

Marketing & Branding of Artique Craft Studio & Café:
Where Creativity Meets Community

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ABSTRACT

This paper centers on the development of a comprehensive marketing and branding strategy for Artique Craft Studio & Café—a retail and community space designed for crafters and hobbyists. Preliminaries involved an in-depth analysis of business models and branding strategies from comparable companies, paired with a detailed investigation into advertising practices and tactics. Historical research into the Arts and Crafts Movement, Art Nouveau, and the roles of women in crafting—alongside the modern revival of craft culture—was conducted to contextualize the evolving cultural significance of making in the 21st century. Drawing from both historical insight and contemporary market analysis, the final outcome included a fully developed business model, a cohesive branding and marketing strategy, and a suite of collateral materials that together embody the identity and mission of Artique Craft Studio & Café.

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PREFACE

Introduction

Growing up, I had an amazing relationship with my grandmother, who taught me all of the fundamentals of crafting. Although she knew very little English, our bond grew stronger through our shared love of creating and learning from each other. Despite the language barrier, she taught me how to crochet, knit, sew, and sculpt—skills that continue to shape me today. This personal experience speaks to a larger message of the diversity and connection that can be fostered through creative hobbies and communal spaces.

Through the art of craft making, an individual can be “brought relaxation and legitimate joy, allowing time away from their daily duties and responsibilities” (Pöllänen and Voutilainen, 623). This creative pursuit not only fosters personal growth by allowing individuals to explore new skills but also offers the chance to connect with a community of like-minded creators. The importance of such social interaction has become even more apparent in the wake of the COVID-19 pandemic, which highlighted the immense need for communal engagement to counteract its negative physical and mental health impacts. Engaging in collective crafting helps ground individuals, promoting both emotional resilience and social support.

Thesis Statement

This project involved the marketing and branding of Artique Craft Studio & Café, a retail community space and café experience for crafters and hobbyists. This was accomplished through an in-depth analysis of business models and brand strategies from parallel companies, as well as a detailed exploration of branding, collateral materials, and related advertising practices. Historical research of The Arts and Crafts Movement, Art Nouveau, and Women in Crafting & The Modern Revival was also undertaken to understand the evolving significance of crafting in the 21st century. The final result includes completed brand identity, retail interior design, advertising campaign, collateral, and development of an online platform for Artique Craft Studio & Café.

Methodology

Throughout this study, descriptive research was utilized to analyze my findings. It can be defined as a method that outlines the attributes or characteristics of a subject without exploring the reasons behind them - the “why” (QuestionPro). This form of research focuses on

description, which is crucial for the visual critique and analysis of the parallel branding explored in this study. This will bring better understanding of design choices, business models, and unique marketing strategies.

Through descriptive research, the observational and case study methods, as well as secondary research, were heavily utilized to inform the decision making of these studies. Qualitative observational research provides a detailed analysis of the natural characteristics of the subject—in this case businesses—offering a clear insight without the distortion of external factors. Case studies were crucial for exploring business models, design methods, and advertising efforts, which helped in understanding the scope of retail crafting businesses. Additionally, secondary research played a key role in highlighting the importance of decisions that businesses make to cultivate customer loyalty and support.

An example of a case study conducted for this research is Merry Pin, a brick-and-mortar craft store and café located in Washington, D.C. To accurately analyze Merry Pin's business model, several sources were utilized. Merry Pin's website provided general content about the products and services offered to customers, while their Kickstarter listing was consulted to understand the inception and funding journey of the business. Additionally, an article containing an interview with the three founders—Megan Flynn, Madeleine Odendahl, and Michele Molotsky—was used to gain deeper insights into their decision-making process and vision. By leveraging these resources, a comprehensive and accurate depiction of the business was formed. This same approach was applied to analyze the other businesses and case study types in this study.

A case study examining a collection of samples was conducted to analyze the overarching branding themes present in crafting business storefronts. The study focused on the logo design, branding, and collateral pieces of nine key businesses: Hobby Lobby, JoAnn Fabric and Craft Store, Michaels, Merry Pin, Craftsy, Paper + Craft Pantry, Happy Medium, BLICK Art Materials, and Paper Source. This analysis provided insights into shared and unique themes across these brands, which will inform the strategic decisions for the branding and marketing of Artique Craft Studio & Café deliverables.

Through observational research, branding themes and collateral of the aforementioned businesses were visually critiqued to assess the validity and performance of their design methods. Additionally, physical visits to Hobby Lobby, JoAnn Fabric and Craft Store, and Michaels provided deeper insights beyond online research. These in-store observations allowed for an experience that mimicked the customer journey firsthand, enhancing the understanding of user interactions and informing strategic decisions for the final deliverables.

Secondary research was conducted to further validate and support the findings of all the present case studies. The secondary research that was utilized consisted of exploring books, articles, and video. The use of these resources provided a comprehensive understanding of the industry standards and enhanced the credibility of my conclusions. By triangulating data from these different materials, I ensured that my findings were properly supported and aligned with credible analyses, reinforcing the decisions made for the final project deliverables.

Historical research was conducted to explore how past artistic movements have influenced 21st-century creativity. Case studies researched from art history textbooks examined the impact of the Arts and Crafts Movement, Art Nouveau, and Women in Crafting. By analyzing these historical influences, the project's deliverables are strengthened through the rhetorical triangle of ethos, pathos, and logos. Furthermore, with the extension of historical analysis, new findings have created more streamlined impacts on the final marketing and branding results.

CASE STUDY OF BUSINESS MODELS

Craft Retail Businesses

Overall Consumerism

In analyzing the models of businesses offering similar products or services, it is crucial to highlight how each company approaches a similar market differently. Through this section, a focus on the following three companies will be analyzed, which follows the conjunction with a craft store and food/beverage operation: Merry Pin, Creative Culture Studio, and AR Workshop. In addition to these analyses, Dallas Makerspace, a subscription-based fabrication studio, will be documented to understand the subscription model in which it currently operates.

Merry Pin, Creative Culture Studio, and AR Workshop all operate similarly in that they each house physical floor space for creation and community engagement and offer a space to purchase materials for workshops or personal projects. However, they differ in how these similarities are presented to their consumers. Moreover, these establishments operate individually when food and beverage items are added into the formula, and in how they operate for their online shoppers, if applicable.

Merry Pin

Company Overview

Madelaine Odendahl, Michele Molotsky, and Megan Flynn created Merry Pin in October of 2023, and the three women held their grand opening in July of 2023 in NW Washington, D.C. The idea of a café and craft store sprouted when the trio found a deficit of physical interaction in a highly digitized world (“Merry Pin: Help Us Bring A Craft Store To DC”). So, in May of 2023, they set out to make their dream of a brick-and-mortar store come true by using Kickstarter, a crowdfunding website, to garner funds. In an impressive display of support, the team exceeded their goal in a mere month, with an end funding of \$47,425 raised. Thus, Merry Pin was born. Today, Merry Pin offers a wide range of consumables for their customer base: arts & crafts supplies, equipment rentals, on-site café, bar & coffee shop, parties & event space, and classes & workshops.

Demographic

The target demographic for Merry Pin primarily includes crafters and art enthusiasts who love connecting and meeting others in a communal space. The business values inclusivity and accessibility regardless of race, gender, and age, making a safe and fun environment for everyone in the D.C. area to enjoy. Merry Pin offers a welcoming space for all ages, where adults

and parents can socialize and connect with others while children enjoy a dedicated area designed for crafting and play. Most notably, the founders exclusively state on their site that they are highly aware that they are three White women in a city that is predominantly Black and has a vibrant immigrant community (Merry Pin). Through this awareness, they strive to foster a space that elevates and celebrates the voices of others. Although Merry Pin primarily operates as a small business with a physical location in Washington, D.C., it expands its reach through an online store, offering a wide range of products to customers outside the local area.

Mission Statement

Merry Pin introduces itself as “a craft store + café + community space in NW DC offering products for hobby crafters, with a mix of high-end, affordable, and upcycled/consigned products; crafting workshops & experiences; and snacks and beverages to bring people together” (About, Merry Pin). This action-packed statement provides a glimpse into the environment of Merry Pin and its continued advocacy and understanding of the market it is selling to. Along with their inclusivity statement placed in the “about me” section of their website, it offers insight into how the three founders aim to foster a community-driven space where creativity can thrive, both locally and beyond. The business also features its sustainability efforts on its site, providing an ethical and environmental message to its customers, which creates a more open relationship between consumer and owner.

Unique Value Proposition

The company’s unique value proposition lies in its inclusivity, curated collection of craft items, and community focus. Unlike big box stores like JoAnn, Hobby Lobby, or Michaels, Merry Pin focuses on creating a more personal and communal space for every crafter. In addition to the craft items that Merry Pin provides for its consumers, the establishment blends with a café that offers an abundance of food items, creating a homey and comforting environment for customers to lounge and work with others while enjoying their hobbies. Not only does this café provide consumers with typical foods such as coffee, light drinks, and baked goods/snacks, but they also hold happy hours where they serve cocktails, beer, and wine, which provides an environment for an older audience.

In-Store & Online Sales

In addition to Merry Pin’s in-store craft items that it offers to its consumers, the business also garners revenue through its workshops and other hosted events. Through these programs,

community engagement thrives, creating a more tight-knit environment in which crafters can work. Not only do these workshops produce revenue from fees & crafting materials for the consumers to utilize, but they also garner more foot traffic in the store, which increases the odds of visitors purchasing items available to them on the floor. Better still, Merry Pin's café also entices patrons to purchase food items while participating in these workshop events, in-store shopping, or when lounging and crafting with friends. Merry Pin's revenue heavily relies on its community aspect to leverage all of these amenities to its customers.

In the online space, Merry Pin offers virtual customers access to many of the same items available in-store, allowing the business to reach a wider audience beyond the local D.C. community. This online store enables crafters from other regions to purchase products that may not be available in their local areas. However, due to the community-centric nature of Merry Pin, online customers miss out on the memorable communal experience that the physical store provides. As a result, these customers may not fully engage with the brand's local amenities, potentially leading to weaker brand loyalty compared to big-box store consumers. In conjunction, the online site also allows customers to purchase "Craft Boxes," a monthly or annual subscription-based box that is sent to the customer and themed around a specific craft. Each craft box contains the materials to finish one project, allowing consumers to learn a new hobby.

Merry Pin's Café

Merry Pin's café adds a complimentary side to its craft and materials store by providing customers with a way to relax and enjoy a variety of refreshments after browsing current in-store items or diving into a new craft, thereby increasing foot traffic. The café itself also promotes a more communal hub for crafters to enjoy, allowing consumers to linger longer and foster a deeper relationship with the business. With the increased relationship with the company by lounging in the café, working with friends on a new project in their space, or attending workshops, consumers will be more enticed to purchase after already establishing a deep-rooted connection.

The business also increases its community relations through the food items it sells. Not only do they sell the typical food items that would generally be present in cafés, but consumers are available to purchase a wide variety of flavored empanadas, all created and cooked by local chefs in the D.C. area. This approach not only provides diverse and inclusive food options for customers but also supports local culinary talent and their businesses. Additionally, through their online store, consumers can order online for both pickup and delivery, which can increase

potential online and foot traffic and entice customers who haven't yet visited Merry Pin's store. Moreover, the online pickup and delivery options for its café items give consumers a way to support their local Merry Pin, even if they cannot stay long or do not need a specific craft material in the store.

Creative Culture Studio

Company Overview

Creative Culture Studio was founded on a "minimalist approach to creativity" (Creative Culture Studio). The idea sprouted from Dell Ann Upp and her 11-year-old daughter in 2020 after thinking about how Dell and her daughter loved to craft on a frequent basis, but grew weary of cleaning up the mess (Acker, "Love Milkshakes..."). To solve that, they created a studio to let other people make a mess and have it cleaned up for them. The projects are self-guided, and the studio gives materials for consumers to tailor their projects to their unique tastes and aesthetics. If customers are lost or confused during the process of their creation, there are on-site workers to help them with any problems they have. Not only does the studio provide projects, but they also have a unique approach to offering sweets to their customers: milkshakes. Each milkshake is topped with a variety of cookies and sweets and includes a to-go mason jar for the buyers. Today, Creative Culture Studios currently resides in 4 different states: Missouri, Oregon, Kansas, and Nebraska.

Demographic

The studio openly tells customers that their projects are intentionally designed for all ages and skill levels. Their consumers will primarily consist of people who are interested in creative endeavors or are looking into learning something new that they may not have experience in. From painting your pottery to bead bars and splatter studios, Creative Culture Studio ensures that consumers of all skill levels can enjoy their products and their milkshakes. Due to the nature of the studio, it primarily entices larger social groups to attend together under one event for parties, bridal showers, or work-affiliated events. Although the studio urges consumers of all ages to join the company's creative workshops, the studio will mainly entice younger millennials and Gen-Z to partake in the business due to its milkshake bar and "Instagrammable" look.

Mission Statement

Creative Culture Studio's site refers to its studio space as a “blank canvas where consumers can unleash their true creativity” (Creative Culture Studio). Creative Culture Studio's projects change seasonally and are meant for anyone and everyone to enjoy, broadening their market and keeping up with major crafting trends for patrons to enjoy at any time, no matter the season. Promoting a variety of hands-on learning environments with others can create a strong hub for social interaction that improves overall inspiration and creative growth. It is important to note that through this approachable nature of the activities, the studio can ensure that all participants feel included, regardless of the skills, or lack thereof, that they possess.

Unique Value Proposition

Unlike Merry Pin, Creative Culture Studio appeals to both creative enthusiasts and consumers with little background experience who are looking to try something new. With the studio catering to a wide range of skill sets, makers of all ages can join in on the fun based on what is comfortable for them. Not only this, but the studio heavily markets its private events for children's birthday parties, bridal showers, and corporate team-building events, increasing its accessibility to more diverse audiences. Along with their studio, the establishment also offers a unique milkshake bar for guests to enjoy. These milkshakes create a more memorable experience for guests and can be a great return destination for consumers looking to learn something new and have a sweet treat after their studio work time.

After all of the mess and fun that naturally arises when experimenting with new crafts, the studio also prides itself on allowing guests to leave a mess behind and cleaning it for them. This strengthens the relationship between the consumer and business, as the consumer can acknowledge during their stay at the studio that they won't have to stay behind and deal with the hassle of cleaning up their area. This allows the visitor to enjoy their time more while learning something new and enjoying their time with others. With its diverse skill levels and unique milkshake bar, the business crafts a space that becomes far more unique than the typical studio space you generally can find.

In-Store Sales

The business thrives primarily on its in-person crafting experiences, which include a multitude of seasonally changing crafts for its customers to indulge in. This in-store experience facilitates engagement of consumers with materials and, more importantly, the guidance of its studio staff, which can enhance and strengthen the business-to-consumer relationship.

Moreover, the unique milkshake bar the studio provides sets its space apart from similar businesses. While Creative Culture Studio strengthens its ties in its in-store sales, it does not offer any sales through its online website. This could be due to the nature of the studio and its focus on being a social hub. Despite this, the company could benefit from selling its beginner-friendly kits through its online platform to promote activity that reaches beyond the four locations in the U.S. in which it currently operates.

Milkshake Bar

The studio's milkshake bar is an incredibly unique feature that significantly elevates the overall in-store experience and distinguishes itself from its studio-only competitors. Their milkshakes are striking and indulgent, with some shakes topped with entire cupcakes or slices of cake. These milkshake masterpieces at Creative Culture Studios create a story and a memorable experience, in addition to the creative endeavors a crafter can find. With the addition of a food element, consumers are more inclined to visit the studio more often with the enticement of the milkshake bar that is available to them after studio time. Apart from the delicious milkshakes, the studio does not offer any other food and drink, so the studio graciously allows their customers to bring their own.

AR Workshop

Company Overview

AR Workshop began as a design company labeled “Anders Ruff” under Maureen Anders and Adria Ruff in 2010. Under Anders Ruff, the duo specialized in a DIY blog and online shop, graphic design, and party styling; however, it wasn’t long before customers were asking for physical DIY workshops to be hosted in a brick-and-mortar store (AR Workshop). In 2016, the business partners unveiled the “AR Workshop,” and today, the business has expanded significantly to a staggering 150+ franchises across the United States. Their flagship location opened in Pineville, NC in June of 2016. AR Workshop continues to increase its growth through continued franchising opportunities, and the team has since expanded from just Maureen Anders and Adria Ruff to include ten more individuals—including directors, VPs, and specialists—to help run a successful business.

Demographic

AR Workshop’s primary demographic consists of younger millennials and Gen Z individuals who are interested in DIY projects and creative activities. They enjoy connecting and

socializing with others. The studio appeals to a wide variety of groups by offering events for corporate team building, virtual team building, birthday parties, virtual party kits, and bridal events (AR Workshop). This broad market potential attracts individuals looking for a unique experience and an opportunity to learn something new. While AR Workshop values its social aspect, the business also sells “DIY-To-Go Kits” that consumers can pick up from their local workshop if they’d like to complete a project in the comfort of their own home.

Mission Statement

The workshop empowers individuals to create through hands-on DIY experiences that the business offers to its consumers. With a wide variety of activities to choose from, such as woodworking, canvas painting, chunky blanket knitting, and family workshops, the company aims to foster a hub for socialization, instruction, and personalized experiences for its guests. With their activities in particular, they strive to offer several different skill levels, ensuring that a broader number of potential consumers can stop by their local workshop and create something that they are comfortable making.

Unique Value Proposition

Similar to Creative Culture Studio, AR Workshop also operates using the “leave the mess behind” strategy. This coaxes customers to “get their hands dirty” and learn how to create something that they are unfamiliar with, knowing they are not burdened with the at times arduous post-craft clean-up process. Unlike other DIY studios or workshops, AR Workshop also provides a “Make it For Me” service that allows consumers who don’t necessarily have the time or ability to create the things the workshop provides and have studio workers make it for them. Since the workshop is vastly successful with 150+ brick-and-mortar stores across the United States, its outreach is significantly more extensive compared to single studios that offer the same incentivization. With their rapport, consumers will have a more robust and closer relationship with AR Workshop due to its outreach and size.

In-Store & Online Sales

For in-store sales, AR Workshop primarily gains its revenue by hosting private events and public workshops where customers pay for materials, instruction, clean-up, and free crafting time to create personalized projects. Their sales model heavily relies on personal and interactional experiences at a consumer's local workshop. In addition to the fees consumers pay for these workshops, the business also sells the previously mentioned premade “Make it For Me”

services and “DIY-To-Go Kits” for those who would like to complete their kits in their own homes. The diversification of the kit types that AR Workshop provides allows the business to attract a broader range of consumers.

AR Workshop currently does not offer any online sales to its consumers. While the company does have a vast amount of retail/workshop spaces in the U.S., it needs more online opportunities for potential consumers worldwide. While their website does entice the viewer into thinking their “DIY-To-Go Kits” are available for sale online, after a few clicks, it prompts the user to choose a workshop local to them to pick up the specific kit selected. This pickup method potentially cuts their revenue in a big way compared to offering online sales to consumers who do not have an AR Workshop in their area.

Franchising Opportunities

AR Workshop separates itself from the pool of competitors in its franchising opportunities for those interested in adding a workshop to an area that misses out on creative ventures for its community. On their site, they promote the advantages of franchising with them, offering a multitude of revenue streams through their workshop bookings, youth programs, DIY-To-Go kits, “Make it For Me,” gift certificates, retail accessories, private event fees, and food and drink. The company has amassed many accolades, most notably its #47 ranking in Entrepreneur's 2021 Magazine for “Top Franchises under \$100K” and #1 ranking in the same magazine for their 2021 issue “DIY/ Paint & Sip Studio Franchise.” The business has many partnerships and affiliations as well, garnering support from HGTV, JoAnn, Kind, Lion Brand Yarns, and more, adding to the credibility and rapport of its customers.

Snacks & Wine Down Wednesday

Due to the sheer number of locations that stretch across the U.S., many AR Workshops have different food and beverage options that vary by location. While some locations may not offer or allow food or drink to their studios, other locations might. It is up to the guest to call ahead of their workshop time to check whether they are allowed to bring something themselves or if snacks and drinks are only available to purchase in-store. The Dallas location, for example, hosts “Wine Down Wednesday,” a workshop which focuses on painting wooden frames with personalized namesakes or important dates. Guests are invited to bring their favorite food or drink, and while the location may not provide the beverages, the title certainly cajoles customers to bring such items to wind down their day in a creative and lighthearted way. While only for

their older audiences, it nevertheless provides an excellent way for friends to socialize in different ways and have fun.

Starting a Business That Supports Local Talent

Sponsoring Local Art Shows

Sponsoring local art shows can be an incredible benefit to a craft store café. By fostering community engagement and promoting local talent, the establishment can promote not only their business and increase outreach efforts but also the small business they would be encouraging. “Improving employee morale or community relations or improving public image through cause-related marketing” (O’Hagan, Harvey 206) can promote a symbiotic relationship for both businesses and nonprofits that are both hoping to garner more outlook to their products. By promoting local art shows in the area filled with small businesses, a store can differentiate itself from big box competitors who don’t have the time, will, or money to invest in small companies across the entire span of stores that they currently operate.

Display & Market of Local Talent In-Store

With the display and market of local talent in stores, a similar symbiotic relationship can sprout between business and regional talent as well as between business and consumers. This further enhances community engagement with the enticement of circulating local talent that can be available for purchase in-store. With the inclusion of a defined area in the space of a store with local art, artists and talent alike can become interested in holding their work in-store, which can increase creative skills as well. Not only would relationship-building increase, but these artists would also be making revenue from any purchased material, and the business would gain from in-store foot traffic that may be garnered from the local art itself.

Partnerships with Local Businesses

The partnership of local businesses not only creates a great relationship with the community and customers, as mentioned earlier, but also reflects significantly on the company’s values (Hammel, Denhart, 99). Suppose for a moment that the company continues to grow and allows its growth to influence its consumers in local talent. In this case, it shows the consumer’s willingness and philanthropic efforts to see and do good. With small artistic talent, it is often much more challenging to make a name for themselves, but with the help of a running business that aligns with their values, it could help jumpstart them and gain valuable clients. Value and

motivation will be the two most important things for a business to connect with many local talents in the area.

Subscription-Based Fabrication Spaces

Subscription Structure & Member Benefits

To fully acknowledge the potential subscription-based business model that a craft store café could employ, I will analyze the studio of Dallas Makerspace, a “nonprofit community workshop and laboratory sharing a 36,000 sqft shop in Carrollton, TX” (Dallas Makerspace). It is here where makers of all kinds can use resources provided by the makerspace to work on projects that they might not otherwise have the opportunity to create. Members and volunteers can teach classes, collaborate on projects, and experiment with innovative ideas.

The maker space relies on two streams of revenue to manage the upkeep of its facilities and many types of machinery and tools. The first is a donation link on their website to make monthly, one-time PayPal, or even one-time Bitcoin donations. Through all three of these payment types, Dallas Makerspace can receive tax-deductible donations to keep the space running and healthy for all creatives and innovators to enjoy. The second is what they primarily rely on: member dues. You must become a member to enter the makerspace and be allowed 24/7 access to the “tools and workspace outside of public training, workshops, and classes” (Dallas Makerspace). With your membership payment, you can also hold your instructional classes and events. The cost of membership can be found on their website, which runs \$60 a month or \$648 annually, with a 10% discount for yearly memberships.

Facility Management

Since DMS is a 501(c)(3) nonprofit organization, it does not employ regular staff. The makerspace is contingent on the volunteers staffing the space to help members deal with equipment that they are familiar with. Additionally, committees and voting are held in the makerspace to ensure that the running of the space is held in a way that is beneficial to all members and volunteers. This is a more grassroots approach, but it indeed persuades members to create change themselves if they find a deficit in the current space. This running model creates an extraordinarily collaborative and communication-based space where members have a direct hand in maintaining and improving the space in which they work.

CASE STUDY OF RELATED BRANDS

LOGO MARKS

General Overview

A logo mark can be described as a “key role in establishing a connection between the consumer and a company. The relationship is similar to any human relationship” (Bokhua). With the creation of a logo, branding and collateral can properly flourish, allowing a business to market itself in a more organized way and increase consumer loyalty. For a crafts retail company, having a solid groundwork of branding is essential to creating a base for loyal consumers and their community. Furthermore, “brand admiration and the value a brand offers to customers and companies will likely wane over time unless marketers use value-enhancement strategies to continuously strengthen brand admiration” (Park, 143). With eye-catching branding and an extensive library of materials for market use, businesses can increase their loyal consumers and, in turn, improve community engagement in their surrounding area.

According to IBISWorld, hobby and craft supplies comprise 22% of toy and craft supplies wholesaled in the U.S., an estimated \$9.9 billion industry (IBISWorld). With that, the hobby and craft supplies business is highly lucrative in that it appeals to everyone, regardless of age. During the COVID-19 pandemic, many users picked up a new hobby to help ease anxiety, to create handmade goods to donate to frontline workers, or to let time pass faster. Those who engage in crafting or artmaking find themselves to be happier and have an improved sense of worthiness (Keyes et al.). With this knowledge and taking a dive into the branding of craft retailers, three imminent distinctions of branding can be found: classic/handmade, playful/creative, and youthful/trendy types.

Classic/Traditional [Hobby Lobby, JoAnn, & Michaels]

The first distinction of branding for craft retailers can be described as having a classic, or traditional, feeling to their assets. This brand type typically caters to a more traditional and older generation of crafters, utilizing a more straightforward style of design. Hobby Lobby is one of the most notable craft retailers that uses a more classic/traditional method for its branding. The business started in 1970, when Barbara and David Green created miniature wood frames. Two years later, their venture grew into what we know today as Hobby Lobby (Our Story, Hobby Lobby). Hobby Lobby's wordmark features a simple sans-serif font in a vibrant orange color, designed to be both legible and attention-grabbing. The simplicity of the wordmark, coupled with its bold color choice, has allowed it to remain a constant in the brand's identity over the decades despite evolving design trends. This consistency suggests the brand's focus on tradition

and reliability, which resonates with its older target audience. By maintaining a timeless design, Hobby Lobby effectively reinforces its position as a company that values tradition, appealing to customers who seek familiarity and trust in a constantly changing market.

HOBBY LOBBY

Another retailer that falls under the classic and handmade category is JoAnn. Originally named “JoAnn Fabric and Craft Stores,” this company has been in business since 1943, making it an established and historical brand that predates Hobby Lobby (About Us, JoAnn). Over the years, JoAnn’s branding has evolved, featuring various styles including script lettering and bold combination marks with illustrations. However, its current logo can be characterized as a simple sans-serif font that conveys modern simplicity while keeping a touch of personality - particularly in the unique crossbar of the ‘A’. This small design detail adds a subtle handcrafted feel, aligning the brand with its core identity. The lime-yellow-green color evokes a sense of subtle warmth and community, making the logo feel welcoming rather than imposing. This aligns with JoAnn's focus on fostering a creative community, which is reinforced by the company’s events and marketing efforts.



Lastly, Michaels can be recognized as a retailer that also emphasizes traditional design elements. Established in 1973, Michaels’ wordmark has endured for over 50 years, mainly staying true to its original script design (About Us, Michaels). The current logo, with its bouncy and flowing typography, remains a testament to the brand’s origins, evoking a sense of familiarity and trust. The script style, though playful, reinforces the brand’s connection to tradition. By maintaining consistency in its logo design, Michaels, similar to JoAnn and Hobby Lobby, communicates its commitment to providing reliable, timeless products while staying true to the traditional values that have defined the brand since its inception. Its bold red color is not only eye-catching, but it also actively engages users, drawing them in and inspiring them to pursue new creative projects. Red is a color known to evoke excitement and action, making it the

perfect choice for a brand like Michaels, one that encourages customers to explore their creativity and start something new.

The image shows the word "Michaels" written in a large, red, cursive script font. The letters are thick and have a slightly irregular, hand-drawn quality.

Playful/Creative [Merry Pin, Craftsy, & Paper + Craft Pantry]

The second distinction of branding for craft retailers can be described as having a playful or creative tie to their designs. This style typically appeals to millennial crafters, which can be identified as using a bouncier, more illustrative approach that reflects a sense of fun and quirkiness. Merry Pin exemplifies this brand type by utilizing bright illustrations and vibrant storefront designs that create an inviting and cheerful atmosphere. The brand's lettermark features a script typeface with a clever twist - the 'i' in 'Pin' is replaced by a sewing pin, adding a whimsical and creative touch that further acknowledges the target consumer. This playful use of the sewing pin not only catches attention but also gives new customers an immediate hint about what Merry Pin offers. The playful nature of Merry Pin's mark conveys a sense of approachability and creativity, aligning perfectly with the brand's mission to make crafting accessible for everyone.

The image shows the word "merry pin" written in a pink, cursive script font. The word "merry" is in a darker shade of pink, and "pin" is in a lighter shade. The letter 'i' in "pin" is replaced by a yellow sewing pin with a silver base.

The following retailer that falls under the playful and creative category is Craftsy. The logo utilizes a bouncy script font in a bright orange color—similar to Hobby Lobby's—engaging consumers with its vibrant and energetic aesthetic. The large circle that encompasses "Craftsy" illustrates a sense of community and inclusivity, inviting crafters of all skill levels to participate. Additionally, the bold typography and playful curves of the script font convey a sense of fun and approachability, making the brand feel welcoming and encouraging exploration for its

consumers. While the logo does have a welcoming sense in its composition, it relies on its title to inform the viewers of what the brand promotes.



Lastly, Paper + Craft Pantry relies on its illustrative and playful design to establish a distinctive brand identity. The logo appears to be handwritten in a script style, complemented by a sans-serif typeface, creating a charming and approachable aesthetic. This combination reflects the brand's focus on creativity and the handmade nature of its products. The overall makeshift feel of the logo is a deliberate nod to the DIY spirit that resonates with crafters, emphasizing the joy of handmade creations and the personal touch behind each product. Despite its black-and-white color scheme, the logo successfully conveys a sense of personality through its unique typography, which adds character and warmth.



Youthful/Modern [Happy Medium, BLICK Art Materials, & Paper Source]

The last distinction of branding for craft retailers can be described as having a more modern and youthful essence to their designs. This identity type caters to a younger generation of crafters, which can be divided into two primary design styles: “new handmade” and a cleaner, minimalist aesthetic. “New handmade” refers to brands that appeal to a grungier or more alternative market while still embracing modern design practices.

Happy Medium exemplifies the “new handmade” branding. Its wordmark is intentionally crafted to resemble an artist's signature—a nod to the business's creative spirit and personalized approach. The uneven baseline and irregularity in the script reinforce the brand's makeshift, DIY ethos, which speaks directly to consumers who expect an authentic and non-conventional experience. This handcrafted, slightly imperfect look resonates with a younger, alternative demographic that values individuality and creativity over polished, corporate-heavy designs. The hand-drawn quality of Happy Medium's logo marks a clear departure from the mass-produced aesthetic that dominates much of the market. Instead, the business emphasizes a personal, artisanal touch that appeals to consumers looking for one-of-a-kind, handmade experiences. By positioning itself in the "new handmade" category, Happy Medium aligns with both modern creative practices while tapping into the growing demand for unique, authentic, and non-mainstream crafting experiences.

The logo for Happy Medium is a wordmark in a green, hand-drawn script font. The letters are irregular and connected, with a wavy baseline. The word "Happy" is on the left and "Medium" is on the right, with a small gap between them. The overall appearance is that of a signature or a hand-drawn word.

The next retailer that falls under the youthful and modern category is Blick Art Materials. Despite Blick's long history (dating back to 1911, making it the oldest craft store compared to other traditional retailers like Hobby Lobby, JoAnn, and Michaels), it has evolved into a brand with a clean, modern identity (Blick History, BLICK Art Materials). The sans-serif wordmark is presented in bold black, and the simplicity of the logo is intentional, reflecting the brand's emphasis on quality, reliability, and versatility across various artistic disciplines. The use of black conveys professionalism and neutrality, allowing the brand's identity to be flexible and adaptable across different mediums and brand collateral. While Blick Art Materials aims to be accessible and inviting to both novice and seasoned artists, the logo's minimalist design leans towards a more serious, professional consumer, appealing particularly to a more established or aspiring professional artist who values functionality and precision.

BLICK[®] art materials

Lastly, Paper Source relies on its youthful and modern design to establish a distinctive brand identity. The logo features a unique illustration of a paper wasp, which divides the brand name. This paper wasp not only adds an eye-catching, artistic element to the design but also serves as a versatile branding symbol that can be adapted across various external collateral pieces. The choice of a unique serif typeface further enhances the brand's appeal to a more refined establishment, balancing modernity with elegance. The color palette of the mark—a combination of dark gray and teal—adds to the sense of sophistication while also injecting a pop of vibrancy. The dark gray offers a neutral base, allowing the teal to stand out and catch the eye, creating a contrast that feels both modern and approachable.

PAPER  SOURCE

Color

Importance of Color for Crafting Businesses and Their Consumers

Colors play a pivotal role in branding, acting as a powerful tool to communicate a business's central message, personality, and product quality. Moreover, colors have been shown to have an “ability to stimulate people's emotions, making them a crucial component of business and branding” (Gupta, 12). When a consumer associates a particular color with positive feelings—whether from personal experiences, fond memories, or a natural preference—they are more likely to engage with the product in a favorable way. For crafting businesses in particular, colors can inspire creativity, encourage product purchases to learn new skills, and foster a sense of togetherness among users. By carefully selecting and curating a business's color palette, brands can significantly influence consumer engagement and drive purchasing behavior. Given how impactful color can be, it is essential to examine how it is currently utilized within the arts and crafts sector to enhance brand identity and customer interaction.

Color Perception of Crafting

For crafting in particular, there are specific colors that can garner a more positive experience for potential consumers - color psychology will play an important role when deciding what colors to use when a business is wanting to influence an energetic and inspirational identity. “Warm colors are based on red pigments or light and are considered to be active and dynamic, while cool colors are based on blue and are usually seen as calming and dependable” (Sherin, 95). Moreover, using a natural palette of colors such as browns, greens, and tan colors can convey a natural and eco-friendly business, which can align well with a crafting business that is wanting to be environmentally conscious. While warm colors may influence consumers to be energetic and active, “blue environmental cues [prompt] participants to produce twice as many creative outputs” (UBC).

Usage of Black

Although it may seem counterintuitive to center a creative business’s identity on black, the color can invoke apparent professionalism and dominance within its industry. Using the color black can also convey a sense of glamor and luxury products and materials for their consumers. Despite these findings, creative businesses are unique given that their business is set on the groundwork of intensive creativity. This creativity can invoke new meanings of what black’s perception can be. For example, the comparison of BLICK Art Materials and Paper + Craft Pantry’s logos can illustrate how the two identities utilize the color black. While BLICK Art Material is made in a solid black and bold serif that is clearly branded for a more professional use, Paper + Craft Pantry is doodled and free-flowing for its approachable and creative consumers while still using black like BLICK. With this in mind, Paper + Craft Pantry takes a more innovative approach with its identity, and the color black as its logo mark conveys a simple pen-on-paper aesthetic, which aligns with its craft paper specialty.

Bright Colors

Many crafting and creative businesses utilize bright color palettes in their branding. This choice is not unusual, as vibrant colors evoke feelings of happiness and inspiration, which can attract consumers seeking their next crafting project. Bright and cheerful hues help convey the appeal of products and materials more vividly, encouraging increased purchases. By incorporating specific bright colors, a business can target its primary demographics while also differentiating itself in a saturated market. In turn, bright colors can create contrasting palettes and lead viewers to an eye-catching logo. Brands like Craftsy, Merry Pin, Michaels, Hobby

Lobby, and JoAnn effectively incorporate these bright palettes to enhance their visual identity and connect with inspired customers.

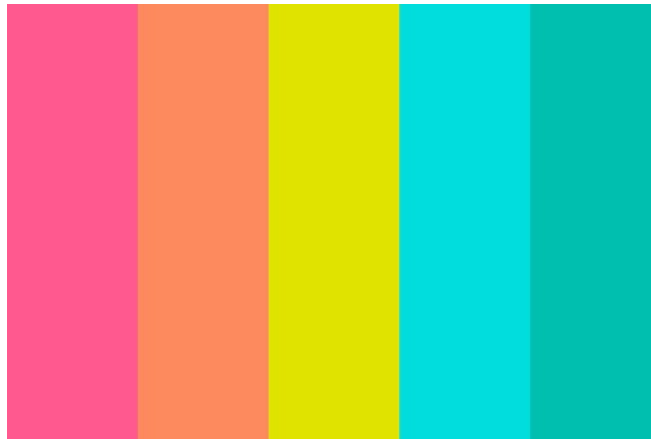


Fig. 1. *Bright Summer Color Palette.*

Earthy Tones

As mentioned in ‘Color Perception of Crafting,’ earthy tones can signal a business’s promise to be environmentally conscious. In an industry where paper and recyclable materials are widely used, conveying a sustainable image can resonate with consumers who value eco-friendly practices. For crafting businesses, using earthy tones in branding can reinforce their commitment to sustainability and attract like-minded customers. For example, Happy Medium utilizes this approach by using a primarily dark green color palette with creams, dark reds, and dark blues. Although the reds and blues are not considered earthy tones, the fact that they are presented in a darker hue essentially indicates a richer and earthier presentation. With these dark colors, Happy Medium caters to a consumer base of those who are conscious of their environment while also still enjoying the arts that the business provides for them. Similarly, the business also further pushes its environmental friendliness with hosting gardening weekends and harvesting vegetation. Through this palette type, consumers can understand a company’s initiative and story from their designed identity alone.



Fig. 2. *Earth Tone Color Palette.*

Typography

General Overview

While some craft businesses deviate from what is considered the norm for typography, most brands utilize a sans-serif or script type to invoke a sense of professionalism or playfulness that they aspire to be. For most wordmarks of these craft businesses, a sans/slab-serif subhead will be used to display smaller copy that is more legible than its creative main mark. It's extremely important for this subhead copy to be legible, as this will be the primary way consumers will read about a business' products and events. Typography can be described as the art of lettering in a way that can be legible and attractive for viewers to read. To have successful typography within a brand, "letterforms must be designed with clarity, each being distinct within the alphabet" (Carter et al., 50). Typography is integral to the success of a brand's identity; if a brand has a weak typographical hierarchy within its brand, it will struggle to maintain clear and consistent ideas for its consumers. For craft businesses, typography plays a crucial role in brand identity. While some may overlook its importance, a well-chosen, unique typeface enhances recognition and fosters consumer loyalty by making the brand more memorable and distinct.

Montserrat

Montserrat is a sans-serif typeface created in 2011 by designer Julieta Ulanovsky. Montserrat is widely popular for web design in particular, making it a great typeface to utilize for online platforms for consumers. Due to Montserrat's geometric appeal, it can be used for a wide variety of collateral—such as brochures, signage, and other forms—despite being primarily popular in online spaces. With Montserrat, brands such as Craftsby, Merry Pin, and Michaels could benefit from this strong family of fonts to contrast with its bouncy script. Another strong

appeal of this typeface is that it is completely free for designers and available for download on Google Fonts. This accessibility makes it a popular choice for brands looking to create appealing and professional designs without incurring additional costs.

MONTERRAT
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789
 MONTERRAT LIGHT MONTERRAT SEMIBOLD
 MONTERRAT REGULAR MONTERRAT BOLD
 MONTERRAT MEDIUM MONTERRAT BLACK

Fig. 3. *Montserrat*, Julieta Ulanovsky, 2011.

Akzidenz Grotesk

Akzidenz Grotesk is a sans-serif typeface designed in 1898 by the Berthold Type Foundry in Berlin. It gained popularity after World War II, becoming widely used for tickets, forms, and Swiss-style design. Its clean and modern aesthetic evokes clarity and legibility, making it a staple in various design applications. Built with a monoline structure, each stroke in the letterforms maintains even width, enhancing readability and making it an excellent choice for body copy in business materials. With its geometric and bold character, Akzidenz Grotesk can serve as a powerful asset in a craft business' logo, conveying a sense of professionalism and seriousness. This not only helps establish a strong brand identity but also fosters trust and recognition among consumers, essential for success in a competitive market.

AKZIDENZ-GROTESK
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789
 AKZIDENZ-GRO. BOOK AKZIDENZ-GRO. BOOK It.
 AKZIDENZ-GRO. BOLD AKZIDENZ-GRO. BOLD It.

Fig. 4. *Akzidenz-Grotesk*, Berthold Type Foundry, 1898.

Gill Sans

Gill Sans is a sans-serif font created by Eric Gill in 1926. Because of the typeface's extreme ease of legibility, the London and North Eastern Railway adopted the family for its posters, schedules, and other forms of collateral. Due to Gill Sans' irregular form usage on its letterforms, it was eventually replaced by Helvetica; however, it is still nostalgic for many designers. The friendly yet professional appearance of Gill Sans resonates with a broad demographic, making it a versatile choice that appeals to both seasoned crafters and newcomers

looking to explore their creativity. Today, its usage would be better suited for the more traditional brand identity, which would make it great for Hobby Lobby, JoAnn, and BLICK Art Materials.



Fig. 5. *Gill Sans*, Eric Gill, 1926.

Neue Haas Grotesk

Neue Haas Grotesk is a sans-serif typeface created by Max Miedinger and Eduard Hoffmann in 1957. This typeface is noteworthy as it later evolved into what we recognize today as Helvetica. Due to the constraints of the Linotype machine, which cast lines of metal type, “the width of the bold and regular weights was required to be the same, leading to a more condensed bold weight” (Adams, 159). Helvetica eventually became synonymous with modern design, embodying clarity and neutrality, making it an excellent choice for brands in the craft industry that aim to project a sense of professionalism and reliability. With its clean lines and geometric forms, Neue Haas Grotesk offers a timeless quality that resonates with consumers seeking both style and functionality in craft materials. This makes it suitable for businesses aiming to establish a modern yet approachable brand identity, appealing to a wide demographic of creative individuals. Similar to Gill Sans, Hobby Lobby, JoAnn, and BLICK Art Materials would most benefit from this typeface.



Fig. 6. *Neue Haas Grotesk*, Max Miedinger and Eduard Hoffmann, 1957.

Clarendon

Clarendon is a slab-serif font created by Thorowgood and Co. in 1845, drawing inspiration from the Egyptian motifs that fascinated the design world in the 18th century. While

it was initially popular, by the 1920s, Clarendon was perceived as old-fashioned, falling out of trend as modern, geometric typefaces like Futura gained prominence (Adams, 195). Its distinctive round and extended letterforms and angles eventually regained appeal as a friendlier, more approachable alternative to the serious stature of sans serifs, making it suitable for brands aiming for a welcoming, classic look. In the context of craft retailers, Clarendon can evoke a sense of tradition, appealing to customers who appreciate a nostalgic yet approachable design. Its warm, sturdy appearance works well for brands like Hobby Lobby or JoAnn, where the focus is on creative and artisanal products that celebrate craftsmanship and history.

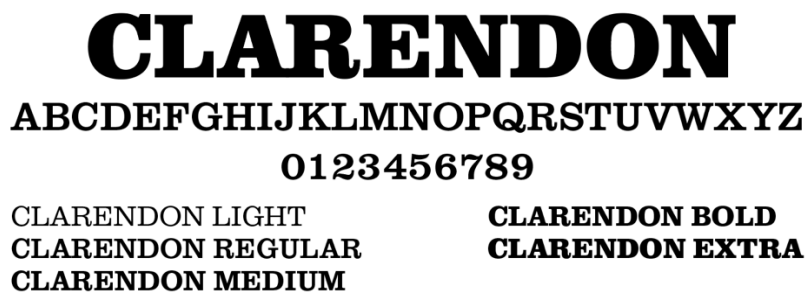


Fig. 7. *Clarendon, Thorowgood and Co., 1845.*

Imagery

General Overview

Imagery is essential when a business wants to leverage customer loyalty and product appeal. Similar to a word mark, using specific color palettes and product placements can send a clear message (whether intentional or not) to a specified target market. In the craft supplies industry, marketing the usage of products is extremely helpful in improving customer knowledge and confidence that a tool or material works appropriately. Product photography is critical, so much so that some corporations will have teams assigned to product photography planning, shooting, and production for a single product. Ensuring that a product is intentionally placed is extremely important in providing a consumer with an understanding of what they are looking at and how the product will be used. When it comes to photographing the product, it is necessary to understand that “light and color can influence the product’s brand image, and the product’s brand image can promote consumers’ purchase intention” (Chen et al., 224).

In the following analysis, the social media presence of the crafting businesses mentioned in the “LOGO MARKS” section will be examined. The research aims to uncover the unique

approaches each brand uses to connect (or disconnect) with its audience. By analyzing the visual content and engagement strategies on their social media platforms, we can better understand how these companies differentiate themselves and appeal to their customer base.

Hobby Lobby's Imagery [@hobbylobby]

Hobby Lobby's social media visuals showcase products through detailed scenes and environmentally placed setups, encouraging consumers to envision a use for the materials. Each product seems to be carefully arranged to inspire purchases; however, the extensive and at times overwhelming displays can make it difficult for consumers to identify which items are available for sale. To avoid confusion, it is essential to clearly highlight the products that are currently available, ensuring potential customers can easily understand what they can purchase, but Hobby Lobby does not do this at the moment.



Fig. 8. *Hobby Lobby, Instagram.*

JoAnn's Imagery [@joann_stores]

JoAnn Fabric and Craft Stores excels at showcasing the practical use of their materials for various projects, effectively engaging different customers. Their social media routinely features real customers demonstrating how JoAnn products can be utilized. For instance, one post highlights a customer who purchased fabric to make an elaborate Halloween costume, which not only showcases the versatility of JoAnn's offerings but also fosters a sense of community. By including customer projects on their page, JoAnn encourages loyalty and

inspires others to share their creations for a chance to be featured or perhaps extend influencer-status partnerships.



Fig. 9. JoAnn Fabric and Craft Stores, Instagram.

Michaels' Imagery [@michaelsstores]

Michaels effectively combines consumer-generated content with its product promotion on social media. Their Instagram frequently features reposted TikTok videos from customers, showcasing materials bought at Michaels and demonstrating step-by-step DIY projects. This approach not only boosts community engagement but also drives sales by encouraging potential customers to purchase the same materials to recreate the featured crafts. This cyclical marketing strategy keeps customers inspired and helps Michaels attract new customers by showing practical, achievable uses for their products in a relatable way.

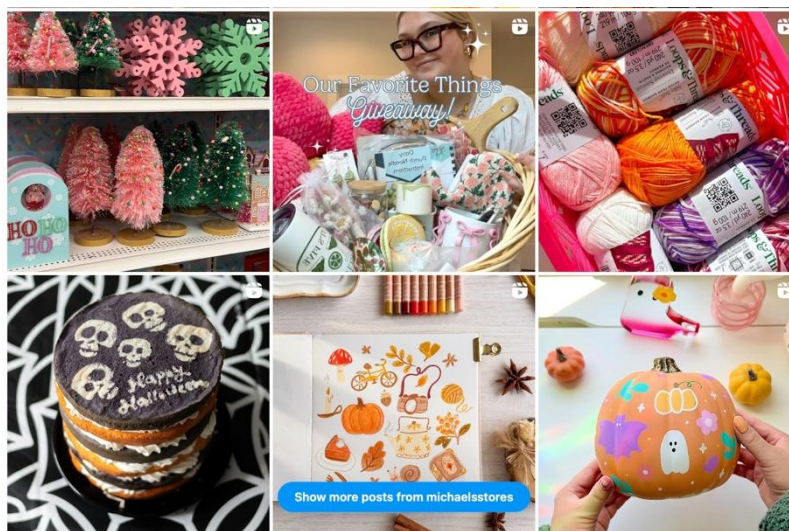


Fig. 10. Michaels, Instagram.

Merry Pin's Imagery [@merrypindc]

Merry Pin uses a mix of real-life photography and digital graphics to engage their audience and draw visitors to their physical store. Their social media feed includes event announcements and weekly recaps, predominantly relying on graphic content rather than real-life imagery. This strategy helps maintain a consistent flow of updates and keeps customers informed about upcoming in-store activities, while also giving a glimpse of what has already taken place. The combination of promotional graphics and real-life content balances brand communication and community involvement.

To enhance their strategy, Merry Pin could potentially focus on highlighting specific products or crafting techniques featured during their events. This would not only showcase their vast and unique inventory but also inspire customers to purchase materials and try new projects. Integrating more step-by-step tutorials or behind-the-scenes looks at their events could offer added value to their followers, encouraging a deeper connection with the brand.



Fig. 11. *Merry Pin, Instagram.*

Craftsy's Imagery [@therealcraftsy]

Craftsy effectively uses consumer-generated photography and videos to highlight the beauty of crafted items, similar to Michaels. Their social media focuses heavily on showcasing materials and finished projects to inspire customers. However, the strong emphasis on materials sometimes comes at the expense of featuring the creators behind the crafts, which can reduce the personal connection and storytelling aspects of the content. Including more human elements, like the creators' experiences or crafting processes, could add depth and help connect the audience more personally with the brand.

Perhaps Craftsy could indulge in a more humanistic approach to their social media with campaigns that challenge their customers to create under certain parameters, giveaways, or some other form of engagement to improve their personal touch.



Fig. 12. Craftsy, Instagram.

Paper + Craft Pantry's Imagery [@thepapercraftpantry]

Paper + Craft Pantry's social media excels in showcasing the human touch, effectively using real-life photography and graphics to generate excitement around new products. The feed is curated to resemble a personal lifestyle account, embodying the everyday experiences of a typical user. Pei, the owner, manages the account with a personal touch, fostering a close relationship with customers who value a human connection to the brand. This approach not only engages the audience but also creates a sense of community around the craft supplies offered. Though many may find this style of social media charming, some consumers may be deterred as the owner sparingly includes personal stories that are going on in her world at any given moment. Some consumers may not want to know these things and may feel uncomfortable with the information.



Fig. 13. Paper + Craft Pantry, Instagram.

Happy Medium's Imagery [@gethappymedium]

Happy Medium effectively manages its social media account by focusing primarily on videos and photography that showcase customers engaging in crafting activities, similar to Paper + Craft Pantry. This emphasis on community involvement not only highlights the enjoyment of crafting but also entices potential customers to join the community by signing up for classes or purchasing merchandise. Their strategy fosters a welcoming environment, making crafting a more accessible and encouraging interaction among users. To enhance their strategy, they could incorporate user-generated content by encouraging customers to share their creations, host seasonal campaigns that align with holidays, and provide behind-the-scenes glimpses to deepen the connection with their audience.



Fig. 14. Happy Medium, Instagram.

BLICK Art Materials' Imagery [@blickartmaterials]

BLICK Art Materials effectively diversifies its social media content by sharing a range of visuals, including product showcases, customer artwork, and educational documentary-style videos featuring BLICK employees. This variety not only highlights the products available but also connects with the artistic community by offering valuable insights and advice. BLICK does a great job in ensuring that their feed correctly implements a correct amount of artistic photography and graphic-oriented posts to keep consumers engaged and attentive to their feed. To further enhance their engagement, BLICK could implement interactive elements such as Q&A sessions with artists, contests for user-generated content, or live demonstrations that encourage community participation.

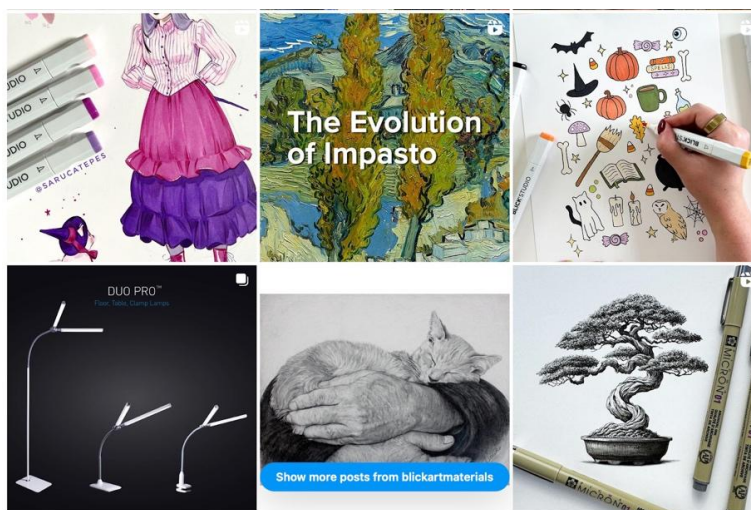


Fig. 15. BLICK Art Materials, Instagram.

Paper Source's Imagery [@papersource]

Paper Source's social media is highly engaging, resembling Paper + Craft Pantry's approach. The feed features videos from real customers showcasing their crafts, providing inspiration and opportunities for replication. In addition, Paper Source employs unique graphic-oriented posts to boost interaction, including giveaways, event notifications, and creative ideas for followers to recreate. This strategy not only promotes products but also encourages participation and loyalty to the brand. Similarly, Paper Source leverages holidays and seasonal events as key marketing assets, inviting customers into a spirit of celebration and creativity. By prioritizing customer engagement, Paper Source sets a strong example for other crafting businesses to follow.

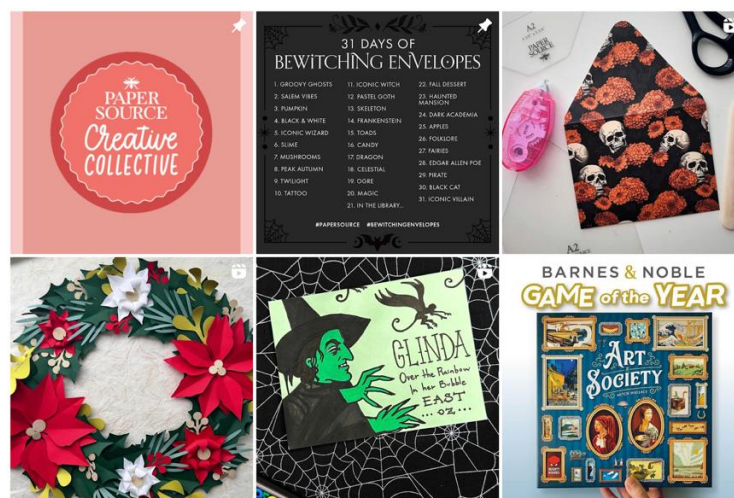


Fig. 16. *Paper Source, Instagram.*

Secondary Elements & Collateral

General Overview

Secondary elements and collateral are essential components of a business's brand identity. Secondary elements include additional visuals, such as color schemes, typography, patterns, and icons, that enhance the overall storytelling and message for customers. Collateral encompasses tangible items like business cards, brochures, packaging, and digital assets such as social media graphics and website design. Together, these elements work to create a cohesive brand experience, helping consumers connect emotionally with the business and fostering loyalty by providing a clear, memorable identity. For crafting businesses, well-designed collateral can effectively showcase products and inspire creativity among consumers, ultimately driving sales and engagement. The following analysis will compile sourced elements and collateral from each brand to identify key components that contribute to the success of their respective identities.

Hobby Lobby

Hobby Lobby's brand identity reflects a traditional design that may not resonate with modern consumers. The in-store experience, while consistent with its generational roots, lacks contemporary appeal. This limited design approach results in a repetitive marketing strategy, evident in items like gift cards and plastic bags featuring the same logo over and over again. To compete more effectively, Hobby Lobby could benefit from refreshing its visual identity, expanding its logo family, and enhancing the overall shopping experience. Such changes could attract new customers and differentiate it from competitors.

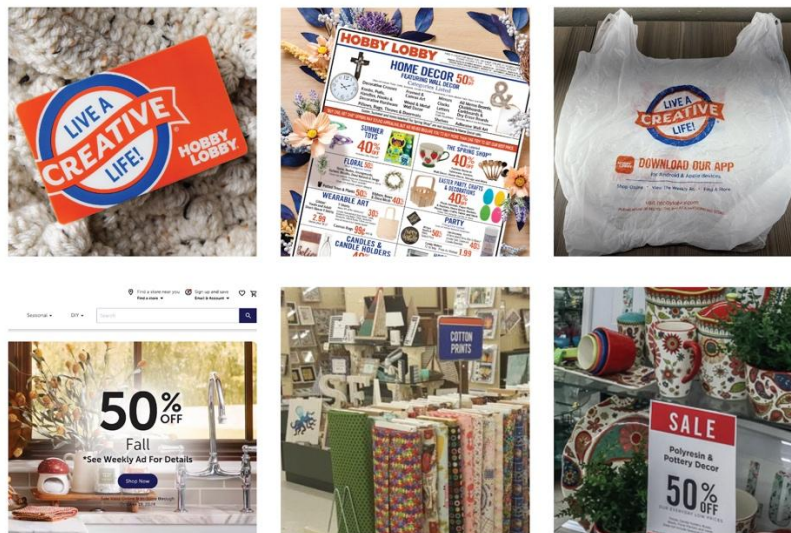


Fig. 17. *Various Collateral, Hobby Lobby.*

JoAnn Fabric and Craft Store

JoAnn Fabric and Craft Stores are modernizing the craft store experience, leading to a potentially more loyal customer base. Their branding features a vibrant green color palette, creating bright, inspiring spaces that encourage creativity. However, like Hobby Lobby, JoAnn lacks sufficient secondary branding elements beyond external collateral, resulting in constant repetition across tangible branded items. To strengthen their identity, JoAnn could benefit from diversifying these elements, creating new secondary additives that engage consumers in a different and more unique way.



Fig. 18. Various Collateral, JoAnn Fabric and Craft Store.

Michaels

Michaels has also been modernizing its branding, following a path similar to JoAnn, but the evolution of its identity has been slightly less successful. While their branding is not as outdated as Hobby Lobby's, there remains an element of stagnation in their overall identity. The in-store experience at Michaels bursts with color, prominently featuring a striking red that aims to energize customers and generate excitement for new products. However, it also fails to admit any sort of unique secondary elements or features that grab consumers' attention.

Like Hobby Lobby, Michaels would benefit from expanding its library of secondary elements and brand assets. The current secondary design pieces lack intentionality, often resembling clipart rather than thoughtfully crafted visuals that support the brand's identity. By investing in a cohesive set of secondary assets, Michaels could enhance its branding across various touchpoints, creating a more unified and polished look.



Fig. 19. Various Collateral, Michaels.

Merry Pin

Merry Pin establishes a strong brand identity through the use of secondary elements and collateral, with the wavy, colorful lines being a standout feature. These lines are consistently featured across their storefront and online presence, adding visual interest without overwhelming the overall design. On the website, the wavy lines appear sparingly across various sections, including the “About Us” page, where they frame images of the three founders. This cohesive branding approach creates an immersive experience for customers, making both the in-person and online interactions feel unified.

Merry Pin’s color palette extends beyond the typical one or two-color schemes seen in other brand identities. By incorporating a comprehensive range of primary, secondary, and tertiary colors across different marketing materials, they offer a richer, more dynamic experience. This vibrant approach encourages creativity and allows the brand to be flexible in its design while maintaining consistency. The diverse color selection enhances various mediums, making the brand adaptable and engaging for customers, whether encountered in-store or through digital channels.



Fig. 20. *Various Collateral, Merry Pin.*

Craftsy

Craftsy struggles with creating a cohesive brand identity. Despite being an online-only company, its brand lacks unity, with inconsistent color palettes and outdated collateral pieces that fail to create a seamless experience. This scattered approach may make it challenging for customers to connect with the brand or perceive it as organized and credible. Craftsy could also benefit from developing a comprehensive set of secondary brand elements to create a more unified identity, which could help strengthen customer loyalty and immersion. Craftsy’s website

may be organized and modern, but its storytelling and brand identity fall short on other platforms. In addition, its social media and external advertisements often fail to provide the same level of visual consistency and engaging narrative found on the website. This inconsistency creates a disorienting experience, making it challenging for potential customers to connect with the brand's values and messaging.

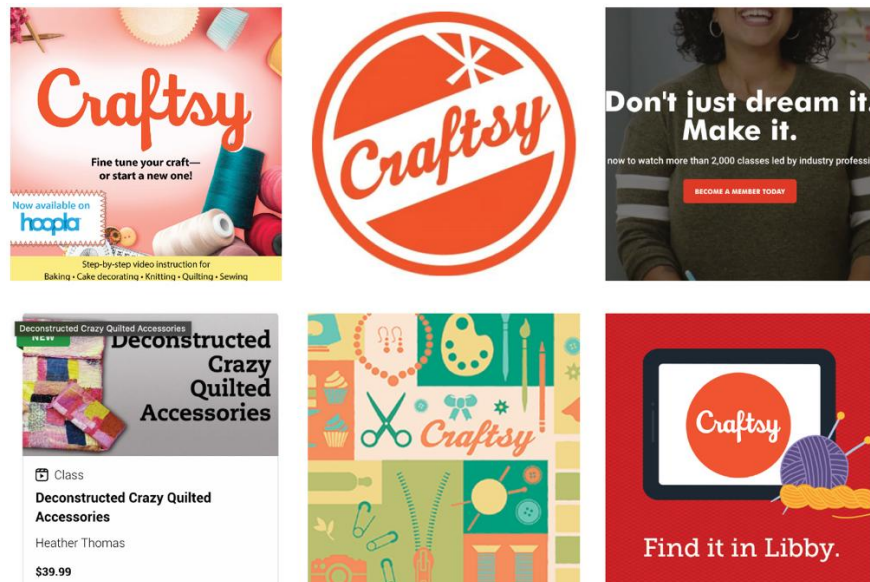


Fig. 21. *Various Collateral, Craftsy.*

Paper + Craft Pantry

Paper + Craft Pantry excels at establishing a cohesive brand identity through effective use of secondary elements and collateral pieces. The brand's hand-drawn doodles invoke the primary identity with its character and storytelling intent, creating a sense of whimsy and charm that resonates with its audience. The color palette of black, white, and seafoam green enhances visual clarity and cultivates a fresh, inviting atmosphere, making it easy for customers to engage with the brand. Although the color palette is black and white, the composition of the logo is designed in a friendly and approachable manner.

This strategy not only strengthens the brand's appeal but also establishes a memorable experience across various touchpoints. On social media, the brand shines by regularly showcasing in-store photography, event highlights, and customer interactions, which foster a sense of community and constant excitement. By featuring fun events and activities, Paper + Craft Pantry improves its customer loyalty, inviting followers to participate actively in the brand's narrative. This strategy effectively bridges the gap between online engagement and in-store experience, ultimately enriching the customer journey and encouraging repeat visits.

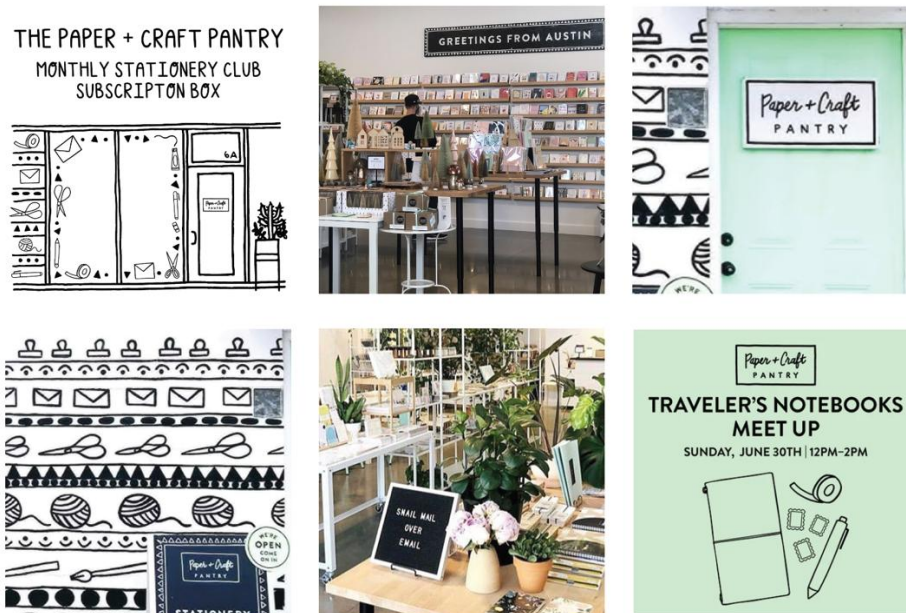


Fig. 22. Various Collateral, Paper + Craft Pantry.

Happy Medium

Happy Medium, much like Paper + Craft Pantry, excels at targeting its audience through thoughtful aesthetics. The brand effectively combines vibrant visuals with a strong sense of community, showcasing customers engaging with crafting projects. This approach not only attracts attention but also fosters a welcoming atmosphere that encourages participation. Their branding elements, from colors to imagery, resonate with their audience, creating an inviting space that inspires creativity and connection. This strategy strengthens customer loyalty and enhances the overall brand experience.

Happy Medium excels at community outreach through its eclectic branding, which resonates strongly with customers. The use of playful, handwritten chalk-like squiggles and unique script writing adds a personal touch, enhancing the brand's storytelling. This distinctive visual language not only captures attention but also fosters a sense of belonging among customers. By creating an inviting and relatable atmosphere, Happy Medium effectively encourages engagement and participation, solidifying its position as a trending favorite within the crafting community.



Fig. 23. Various Collateral, Happy Medium.

BLICK Art Materials

BLICK Art Materials successfully cultivates a corporate and professional brand identity through a well-organized in-store and online experience. While they face challenges with secondary branding elements, their commitment to providing a variety of branded boxes, bags, and products enhances the consumer experience. This cohesive approach, despite the gaps in secondary elements, allows BLICK to maintain a clear and recognizable presence in the market, appealing to both professional and hobbyist artists. By emphasizing product presentation, BLICK effectively communicates its commitment to quality and creativity for a wide audience. If BLICK Art Materials were to enhance their secondary branding elements, such as developing distinctive visual graphics and a more diverse color palette, they could further strengthen their brand identity.



Fig. 24. Various Collateral, BLICK Art Materials.

Paper Source

Paper Source excels in branded collateral and provides a superb in-store experience; however, it faces challenges with its secondary elements. Beyond their serif and paper wasp linear and stacked wordmark, the business lacks a diverse range of additional assets to enhance the overall branded experience. This limitation can lead to a less dynamic visual identity, which may hinder their ability to fully engage with customers across various platforms. By expanding their secondary elements, Paper Source could create a more cohesive and appealing brand presence.



Fig. 25. Various Collateral, Paper Source.

CASE STUDY OF RELATED ADVERTISING & PROMOTION

The Market

General Overview

The crafting and overall hobby market has historically been targeted at an overwhelmingly older audience. Typically, older folks possess more leisure time, which allows them to focus on these creative hobbies, but also “to maintain health and well-being and address problems of social isolation” (Liddle, 2). With these two key factors in mind, we can better understand the lens through which these craft businesses tend to advertise, which is typically less “design” and more type.

The art of “making” can be defined as a thought-provoking, physically intensive manipulation of materials and unique tools to create something (Liddle, 9). Therefore, it is without a doubt that an older audience would utilize this facet of creativity to maintain their mental and physical efforts. However, with the tragic onset of the COVID-19 pandemic, the grieving of familial losses and extreme lack of social interaction led to an increase of finding activities to pass the time. With the aid of social media, users turned to creative practices which led to a sense of hope and solidarity (Bradbury, et al, 8). The turn to user-centric social media practices leveraging the materials of craft businesses largely increased the overall validity of said businesses, as it provided potential consumers an “inside look” as to whether craft materials from specific shops were of high quality. This user-generated content bolstered the credibility of craft businesses, as reviews and tutorials from everyday people, rather than corporate spokespeople, offered a level of trust and relatability.

Understanding the target market is crucial to refining marketing strategies and broadening a business’ reach. Many craft businesses, such as Hobby Lobby, Michaels, and JoAnn, have primarily catered to older generations, who are more likely to have the time and inclination to engage in creative hobbies for mental and physical well-being. However, this focus on an aging demographic can limit a brand’s potential to attract younger, tech-savvy audiences, who may also benefit from crafting as a creative outlet.

Creative Narrative in Advertising

Michaels – “Made by You” Campaign

Michaels faced continued struggles in maintaining market share, particularly against competitors that prioritized cost and convenience (Ads of the World). In response, Michaels launched the “Made by You” campaign, which shifted the focus away from product price and value. Instead, the campaign centered on the makers themselves, highlighting the creative

consumers and offering them endless possibilities for crafting. By emphasizing the people behind the projects, Michaels sought to inspire potential customers while showcasing a diverse range of crafting categories, such as fine art, jewelry-making, and paper crafting, in order to reach various niche markets within the crafting community (Ads of the World).

The campaign was not only visible online but also integrated into Michaels' in-store experience. As part of a larger redesign, the company "chose to take space from merchandising and give it back to the customer" (Allred). Additionally, Michaels updated their Makerspace, providing a more accessible area where customers could drop in to ask questions, sign up for crafting classes, and explore their creative inspirations. The "Made by You" campaign placed the consumer at the forefront, with bright colors and captivating visuals designed to grab attention. With this tagline, Michaels also offered a personalized twist, allowing customers to create their own "Made by (insert name)" signage, fostering a deeper connection to the crafting process.

Through the "Made by You" campaign, Michaels redefined the meaning of crafting within their stores. Rather than solely focusing on their products, Michaels shifted the narrative to highlight the makers and the creative processes behind their projects. This emphasis on personal stories and artistic endeavors helped build a more engaging, customer-centered environment.



Fig. 26 "Made by you," Michaels Campaign.

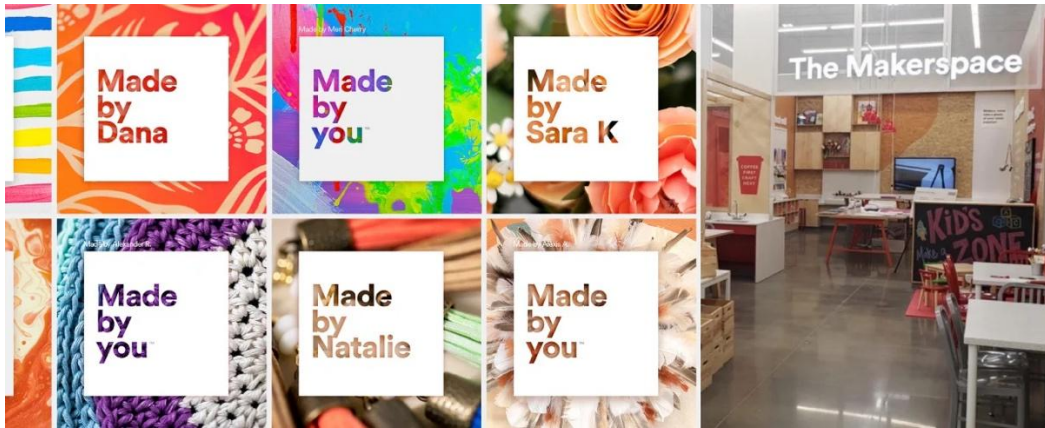


Fig. 27 "Inside the Transformation of Michaels Stores," Christian Allred

The Home Depot - DIY Workshops and Classes

The Home Depot's DIY Workshops reflect its commitment to fostering educational growth within its communities. Initiated in 1997 as a grassroots project aimed at teaching children safe building practices and instilling tool confidence, the workshops have since evolved to include adult programming as well (The Home Depot Corporate). While initially in-person, the adult-focused workshops adapted to include online and livestream options over time. However, due to the social distancing protocols established during the COVID-19 pandemic, The Home Depot discontinued adult in-person workshops permanently, transitioning fully to virtual options to continue offering accessible learning experiences.

The Home Depot's campaign to engage with advanced crafters and a broader community has proven successful through initiatives like its DIY workshops and partnerships. The brand's focus on complex crafting projects highlights its range of tools suited for building larger pieces, such as furniture or specialized holiday items like a Father's Day football toss (Fig. 28). Traditionally seen as a male-centric, rugged space, The Home Depot has shifted to a more inclusive, unisex appeal by collaborating with influential DIY bloggers such as "Confessions of A Serial DIYer", which attracts a feminine and diverse audience.

Their strategic offering of workshops caters to different demographics, including children. The workshops provide hands-on experiences, which can foster early interest in crafting and creativity. The appeal is strengthened by making these children's workshops free, ensuring accessibility and encouraging repeat participation by parents and families looking for budget-friendly activities. The Home Depot extends its reach through online offerings, including livestreaming workshops and the Roblox Kids Workshop Simulator, enabling a modern, digital approach that resonates with younger audiences and tech-savvy families. This multifaceted

strategy broadens their consumer base, driving interest in larger DIY projects and community engagement.



Fig. 28 “DIY Workshops with The Home Depot,” *Confessions of A Serial DIYer*.

JoAnn’s Fabric and Craft Store - “Jo-And” Campaign

In March 2024, JoAnn Fabric and Craft Stores filed for Chapter 11 bankruptcy (Hernandez). Despite the financial setback, JoAnn’s retail stores continued to operate as the company worked to restructure its finances internally. Approximately three months later, in June of 2024, JoAnn’s News Release outlet published details of a “Happiness Starts Here: JOANN Rebrands as ‘JO-AND’ in New Campaign Focused on the Joy of Creating” article. With this brand campaign, JoAnn hoped to improve “efforts on inspiring the next generation of creators to find happiness in the experience of creating and connecting with others” (JoAnn News Release).

While not much information regarding the full campaign can be found online, a video uploaded on YouTube by ‘Sewing Report LIVE’ documents the YouTuber’s feelings of the overall press release and happened to record one of the since-removed commercials JoAnn had used. The commercial itself follows a young Gen-Z individual dreaming about all the potential crafting possibilities from a single safety pin she finds. She dreams about knitting dog sweaters, sewing bandanas, and knotting macrame plant holders until a JoAnn employee ‘wakes’ her up from her dreams and asks if she needs help finding anything.

While the commercial is punchy with bright colors, keeps the audience visually engaged, and features many types of crafting, it loses the value from its initial “JO-AND” messaging that the news release discusses. While it does showcase the endless possibilities of imagining countless craft projects, the commercial itself feels performative and less human-centered compared to Michaels’ “Made by You” campaign that features real artists, not actors.

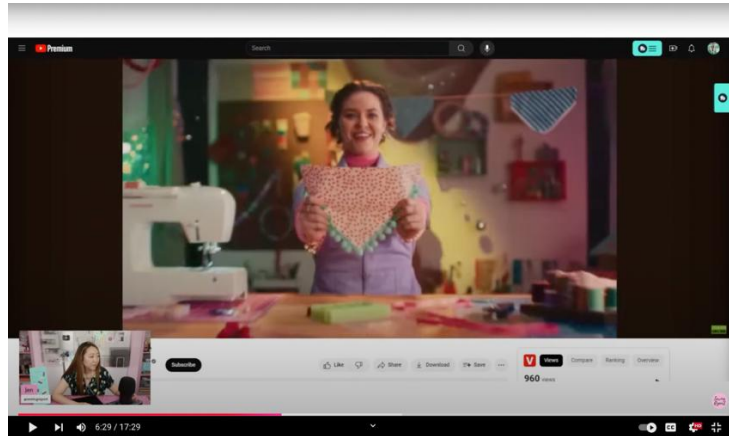


Fig. 29 “New “JO-AND” Rebrand Campaign Ignores Core Issues,” *Sewing Report LIVE*.



Fig. 30 “Jo-AND Campaign,” *JoAnn Fabric and Craft Store*.

Collaborations

Michaels' Company Facing Collaborations

Although Michaels has excelled in featuring consumer-facing marketing tactics, the company has also partnered with many external businesses that focus heavily on their craft-centered user markets. For example, perhaps one of the biggest partnerships that Michaels maintains is Cricut, an innovative crafting solution company that offers various machinery and tools for the avid crafter. Michaels and Cricut began their partnership in 2007 and have remained strong for the past 17 years (Michaels NewsRoom).

Through this partnership, customers have one more reason to head to their nearest Michaels store compared to other local craft stores that do not carry a larger amount of Cricut-

certified supplies. While Hobby Lobby and other craft stores do carry Cricut items, Michaels seems to offer the biggest selection with all of the machinery, tools, and materials that Cricut's online store promotes. In addition, through this partnership, Michaels can garner an increased audience from those looking to learn more about the machine as the company frequently posts guides and tutorials utilizing Cricut machines and tools.

cricut®



Fig. 31 Cricut retail space at Michaels.

JoAnn's Consumer-Facing Collaborations

One thing to appreciate about JoAnn's marketing efforts is their consumer-facing collaborations on social media. The company frequently showcases real creatives and makers on their Instagram and Facebook channels and reposts content on their main page for potential consumers to see. The company seems to heavily utilize the 'reels' feature on Instagram, posting mini tutorials of small-scale projects that are easy to digest for their viewers. By offering these posts and tutorials on their social media channels, it allows for both repeat and new consumers to imagine new possibilities for their own creative endeavors and view the company as a more credible place to purchase their products and materials from.

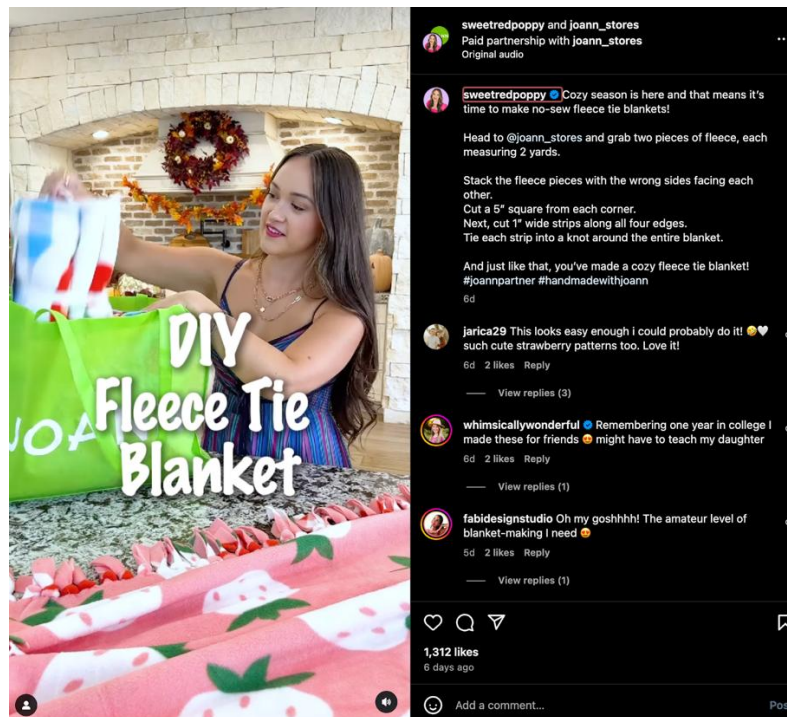


Fig. 32 JoAnn & SweetRedPoppy Instagram Reels Collab.

Social Media & Influencer Content

Branded Content & Influencer Culture

Branded content is extremely important for advertising a business's product, especially for a business that heavily relies on its consumers to utilize said products and create things from it. Typically, branded content is most easily found from influencers, as these individuals are paid in some form in exchange for utilizing their products in a positive way. Through branded content, "branded social campaigns provide additional touchpoints to encourage ongoing interaction between the consumer and the brand story" (Ashley and Tuten, 15). Through the constant showcase of individuals utilizing a certain brand's materials, consumers are more easily swayed into purchasing products due to these influencers hyping up materials and certain products that they enjoy. Michaels is perhaps most successful in utilizing branded content and showcases fellow makers on their social media channels quite frequently compared to other crafting storefronts.

It should be noted, however, that branded content can potentially be a double-edged sword for companies looking to bolster their online reputation. By giving a platform to an influencer, a company must first do accurate and thorough research to ensure the validity of the influencer. Without a proper investigation into their past activity, it can have potentially image-

ruining effects. For example, in January of 2023, TikTok influencer Mikayla Nogueira received significant backlash after posting a video using L’Oreal’s Telescopic Life Mascara and heavily emphasizing how great the product worked on her eyelashes (Mendez II). It only took a couple of hours after the TikTok was uploaded for viewers to notice that the influencer had spliced videos together, magically adding false lashes to the outer corner of her eyes at the end of the video.

This led to a wave of skepticism for not only L’Oreal and their non-acknowledgement of the use of false lashes, but to Mikayla as well. To this day, “Lashgate” is a popular topic among the TikTok beauty community, as it stresses the potential invalidity of beauty influencers and the products they decide to review to their followers.

Adaptation of Social Media Platforms

What most arts and crafts stores fail to accomplish when marketing their products is adapting to newer social media channels. For example, JoAnn, Hobby Lobby, and Michaels all have Twitter, Facebook, and Instagram; however, none have a TikTok account. TikTok has become a rapidly popular social media channel, booming during the COVID-19 pandemic, and it has become a hub for companies to advertise their products through short video content. With the app’s short video content style, “word-of-mouth marketing is generated, brand impact is enhanced, and product sales are increased” (Peng, et al). The general audience now more than ever is heavily influenced on the account of seeing others’ “real-time” reviews, further advancing the importance of advertising on the platform.

Similarly, Instagram and Facebook reels—which is similar to TikTok’s short video content—are not utilized in the way it can perform to its fullest. Particularly with Hobby Lobby, the company fails to generate influencer/crafter “down-to-earth” content and chooses to present advertisement-style videos that promote sales. This feels less genuine for a potential consumer and might deter them from purchasing and instead look to Michaels or JoAnn, which contain more personable content.

Print Advertising

Signage & Promotion

Big box craft store retailers fail to achieve signage & promotional advertisement. These companies now fully rely on digital experiences for their potential consumers, excluding those who may have better benefited by seeing a physical billboard or poster. Instead of targeting the digital market, it would be better to at least have one physical element, as it seems backwards

that a craft company would rely on digital 2D flyers instead of being creative and sending out unique and out-of-the-box physical advertisements. This lack of physical advertising could also indicate the fact that these big box craft stores do not have enough brand recognition or elements that could allow a user to easily recognize their company. Hobby Lobby, Michaels, and JoAnn all utilize a more modern and simplistic brand, which can create problems when trying to differentiate themselves in a market that values creativity.

Print

Similar to signage and promotion, these craft stores severely lack an appreciation of physical advertisement. The only print style of advertisement these stores utilize seem to be their weekly ads that are digitally published and physically printed for the stores every couple of weeks. They are most typically found near the entrances of each store, mitigating the outreach of potential customers who don't want to walk in to reach for a printed sheet. All of the ads are updated digitally on their respective websites.



Fig. 33 Various Weekly Ad Collateral.

CASE STUDY OF HISTORICAL THEMES

Historical Topics

General Overview

Historical themes are incredibly important in understanding how we view the 21st century and the proposed themes under this capstone analysis. For craftmaking, the movement began its surge in the late 19th century in England, primarily due to the anxieties of the emerging industrial life (Obniski). With the traveling of British artists and designers, the United States soon caught onto the movement and developed their own hand craftsmanship that flourished in places such as modern-day Boston, New York, and Pennsylvania (Obniski). With the cross-pollination of English and American artistic values, Americans sought to “clean out the Victorian clutter of the American household and replace it with clean simple lines” (Polsted, 78). In the following analysis, historical concepts of the Arts and Crafts movement, Art Nouveau, and Women in Crafting will be analyzed to determine how ancient themes and events have influenced modern crafting and shaped the overall branding and social impact for Artique Craft Studio & Café.

The Arts and Crafts Movement

Origins & Philosophy

The Arts and Crafts movement commenced in late nineteenth-century Britain and led artists and architects alike “towards unity in the arts, believing that all creative endeavor was of equal value” (Cumming and Kaplan, 6). The idea of fine arts being the only institutionalized method of creativity felt confining for many artists, thus leading them to recognize other applied arts.

With the Industrial Revolution devaluing the work of craftsmen, the movement also aimed to emphasize the importance of process work and its labor. The ultimate objective of the movement, then, was to “bring hand craftsmanship to the production of well-designed, affordable, everyday objects” (Cumming and Kaplan, 6).

Philosophically, the Arts and Crafts Movement strove to increase individual expression and communal value, often bringing local materials and their surrounding environment to their designs (Clark, et al. 9). This movement differed from its counterparts, as this resurgence and appreciation for the laborious process of items seemed to have no central style or aesthetic. This was especially important for commercial design and outreach - the open aesthetic of the movement persuaded for more greater accessibility and creativity. With an appreciation for all things handmade, designers started to create their own companies, workshops, and community-

based interactions with other creatives. The Arts and Crafts movement not only led to a more appreciative outlook on all things hand-made but also led to the establishment of workshops held in “rural surroundings where art was promoted as a way of life” (Cumming and Kaplan, 6).

American & British Design Characteristics

With the rise of the Arts and Crafts movement in Britain, America soon saw its rise in reformation. With the help of British creatives, many prolific crafters ventured to America to lecture its workers and even toured exhibitions of Americans’ work (Cumming and Kaplan, 143). Different from its British counterpart, the American Arts and Crafts movement focused on a cleaner and sturdier design for its applied arts. With how “plain” the designs were constructed, Americans believed the items could be more appreciated for their natural and undisturbed beauty. The British, on the other hand, heavily romanticized the decorative arts. Similar to the Art Nouveau style, British crafters favored intricate patterns and organic motifs that showed great appreciation for the environment around them.

These differences point towards a bigger notion and importance of the original philosophies of the Arts and Crafts movement: to establish a strong appreciation for handcrafted items. Although styles differed from country to country, its main idea stayed constant. In continuation, these key differences are what made the Arts and Crafts movement so special, as through its geological differences, it made for a flourishing communal-centric movement that thrived off of the creativity and appreciation of others.

Role of Nature in Design

The role of nature played a fundamental role in the Arts and Crafts movement, influencing architecture, motifs, and other design works. With the disapproval of rapid industrialization and urbanization of the world, many workers sought to become more in tune with nature through design and daily living. Floral and botanical motifs were quite popular during this time, as we will see with the influential figure William Morris. The English countryside directly inspired his naturally designed motifs and took homage to its flowing abstract lines and organic shapes. Architecturally, designers engaged in a more natural flow of work production, which created irregular and curved furnishings and architectural designs. Designers were more inclined to be more free-flowing than the rigidity that the industrial wave provided to them.

Key Figures

William Morris is often synonymous with the Arts and Crafts movement in Britain, wearing the hats of many artistic pursuits such as an interior designer, poet, weaver, embroiderer, and preservationist, to name a few (Triggs, 163). Morris was introduced into creative pursuits through architecture, where he soon established a new decorating business with co-founders, including the influential Philip Webb. Morris and team soon “turned their attention to designing objects to decorate homes, [which] helped elevate the decorative arts to the level of fine art” (Triggs, 166).

Through a deeper analysis, William Morris’ Burnet wallpaper design visually idealizes the beauty of the natural and untouched world. The texture and elegant line work could be indicative of the soon-emerging Art Nouveau movement with its attention to a natural phenomenon. Its simplicity contrasts with the stark graphite background, allowing the subject matter to catch the viewer’s eye. In terms of Morris’ production of Burnet, and many more of his more prolific pieces, the wallpaper was created using hand-pressed and printed woodblock techniques, an active reflection of the Arts and Crafts movement that opposed industrial production and instead valued traditional craftsmanship. William Morris’ work revolutionized what it meant to design for textiles, wallpapers, and other interiors that otherwise would’ve found no design or organic color.



Fig. 34 *William Morris, Burnet, 1881, Wallpaper.*

Along William Morris' revolutionary pursuits for the Arts and Crafts movement stood Philip Webb, Morris' business partner and another key figure of the movement. With a passion for medieval architecture, Webb was "appalled by the adverse effects of industrialization" (Kirk, 125). He believed that through the pressures that architects faced in creating something new and grand came the devolution of what the construction was supposed to originally represent. Rejecting the industrialization and monotonous tone of constructed buildings and objects, Webb set off to approach architecture and design in a new way.

Through Philip Webb and William Morris' friendship, the two co-designed a family home for Morris and his wife known as Red House, with Webb taking charge of the architecture and Morris overseeing the designs of the household. Red House is significant through its philosophies of artisanal skills and craftsmanship that are key to the Arts and Crafts movement. Through the interiors of Red House, Philip Webb's Red House Birds Farmhouse Backsplash is attributed to the Arts and Crafts movement through its association and appreciation of the natural world. The ceramic tiles stylistically invoke a natural stance to the birds illustrated,

along with the ornate flower designs that are staggered between the birds. The house itself embodies the movement through its craftsmanship and harmony with nature, rejecting the industrialized notion of production.

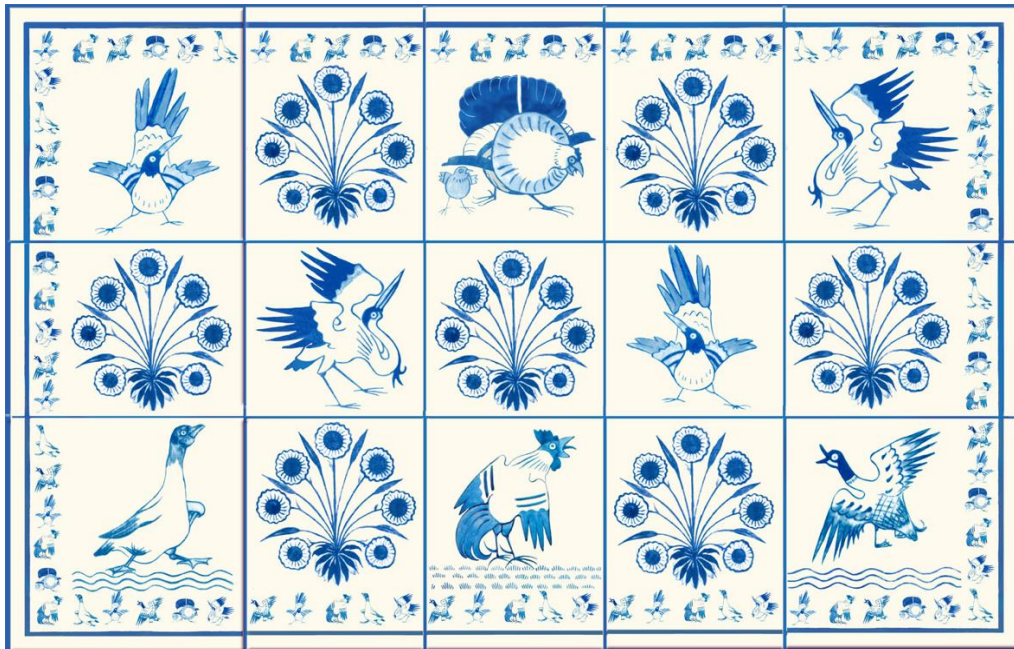


Fig. 35 *Philip Webb, Red House Birds Farmhouse Backsplash, 1859, Ceramic.*



Fig. 36 *Philip Webb & William Morris, Red House, 1859.*

Impact on Society

The Arts and Crafts movement heavily impacted much of society in many different ways. Not only was there an overall impact on architecture and town planning due to its resurgence and appreciation of the craftsmanship ideals, but also because its movement heavily revived communities and workshops for its practices. With large scale projects and a need for studio spaces to create, many people sought guilds and artisanal spaces to co-create. Similarly, through the blatant distaste of the Industrial Revolution and lack of human touch in the building processes of items, the Arts and Crafts movement workers laid the groundwork for sustainable and ethical production of home goods and creative practices.

Guilds and Workshops

With the Arts and Crafts movement came an increase in workshops and guilds, as many figures “considered that good design could only be created in new workshop communities” (Cumming and Kaplan, 67). The guilds experienced a resurgence as the Arts and Crafts movement sought to revive them, inspired by medieval craft guilds. Similarly, many designers found themselves drawn to rural life and, as a result, built communities for other artists to join. Charles Robert Ashbee is often associated with the rise of guilds and workshops as he strove for “connecting the teaching function with the workshop function” (Triggs, 105). This idea was fundamental as it stressed the importance of connection with nature and full assimilation and appreciation for workmanship and labor. The workshops themselves were meant to prioritize a social environment, which would, in turn, increase creative impulses between workers and create a comradeship for production (Triggs, 105).

Modern-Day Influence

Although the Arts and Crafts movement was relatively short-lived, only lasting around 40 years, its influence was incredibly monumental. Its rejection of mass production from the Industrialization era laid a foundation for creating more sustainable and ethical design practices and production of items. Furthermore, through the rise of workshops and guilds during this movement, an appreciation for handmade items rose steadily. This directly impacted our embracement of today’s makers and handcrafting small-scale production of items. Today, consumers are looking for personalized, meaningful items that are not attributed to rapid technological designs and hold no emotional value.

Art Nouveau

Origins & Philosophy

“New Art,” or Art Nouveau, originated in late 19th century Europe, forming under the appreciation and understanding of the natural world. Although starting in France, the style soon found its reach in Britain and the United States of America—and in each country was “awakening nationalism, as each country tried to assert independence in literature and in art” (Lahor, 7). For America in particular, the decorative arts style movement can be partly attributed to Charles Tiffany, one of two founders of Tiffany & Co. (Lahor, 21). With Charles’ ornamental creations from opalescent glass rather than the popular clear glass styles, the figure paved a way in unique decoration of lamps, windows, and lampshades that showcased the beauty of the naturalistic Art Nouveau movement. What truly makes the Art Nouveau movement unique from other stylistic movements is that its expression varies quite differently geographically. “Art Nouveau varied by country and prevailing taste,” (Lahor, 9) making for a great deal of differences between locations.

Art Nouveau centers on the philosophy of botanical and nautical studies, a rise of advocating for nature creating a new generation of artists breaking away from past artistic styles (Gontar). Differing to other styles of art, Art Nouveau strove to bridge the gap between art and craft making, resulting in the emergence of the rapidly flourishing Arts and Craft movement. The movement not only focused on the painted canvas, but explored other mediums such as graphic work, illustration, ceramics, architectural structure, and home-living items. Through this exploration, many artists found solace in its loose constraints of what is to be considered “art.” While Art Nouveau was a short-lived movement (Gontar), its ideologies and stylistic forms have since carried through to the modernism and art deco movements with its graphic and illustration-like visuals.

Famous Artifacts

To better understand the philosophy and artistic nature of the Art Nouveau movement, an analysis of three prolific artists and their most famous works attributed to the movement will be explored. Not only will the visualization help determine the overall aesthetics that are true to the Art Nouveau, but it can reveal the geographical style variation of the movement.

Perhaps one of the most prolific paintings to be created under the movement of Art Nouveau can be attributed to Gustav Klimt, a Viennese painter from the 19th century. Through his stylistic depiction of what the title suggests as two lovers, the figures are enveloped in elaborately patterned robes and environmentally depicted illustration and rendering of the couple. Most notably, the figures can also be seen entwined in an organic way, further attributing its styles to those of both the Arts and Crafts movement and Art Nouveau. Although the painting is revered today, the initial presentation of this piece found controversy as many believed it to be perverse and highly inappropriate due to the figures' closeness and clothing. Today, Klimt's painting is highly cherished for its timeless depiction of sensuality, love, and connection.

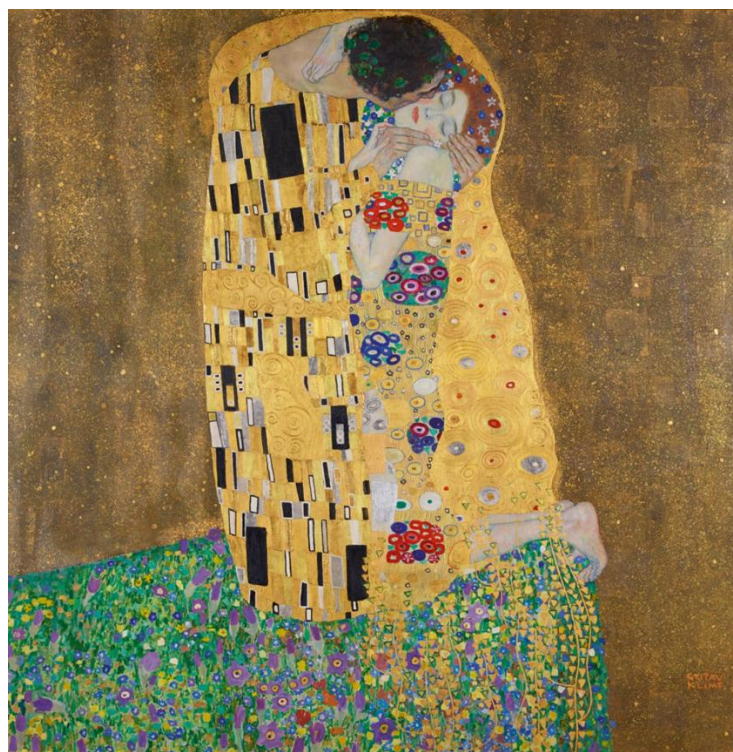


Fig. 37 *Gustav Klimt, Liebespaar (the lovers) - The Kiss, 1907/08, Oil and Gold Leaf on Canvas.*

Alphonse Mucha, a Czech, propelled his career from the Art Nouveau movement, finding great success in an illustrated poster advertisement for Gismonda, a theatrical performance premiering in Prague in 1895 (Lahor, 38). His success can be attributed to the unique Art Nouveau styling, but also to the stipulations of creating art in conjunction with advertising tactics. Holistically, the lithograph is somewhat dissimilar to the oil painting of Klimt, indicating that expressions of Art Nouveau often vary by geographic location. Upon closer inspection, the work of Mucha assumes a more graphic approach, with less abstraction of patterns and instead a

more structured and ornate construction. Similar to Klimt, there is emphasis on and a detailed depiction of the natural elements, particularly in the abundant flower crown that rests on the figure's head. The overall rendering of the figure as well is less harsh and allows for more stylistic characteristics.



Fig. 38 Alphonse Mucha, Poster for 'Gismonda', 1894, Color lithograph.

Eugène Grasset, an artist from Switzerland, found similar success to that of Alphonse Mucha. The artist worked primarily as a theatre set designer, and it is here where he found the

convergence of art and type through his poster designs. With his lithograph piece, *Encre L. Marquet*, we again see the similarities and differences to those of Mucha and Klimt, most notably the darker colors and distinct line disparition between colors. The uniquely set type Grasset utilizes is a “genuine testament to the spirit of Art Nouveau,” (Lahor, 33) with a union of woman and nature. With a closer look, the artist approaches the piece most similarly to Mucha, with ornamental designs and an emphasis on nature and the world that surrounds the figure. Rather than the figure simply existing in a space, she interacts with it.



Fig. 39 Eugène Grasset, *Encre L. Marquet*, 1892, Color lithograph.

Patternmaking & Motifs

Through the visualization of what the Art Nouveau movement consists of, we can better digest the importance and subtlety of the ornately patterned design that the movement is greatly known for. With the surge of the Art and Crafts Movement that coincided with Art Nouveau, the

two display a clear path of advocacy and embracement for the beauty of nature and craftsmanship. The idea of embracing the beauty of nature is not new, as we can see that same acceptance in the Romanticism, Land Art, and Expressionism movements. So, what makes Art Nouveau any different? Although the aforementioned movements do display the beauty of the natural world, they are heavily implied to be “playing up” its beauty. It is not depicted in its most raw state as Art Nouveau does. Its intricate stylization of the natural world with flowing lines and motifs makes a clear difference in comparison to other movements.

Similarly, there is a relationship between the natural world and its primary figures that are illustrated in works of art. For example, Gustav Klimt’s *The Kiss* poster intertwines the two figures and the nature presented to the viewer. Although the background of the figures is not explicitly illustrated (as Klimt worked a solid gold leaf background behind the two lovers), we can still analyze the artist’s intention of the ground the figures rest on. The grass and variety of flowers adorn the ground the pair sits on, and as the flowers reach the ledge near the legs of the woman, they intertwine with her ankles, creating a relationship. Similarly, the intricate details of the blades of grass, flower types, and color all coincide with the organic patterns that can be found on the woman. By contrast, the male figure contains geometrical and non-organic shapes of his robes with colors synonymous with human-made rather than the colorful shades that the woman wears.

Color Work

Symbolically, the Art Nouveau movement primarily relies on the color palette of the natural world. With a muted palette, colors focus on greens and browns, while subtle hints of bright color adorn the human figure. Compared to other art movements, Art Nouveau most closely replicates the color of the real world, without giving it extra beautification or appeal. In addition to the limited color palette, the movement did not seem to step out of this faded color, as it focused on the organic forms it visualized. The color work for this movement stood alone, as it set a precedent for graphic work—especially when prolific artists such as Mucha made the addition of type into his work.

Democratization of Art

A highly intriguing distinction of Art Nouveau is its later tendency toward mass appeal, setting it apart from other movements; it was meant for everyone to enjoy. Rather than a mere 1/1 production of a piece, artists would create their art through the form of lithographs and woodcuts so prints could be mass-produced. This is highly important as up until this point, art

was primarily issued to high-class and wealthy families that could afford to purchase and obtain work from artists. We see this in the works of Mucha and Grasset, as they designed posters for theatrical productions. At the start of the Art Nouveau movement, however, the movement required highly trained craftsmen and could not be cheaply mass-produced (Lahor, 18).

Art for Everyday Life

While artists historically created paintings only for wealthy patrons, Art Nouveau would later be accessible for those who could not pay for such luxuries in life. As aforementioned, with the creation of lithographs and woodcuts, artists' pieces were now viewable and enjoyed by a much larger audience. In continuation, a standard ideology for Art Nouveau centered on the idea of converging everyday life with the fine arts. The movement refused to be confined to the walls of galleries and instead successfully branched out of it. Its philosophies inspired works of architecture, furniture, textiles, and everyday objects. This, hand-in-hand with the creation of mass production machinery, made pieces of this movement much more accessible and popular for all classes of citizens.

Sustainability & Ethical Crafting

The Art Nouveau movement heavily emphasized sustainability and ethics in its created pieces, notable for its depiction of the relationship of the human figure and the natural beautiful world with its earthy-toned color palette. Moreover, many of the artists mentioned above opted to utilize wood, glass, ceramics, and metal using traditional craftsmanship techniques over industrial mass production. Although towards the end of the movement many artists chose to mass-produce for an increase in audience, artists still depicted the harmony of natural scenes of the human figure and the world it lived in.

Women in Crafting

Origins & Philosophy

The tradition of women taking the role of creative pursuits in-home has been extremely longstanding; however, when viewing the general trend of women in creative roles, the nature of their creative pursuits seemed to be lackluster compared to those of their male counterparts working in guilds and workshops. Creative practices such as sewing, quilting, and embroidery were crucial to the cultural storytelling and historical survival of many families, and women would often use these functional skills to form a strong sense of community and identity around them. Creative pursuits for women never left beyond the home in many cases; yet that did not

stop powerful figures from breaking these boundaries as well as gender stereotypes for what it means to “create.”

Today, crafting constantly breaks gendered stereotypes and serves as a powerful tool for activism, self-expression, empowerment, and legacies that leave long-lasting impacts on their communities. Crafting is now seen more as a leisure activity than a need for survival, bringing new waves of unique trends and community-based work.

Craft as Domestic Labor

Crafting has long been a form of domestic labor among women, particularly mothers. This gendered phenomenon can mainly be attributed to childbirth and care, as “the jobs regularly assigned to women must be carefully chosen to be ‘compatible with simultaneous child watching’” (Barber, 29). Through this connection of childbirth and labor for women, projects were deemed safe if they were easily repeatable, safe, and allowed mothers to stay close to their homes. From this, women naturally fell into home-based crafts such as sewing, weaving, and other non-intensive labor conditions that allowed for both work and childcare.

With women taking on the role of home crafts, it is only natural “that it demonstrates the importance for older women of transmitting practical (cooking, sewing, etc.) and theoretical (culture, the arts) knowledge” (Quéniart and Charpentier, 60). Women would pass down their knowledge of crafting techniques and skills, transmitting their learnings generationally and allowing young daughters and women to partake in creative endeavors.

Distinction Between Craft and Fine Arts

The distinction between “craft” and “fine arts” directly relates to the canon that surrounds fine art itself. “Canon,” in the context of fine art, refers to the accepted works of art that are considered important and often help define what is traditionally recognized as “fine art.” With gendered roles in crafting, many women were often disregarded from the fine arts space, and “they have not always been taken seriously within a male-dominated art world” (Gipson, 8). Typically, the word “craft” was not given the same value as “fine art,” perhaps because people felt the word “craft” implies a handmade, less professional art style. This line of stereotyping, paired with incessant single-sex-only organizational communities, created a bleak outlook for women desiring to exist in a creative space with others.

Industrial Revolution & Shift in Women's Roles

With the booming industrial revolution of machine-automated production, both women and children soon found themselves out of the home and into dangerous, machine-heavy factories. It should be noted that while the industrial revolution did bring women into laborious factory work, women had already been well adjusted to working “under the handicraft and domestic systems, the greater part of their work was carried on in the home and there taken for granted” (Pinchbeck, 1). With the knowledge and technical skillsets of weaving and textile work that women gained from crafting in the home, they then moved into the factory, where their skillsets could be utilized for more automated work and small wage earnings. The textile industry boomed with the capable hands of women, as in “primitive society the provision of clothing for the family was entirely women’s responsibility” (Pinchbeck, 111).

Women in The Arts and Crafts Movement

With the rise of the Arts and Crafts movement, women had a difficult time making a name for themselves in a male-dominated space. The refusal of women entering guilds and workshops surfaced at a time in which there was “an attempt to claim back elite, masculine, cultural power, at a time of significant social and cultural change” (Thomas, 34). In 1907, May Morris, daughter of William Morris, a key figure of the arts and crafts movement, directly responded to the exclusion of male-only societies and formed The Women’s Guild of Arts. Although Morris made significant headway in diminishing patriarchal values in the arts, gendered divisions persisted through crafting techniques, such as overrepresentation in home-based craft such as weaving and embroidery.

ACTIONS TAKEN

Business Model

General Overview

Artique Craft Studio & Café is a community-based studio, retail, and café space for all creatives alike. Located in Portland, Oregon, Artique is easily available to many creatives in the area and local artisanal makers that can utilize machines, tools, and other materials that are supplied by Artique. The company primarily operates as a retail business, with its three main areas of purchase—studio reservations, retail (merchandise, materials, and supplies), and café (food & beverage and additional merchandise)—charging one-time prices for individual goods and services. However, the studio also offers a subscription-based model for its studio reservations, where repeat consumers have the option to save by paying a monthly subscription fee if they so choose.

Studio Workspace

Artique's studio space is the first area makers will see when visiting in-store, which not only entices new customers who window shop the area but also illustrates the community aspect that Artique strives to create in its experience. Different workstations are available to reserve for makers, as well as specific machines and tools that are housed in the space. Communal materials are offered in the workspace free of charge; however, makers can also purchase specific goods that are for sale in the retail area of the building.

Retail Area

Further into Artique Craft Studio & Café is a retail area for makers to purchase goods supplied by Artique. In an effort to support local Portland artisanal makers, Artique also houses handmade goods and materials from these local makers in this retail space as well, offering more visibility on local creatives' materials. While makers are allowed and often encouraged to reuse their own materials for their projects that they are currently working on, they can purchase goods in the retail space for any last-minute materials they may need.

Café

A café space upstairs in Artique can be found where creatives can grab a quick snack and drink deliciously curated coffee. This quaint space offers makers a chance to get to know other creatives in the Portland area as well as be constantly inspired by other projects that individuals are currently working on.

Community Involvement

Artique strives to constantly create a safe community space for all of its visitors. The business hosts weekly workshops for makers to sign up and be a part of, and is constantly upgrading machinery and tools in the studio space. By garnering a strong community, makers can constantly flourish in the Artique setting and be creative all while connecting with others. With the additional onsite café, Artique Makers are more inclined to linger throughout the space, getting to know new creatives in the area and the unique projects they are working on.

Branding

Brand Name

The word “Artique” derives from two words: Artistry & Boutique. The coalescence of these two words creates a quick at-a-glance view of the creative artisanal goods that can be offered to makers who visit Artique. Committing to a brand name that is unconventional was extremely important in ensuring differentiation between current competitors that typically use the words “craft,” “hobby,” and other words that are synonymous with craft making.

Logo Design

Designed with Rampage Monoline Rounded and Pitch, a script and slab-serif typeface, the combination mark of Artique Craft Studio & Café embodies the creative and community-based spirit that many crafters contain. The script typeface is rounded and at times feels handmade, emitting a sense of crafted-ness that strengthens Artique’s values. The slab-serif typeface exudes a sense of heritage and history, further enhancing the ideals of appreciating crafters from all walks of life, regardless of age and skill level.

A primary combination mark was designed that allows ample space for Artique Craft Studio & Café to compete against the current craft retail competitors. By stepping outside of the box of simple sans-serif wordmarks, Artique can gain more brand awareness with its unique properties and design choices. The distinctive shape surrounding the mark is inspired by a postage stamp—a symbol of connection, sharing, and community. This design choice was intentional, reflecting both the historic role of stamps in one of the earliest forms of written communication and their modern-day status as collectible artifacts.

Apart from the primary mark, a series of logo variations were designed in order to enhance the visual awareness of the brand and allow for the branding and marketing for different-sized assets to leverage Artique’s name. The two simplified word marks allow for ease

of visibility for high contrast imagery and items, allowing for consumers to understand and view the logo correctly. The monogram design incorporates the same postage stamp motif alongside the letter “A” from Artique. Uniquely, the “A” intentionally extends beyond the cream border—symbolizing how art continually pushes boundaries and transcends the spaces it’s placed within. The monogram logo is intended for use only in contexts where the Artique brand is already established—such as on merchandise for supporters or smaller branded materials—serving as a subtle yet recognizable mark.





Primary Logo



Simplified Logo



Monogram



Alt. Simplified Logo

Color Palette

The primary brand colors—Canvas Cream and Evergreen Ink—draw inspiration from the charming Portland landscape, while also reflecting Artique’s commitment to environmental consciousness and sustainable values. With a conscious effort to minimize the use of stark white, the warm cream tone reinforces a sense of natural comfort—further aligning with Artique’s core values of authenticity, sustainability, and warmth.

The secondary palette introduces subdued yet energetic tones that capture the consumer’s attention with more nuance and depth than those typically seen in mainstream craft retail. To maintain the warmth of the overall palette, a soft, warm black was introduced in place of a stark black—ensuring visual harmony and reinforcing the brand’s inviting, organic tone.

<p>Canvas Cream</p> <p>PMS/SPOT 7534 C CMYK (17,16,26,0) RGB (212,203,186) HEX d4cbba</p>	<p>Evergreen Ink</p> <p>PMS/SPOT 553 C CMYK (76,47,73,42) RGB (51,78,61) HEX 334e3d</p>	<p>Clay Ochre</p> <p>PMS/SPOT 7573 C CMYK (30,58,100,15) RGB (162,107,41) HEX a26b29</p>	<p>Sagebrush Tint</p> <p>PMS/SPOT 5625 C CMYK (61,30,58,7) RGB (107,141,118) HEX 6b8d76</p>
		<p>Walnut Stain</p> <p>PMS/SPOT 39-16 C CMYK (39,87,92,62) RGB (81,26,11) HEX 511a0b</p>	<p>Charcoal Sketch</p> <p>PMS/SPOT 6 C CMYK (73,67,65,81) RGB (21,21,21) HEX 151515</p>

Typography

Rampage Monoline Rounded serves as the primary headline typeface for Artique Craft Studio & Café. Utilizing a script typeface for Artique creates more energy surrounding the brand and allows for more imagination rather than a stoic sans-serif that many competitors use. Most importantly, the script is legible and accessible and does not utilize extra embellishments or flourishes that may confuse a potential consumer. Pitch, a slab-serif typeface, brings a dynamic yet grounded feel that evokes a sense of warmth and home. Reminiscent of sweet memories from generational craft, Pitch brings a nostalgic charm that ties the past to the present.

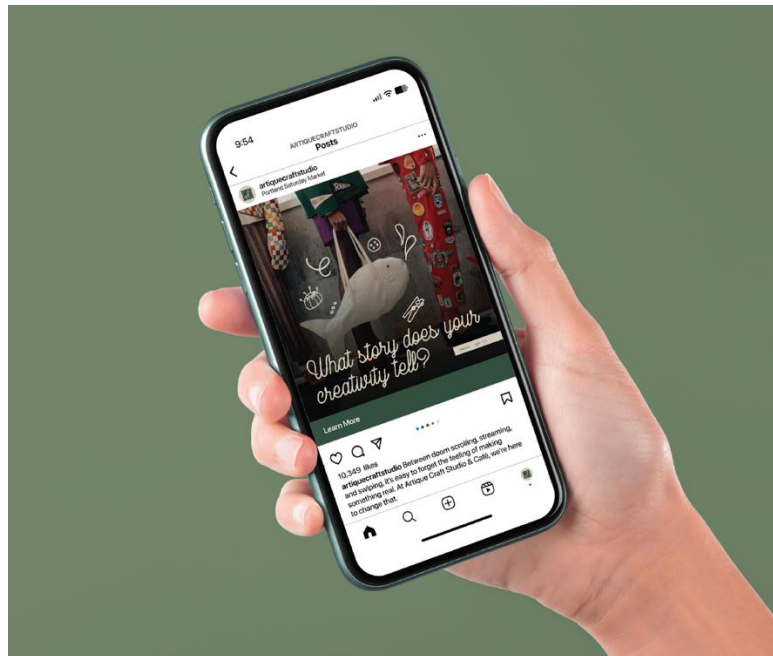
Advertising Campaign

Commentary

Artique's primary advertising campaign centers around a direct and thought-provoking prompt: "What was the last thing you created?" This question is designed to capture the viewer's attention while emphasizing the themes of inspiration and creative expression. The campaign spotlights local makers from the Portland community, showcasing their distinctive and memorable creations as a means of celebrating local talent. To further reinforce this message, the hand-illustrated assets are integrated into the campaign. These illustrations serve not only to stimulate creative thinking by offering diverse visual cues and materials, but also to introduce a sense of warmth and relatability through their distinctly human, artisanal aesthetic.









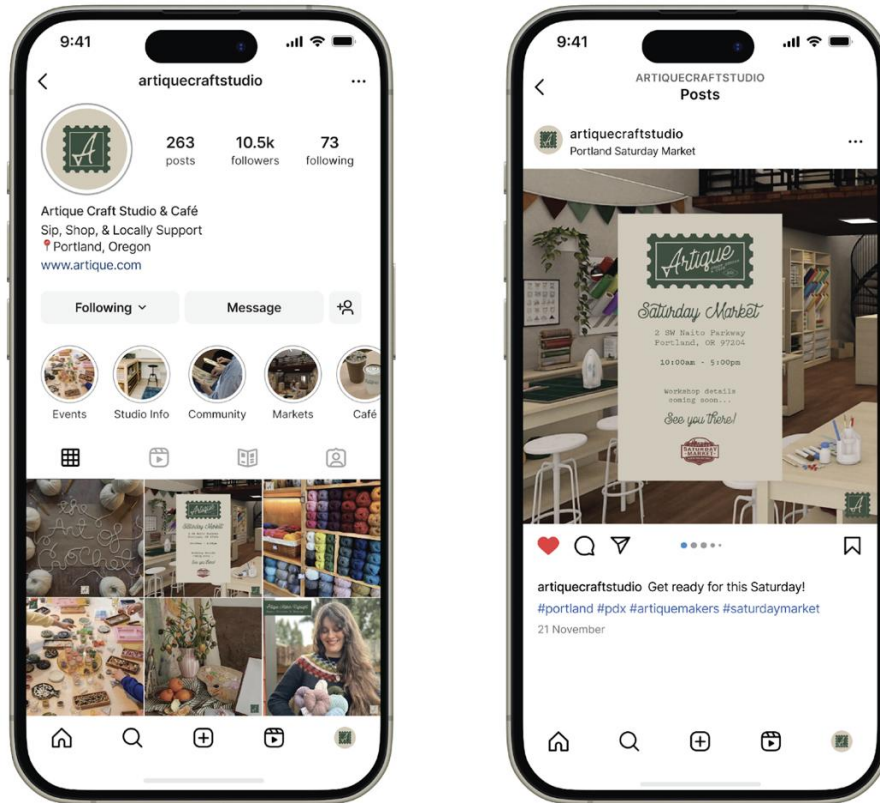
The campaign employed a multi-channel approach—including billboards, print advertisements, bus stop posters, and social media—to amplify Artique’s visibility and overall impact. Particular emphasis was placed on out-of-home media such as billboards and bus stop posters, strategically selected to align with Portland’s highly walkable city. This approach ensured that the campaign effectively engaged pedestrians and commuters, reinforcing brand presence within the local urban landscape.

Additionally, a guerrilla piece was created in conjunction with the main advertising campaign for Artique. It comprises an “empty canvas” mural filled with hand-illustrations with the main headline “What have you made?”. The mural will be a part of Portland’s “Portland Saturday Market,” a market renowned for supporting hundreds of local artisanal makers. Makers will be part of the campaign by utilizing craft materials on the mural, exercising creativity and community as makers work together.

With participation in the mural, makers will be given a ticket that will grant them one free Artique workshop to be a part of next time they visit the store, incentivizing makers to be a part of the mural and establishing their own creativity. By placing the interactive mural in a high-traffic area of the Portland Saturday Market, local vendors, creators, and consumers will have a chance to be a part of something creative while also exposing themselves to the brand that is Artique Craft Studio & Café.



A mock Instagram layout of Artique’s account was also created to further visualize the aesthetics and appeal the brand strives to relate to. Taking a closer look, Artique utilizes photography of materials, WIPs (work-in-progress projects), finished projects, and weekly highlighting of creators in the space. While there are some digitally created and designed posts, the brand strives to focus on the human emotional connection that is brought with physical creativity and artistry.



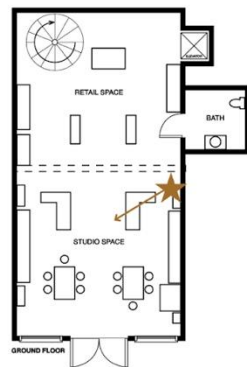
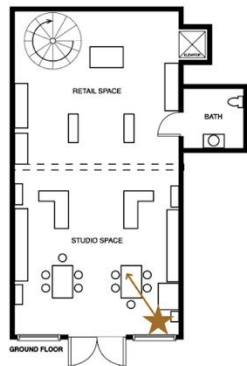
Interior & Exterior Space

Renders

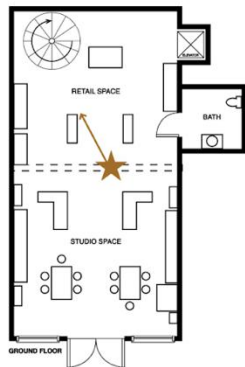
Drawing inspiration from the distinctive architecture and vibrant character of Portland's Alberta Arts District, a conceptual retail space was modeled and rendered to explore and improve the experiential qualities of both the retail environment and the surrounding community context for Artique makers. The Artique Craft Studio & Café is designed with a community-first approach, positioning the studio space prominently at the front of the store. This strategic placement allows passersby to observe ongoing creative activities, fostering transparency and inviting public engagement in the artistic process.



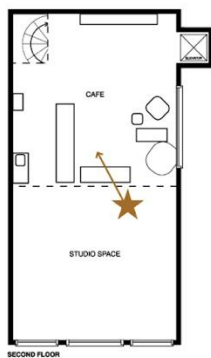
Upon entering, makers are immediately welcomed by the studio space—a collaborative environment where creatives can engage in group projects or pursue individual work using the tools and equipment provided by Artique. This versatile area also serves as a venue for workshops and small-scale events, reinforcing the space’s role as a hub for community engagement and creative exchange.

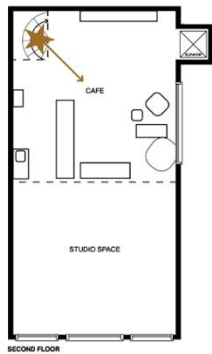


Deeper within the space, visitors encounter the retail area, where makers can acquire a curated selection of materials and supplies provided by Artique to support their creative pursuits. In addition to these resources, the retail space also showcases and sells handcrafted goods produced by local Portland artisans, further fostering community connections and supporting regional talent.



Situated in the lofted area above, a quaint café offers a selection of artisanal treats and specialty coffee available for purchase. Featuring intimate seating arrangements and strategically placed points of purchase (POP), the café provides a welcoming environment where makers and visitors can support Artique while engaging in conversation, forming new connections, and sharing insights into their creative pursuits.





Collateral

Commentary

Designing collateral for Artique Craft Studio & Café plays a vital role in strengthening brand identity and enhancing consumer awareness. Thoughtfully crafted merchandise and branded materials are particularly important for Artique's success, as they encourage community members and makers to visibly support and promote the local studio, thereby fostering a sense of belonging and reinforcing brand loyalty.

Retail items such as aprons, café snack items, coffee bags, and merchandise bags were designed to complete the relationship of an in-store experience and Artique consumers. Aprons will serve both functional and branding purposes within the establishment. Staff members will wear branded aprons as part of their uniform, reinforcing the studio's visual identity. Additionally, a selection of aprons will be made available in a communal area of the studio for guests to borrow during crafting sessions, allowing them to protect their clothing while engaging in creative activities.

Merchandise bags function as mobile marketers, extending Artique's visibility beyond the physical storefront as customers carry them throughout the area. As such, careful consideration was given to their design to ensure they are both visually appealing and easily legible, maximizing their effectiveness as a tool for passive marketing and brand recognition.



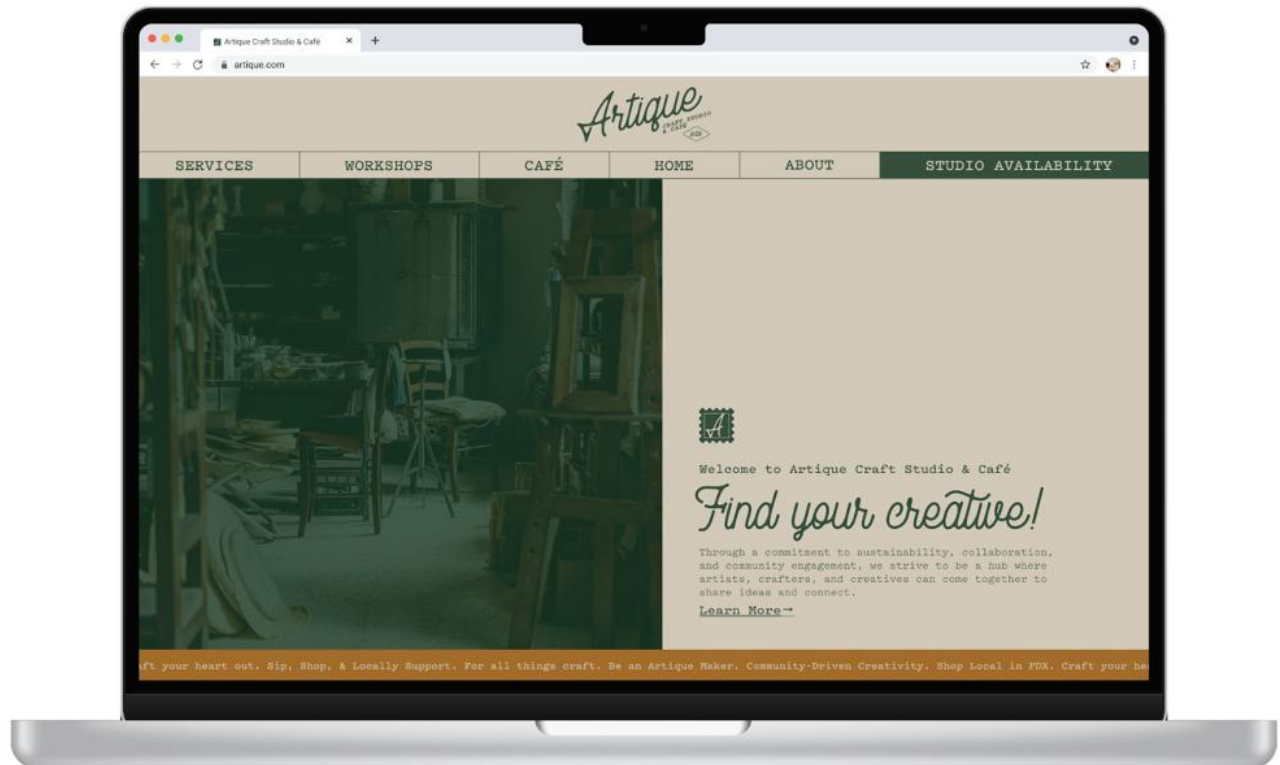
The production of hats, keychains, tote bags, and mugs were created with the hope of creating a sense of community for those who choose to purchase these items. Wearables such as the hat, keychain, and tote bag also serve as another mobile marketer, as customers would wear these outside of the establishment, allowing potential new consumers to see Artique Makers and be persuaded to learn more about the company and their values.

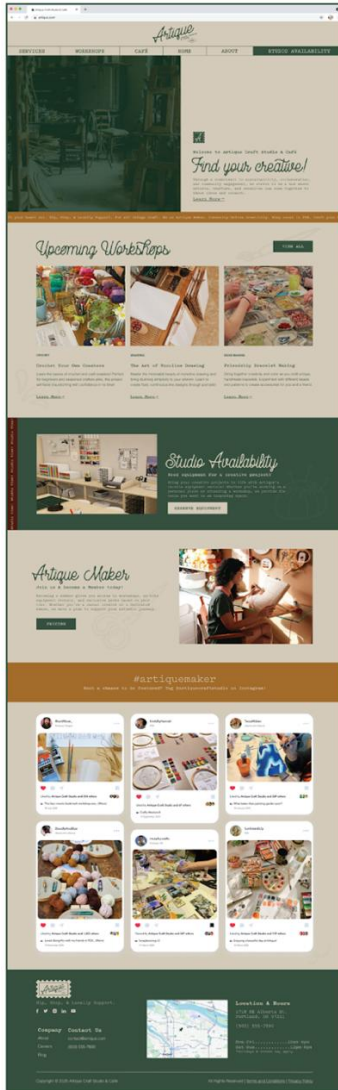
Incorporating logo variations and hand-illustrated icons into the merchandise allows for a more creative and visually engaging approach, aligning with consumer preferences for expressive items. This strategy not only broadens the appeal of the merchandise but also encourages consumers to wear and display Artique-branded products.



A comprehensive website was developed to serve as a centralized platform for all Artique-related activities. Through this, makers can seamlessly navigate and register for upcoming workshops, reserve studio time, join the Artique Makers Club, and stay connected with the broader creative community. The platform also serves as a source of inspiration, highlighting ongoing projects and initiatives undertaken by local makers. Within the “Studio Availability” section of the website, users are provided with two flexible reservation options. They may choose to reserve entire workstations—suitable for both collaborative and individual projects—or alternatively, they can book specific pieces of equipment for in-studio use, allowing

for a more tailored and efficient utilization of the space. A dedicated “Café” section was incorporated into the website to keep customers informed about current menu offerings, including available food items and seasonal coffee selections, enhancing the overall customer experience and promoting continued engagement with the brand.





CONCLUSION

Rooted in thorough research and a strong commitment to community, Artique Craft Studio & Café offers an innovative re-imagining of a traditional studio workshop. By embracing a unique business model, empowering local creatives, utilizing emotion-drive marketing tactics, and a striking brand identity, Artique can set itself apart from current and typical craft retailers in the market. Through a thoughtful blend of research and intentional design, Artique Craft Studio & Café can play a pivotal role in creating a place where artistry can thrive and stories can be meaningfully shared.

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