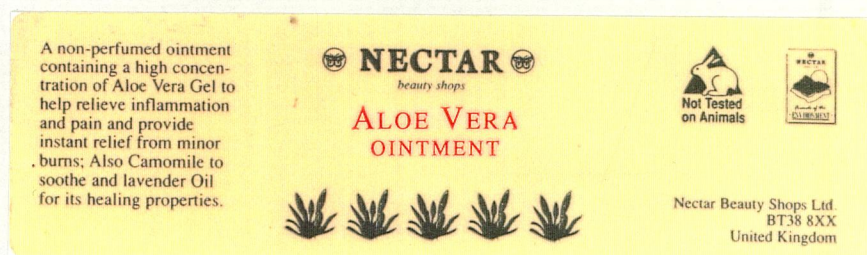
Surface graphics on the containers are minimal, the logo together with information about the product appear on each label. Corporate "red" is used for the majority of the mainstream products with the information and logo being introduced in white. The labelling of the Nectar products reflects the corporate culture and identity. The company's philosophies and principles are reinforced for the consumer with the addition of the "not tested on animals" and Nectar, friends of the environment" symbols being introduced on a proportion of the products (Figure 3.11). Together with informing the consumer, the introduction of such symbols is undoubtedly a sales pitch for the company.

Additional graphics may be used for the introduction of new products. Nectar recently introduced a "fragrance free" range. Here the labelling takes on a new format, corporate colours are not used but instead colours that reflect the principles of the product are used. The mint green suggests neutrality and highlights the essence of the product (Figure 3.12) and the fact that it is free from fragrance. Nectar has increased the use of additional graphics on the labelling of its products and has introduced designs that reflect modern trends in graphics.

Nectar beauty products are grouped together in their respective category and all five sizes are merchandised together. Nectar believes a shop that is well merchandised allows the consumer's eye to reach everything, labels, important information and most importantly it displays the product well. Not only does this type of merchandising benefit both company and consumer it also creates a clear corporate look among the Nectar Beauty Shops.



(fig3.10) PVC containers used by Nectar



(fig3.11) Product label



(fig 3.12) Fragrance free label

c) Shop Design

In the early days, regional variations of design appeared throughout the Nectar range of shops, each shop had its own character. To create and reinforce the corporate identity of the company David Smyth devised a basic format for all Nectar shops. The original designs were tightened up and improved and the original look of the shops has been greatly improved.

The new Nectar logo was recently applied to all Nectar shopfronts (Figure 3.13).

The interiors of all Nectar shops are fitted with corporate "red" stained woodwork and shelving (Figure 3.14). The introduction of low voltage dichromatic lighting has modernised the look of Nectar shops.

Nectar shops operate on a purely self-service system: the consumer is invited to purchase at his or her own will.

Finally, the application of the Nectar logo to all aspects of the company has truly established a corporate culture for the company. Design has played a key role in the development of Nectar beauty products and has distinguished them from other competitors and their products.

Chapter 4 compares Nectar beauty products with its predecessor The Body Shop. The design elements of each company are analysed and compared. Each company's approach to design is discussed also.



(fig3.13) Exterior of Nectar Beauty Shop, Henry Street, Dublin



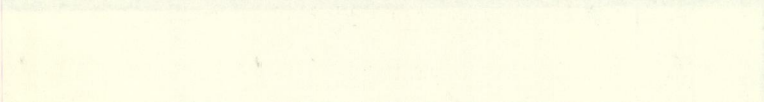
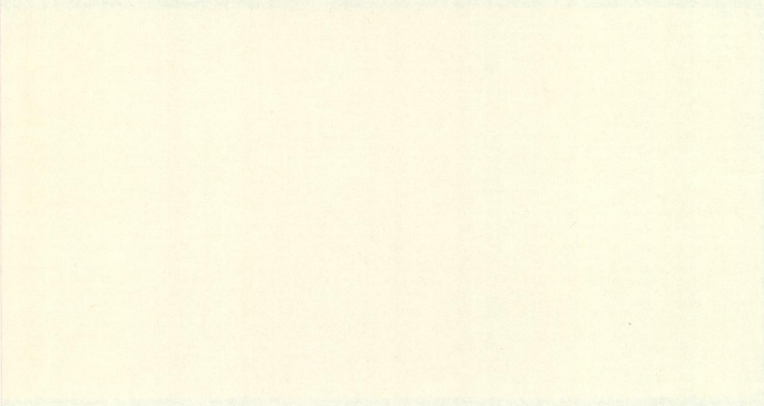
(fig3.14) Interior of Nectar Beauty Shop, Henry Dublin, Dublin



(fig 4.6) Nectar label displaying original logo



(fig 4.7) Merchandising in The Body Shops



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reassures use of Nectar's policy of being as environmentally friendly as possible. Nectar also uses low voltage dichromic lighting to achieve a clear white light that complements the interior. No real differences lie between the interiors of Nectar Beauty Shops and Body Shops: both companies protect their corporate image and culture by laying down strict rules for shopfitting to their franchisees.

Finally, with such utilisation of design by retailers taking place, one wonders what, if anything, is left for retailers in the future to use. Without doubt pressure from competitors will force retailers to open on Sundays, longer shopping hours will also be introduced in an attempt to target more consumers. Retailers will basically have to sharpen their cutting edge; just how they will achieve this is a question left unanswered for all.

CONCLUSIONS

Design has, without doubt, made an enormous impact on retailing in recent times. Retailers found themselves in a business sector where competition was increasing at a dramatic rate. Too many retailers had too much space from which to sell undifferentiating merchandise.

The retail sector, therefore, utilised design as a 'tool for better business'. What has often been described as the High Street Revolution of the 1980s was a direct result of the retail sector marrying design and market research together in an attempt to meet consumer needs and demands. The 1980s also witnessed the rise and success of environmental and moral conscious companies. Companies which projected their ideals and philosophies through the use of design. Natural cosmetic product companies perhaps benefited most and used their underlying principles as a selling point for their product.

However, with such exploration of design, one wonders what aspects of design, if any, are left for future retailers to use. Retailers are running the risk of ignoring the rules of retailing and handing over their businesses to designers. Retailers who have leaned on design as a panacea in recent years are likely to be more sparing in its use over the coming years. Without doubt, people want design and if it is used to make places and products things of interest, both retailers and consumers will benefit from its application and usage.

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